

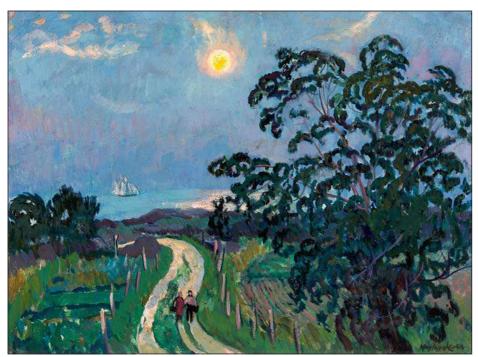
ANTIQUES AND THE ARTS WEEKLY • 5 CHURCH HILL RD • BOX 5503 • NEWTOWN, CONNECTICUT, 06470 • FALL 2017

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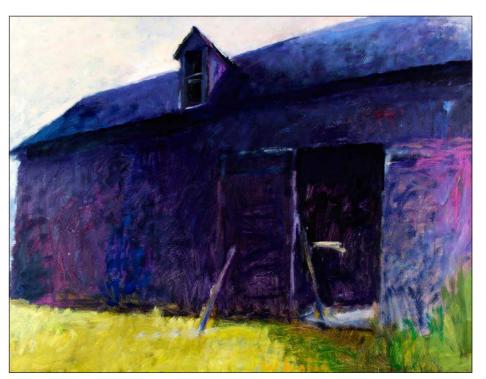


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Published by The Bee Publishing Company Box 5503, Newtown Connecticut 06470



"Moonlight, Martha's Vineyard," Hayley Lever (1876–1958), 1913, oil on canvas laid down on board, 15-15/16 by 19-7/8 inches; courtesy of Questroyal Fine Art, New York City.



"Barn Against the Sun #2," Wolf Kahn, 1985, oil on canvas, 32 by 44 inches; courtesy of Jerald Melberg Gallery, Charlotte, N.C.

Boston International Fine Art Show Is Oct. 19–22

Gala Preview, 'Living With Art' To Enliven 21st Annual Show

BOSTON — The 21st annual Boston International Fine Art Show (BIFAS) will take place October 19–22. The show opens Thursday, October 19, with a gala preview presented by two gold sponsors: Yvel and Cutting Edge Homes. As the only show and sale of its kind in New England, BIFAS features everything from Old Master drawings to contemporary art by emerging and established artists. Works on offer range from fine original prints priced at a few hundred dollars to museum-quality masterpieces, priced in the millions.

Founded in 1986 in Jerusalem, Yvel is a luxury jewelry brand and will showcase its award-winning pearls and precious gemstone collections, crafted by designers and artisans using nature as an inspiration. Cutting Edge Homes Architects + Builders is an award-winning boutique firm serving the Boston area, with a fully integrated architecture and construction approach, and a focus on craftsmanship,

creativity and value.

"We are thrilled to have the support of these two unique gold sponsors hosting the gala," says the show's co-producer Tony Fusco. "It allows our galleries to invite additional collectors and guests, and adds to the festive atmosphere that everyone enjoys. At the gala, we will also welcome special guest Joe Nahem, the celebrated interior designer. Joe will be our keynote speaker at the designer luncheon on Friday, and Daniel Sahalo of Yvel will also offer a special program on Sunday."

"Each year notable collectors, museum curators, interior designers and art lovers come to Boston to see fresh work that our galleries reserve for the show," says Fusco. "Diversity has always been key to the show, and as we enter our third decade, I am happy to be bucking the trend of homogenous megashows."

Weekend show hours are Friday, 1 to 8 pm; Saturday, 11 am to 8 pm; and Sunday, 11 am to 5 pm. Tickets are \$15, chil-

dren under 12, free; admission includes access to all special programs, readmission, show catalog and coat check. A bistro café and discount and valet parking are also

Gala or weekend tickets to the 21st anniversary BIFAS include complimentary admission to a wide array of insightful programs, including special guest speakers, panel discussions, book signings and dealer booth talks.

The list of activities includes:

Friday, October 20, noon: Designer Luncheon before the show opens to the public (inquire), and the 1 pm keynote speaker is Joe Nahem of Fox-Nahem Associates in New York City. Nahem's new book speaks as much to his talents as a curator as it does to the quality of his designs that have earned him recognition as a member of *Architectural Digest*'s AD 100 and the *Elle Decor* A-List. Book signing to follow.

Friday, 5 pm: Reception open to all, followed by a 6 pm program with special

guest Curt DiCamillo, curator of special collections at the New England Historic Genealogical Society, and an international authority on English country homes and the decorative arts. Presented by *The Magazine Antiques*. DiCamillo will transport audiences to Italy through his new book, *Villa Astor: Paradise Restored on the Amalfi Coast*, in this program. Book signing to follow.

Saturday, 2 pm: "Visual Tour Through Private Art Collections" presented by American Fine Art. Joshua Rose, editor of American Fine Art and American Art Collector leads a digital tour through the homes of art collectors featured in his magazines. Also, collector profiles from Diane McManus Jensen, art advisor and author of The Art of Collecting, An Intimate Tour Inside Private Art Collections, with Advice on Starting Your Own, and a presentation by collector Robert Savage, Md., founder of the Wellesley Collection.

Saturday, 3 pm: "Fine Art By Design" — Interior designers' perspective on fine art combines an eye for inspiration, a curatorial sense of how art relates to the overall design of a space, and an understanding of how their clients will live with and relate to works of art in their homes. This panel assembled by Andrew Joseph PR includes Michael Mitchell and Tyler Hill of Mitchell Hill (Charleston) and Stephan Jones (Los Angeles) for tips, inspirations and insider information on fine art in your home. Moderated by Kyle Hoepner, editor in chief, *New England Home*.

Sunday, 1:30 pm: "The Yvel and Megemeria Story" — Yvel founders Isaac and Oma Levy opened the Megemeria School of Jewelry in 2010 to offer professional training and advancement, as well as employment opportunities for Ethiopian immigrants in Israel. Daniel Sahalo, Megemeria marketing and sales manager, speaks on the program's influence in his life and his aliyah journey from Ethiopia to Israel to start a new life with his family.

For more information and a list of exhibitors, 617-363-0405 or www.fineart-boston.com.



Show view, image by Robert Four.



"Royal Blue Composition," Tomas Brzon, cut and polished glass, 19½ by 21 by 3 inches; courtesy of Ai Bo Gallery, Purchase, N.Y.

New Art Book Announcement Footprints: The Art and Life of Gary Erbe

Published by The Butler Institute of American Art

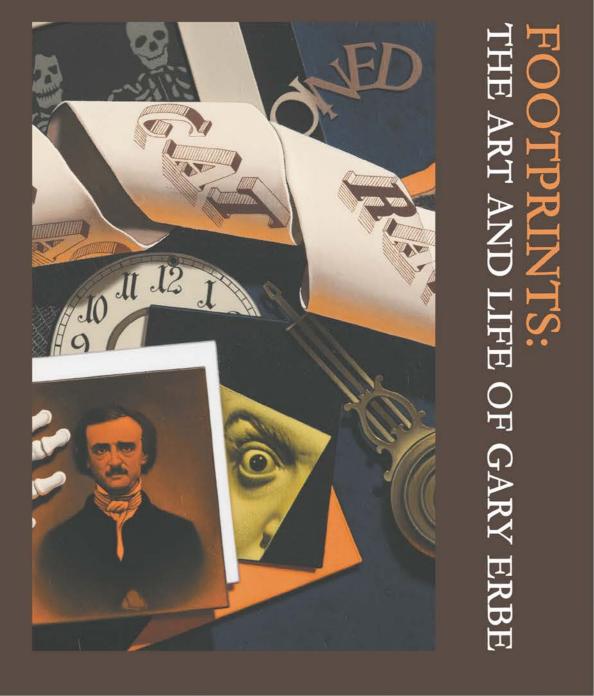


Take Five, 64" x 54", O/C

rivate Collection



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



Book Cover

Contributors:

Thomas Folk, Ph.D., Carol Lowrey, Ph.D. Christine I. Oaklander, Ph.D., Carter Ratcliff Michael W. Schantz, Ph.D., Louis A. Zona, Ph.D.

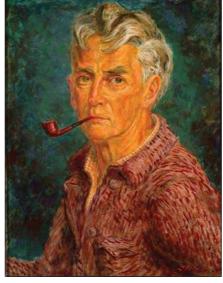
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"Girl's Eye View," 1945, oil on Masonite, 16 by 19-7/8 inches. Delaware Art Museum, Gift of Helen Farr Sloan, 1980 ©Delaware Art Museum / Artists Rights Society (ARS), New York.



"Self Portrait," 1946, casein tempera underpaint with oil varnish glaze on panel, 16 by 12-1/8 inches. Delaware Art Museum, Gift of Helen Farr Sloan, 1986.



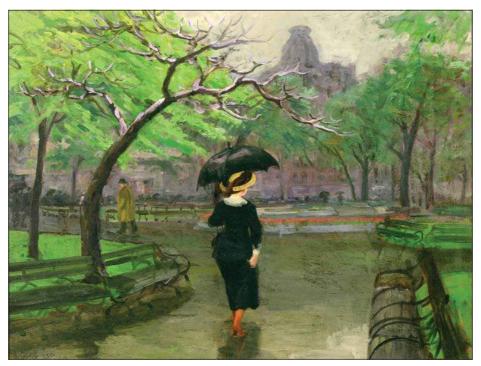
"Blonde Nude with Orange, Blue Couch," circa 1917, oil on canvas, 20 by 24 inches. Delaware Art Museum, Gift of the John Sloan Trust, 2006 ©Delaware Art Museum / Artists Rights Society (ARS), New York.

A Long & Creative Journey — John Sloan Retrospective At The Delaware Art Museum

WILMINGTON, DEL. — American realist painter John Sloan (1871–1951) is best known for his images of New York during the early Twentieth Century and as one of the pioneers of the Ashcan School. The Delaware Art Museum holds the largest and most extensive collection of Sloan's art and archival materials in the world, and "An American Journey: The Art of John Sloan," on view October 21–January 28, will be the first comprehensive retrospective of Sloan's work since the museum's 1988 show "John Sloan: Spectator of Life."

"An American Journey: The Art of John Sloan," organized by Heather Campbell Coyle, Delaware Art Museum's chief curator and curator of American art, will present the entire arc of Sloan's career — from newspaper illustration in Philadelphia during the 1890s through his late paintings in Santa Fe, N.M. The exhibition includes nearly 100 works — drawings, prints and paintings produced between 1890 and 1946 and includes paintings that have not been seen in decades, some not since Sloan's death in 1951. This retrospective will also draw on the museum's rich archival materials, including illustrated letters and photographs, all of which are in the collection due to the generosity of the artist's wife, Helen Farr Sloan (1911–2005).

Sloan is best known for his images of the "drab, shabby, happy, sad and human life" of New York during the early Twentieth Century, but his career was long and his output wide-ranging. Sloan grew up in Philadelphia, where he worked as a newspaper illustrator and attended classes at the Pennsylvania Academy of the Fine



"Spring Rain," 1912, oil on canvas, 19-5/8 by 25½ inches. Delaware Art Museum, Gift of John Sloan Memorial Foundation, 1986 ©Delaware Art Museum / Artists Rights Society (ARS), New York.

Arts. Through the academy and the pressrooms of Philadelphia, Sloan befriended the men who would become his closest associates during his early career: Robert Henri, William Glackens, Everett Shinn and George Luks. One by one, Sloan's Philadelphia friends moved to New York, and he joined them in 1904.

Sloan became known as an illustrator, etcher and painter of the streets, shops and parks of working-class New York. His subject matter won him little praise from critics steeped in the genteel tradition of

American academic and impressionist painting, and he and other artists committed to urban realism would eventually be referenced derogatorily as "the Ashcan School" for their images of city life. Frequently finding their work unpopular with exhibition juries, Sloan and his friends began to organize independent exhibitions of modern art, including the infamous exhibition of "The Eight" at Macbeth Galleries in 1908.

Sloan enjoyed his summers in the artists' retreat of Gloucester, Mass., between

1914 and 1918, where he painted dozens of brightly colored canvasses. In 1919, he spent his first summer in Santa Fe. Fascinated with the local culture, he eventually bought a house and spent part of each year there. He became a champion of Native American art, befriending Pueblo artists and organizing groundbreaking exhibitions of their work in the 1920s and 1930s.

"This retrospective in particular showcases the artist's early years in Philadelphia, his figure paintings and his work as an illustrator," said Coyle.

The major New York paintings — "Throbbing Fountain, Night," 1908; "Wet Night on the Bowery," 1911; "Spring Rain," 1912; and "Wet Night, Washington Square," 1928 — will be featured in the retrospective, as will Sloan's masterful New York City life etchings.

"The Art of John Sloan" includes illustrations from throughout Sloan's career, ranging from the Art Nouveau elegance of his work in the 1890s, through his charming and challenging visual puzzles and his biting political cartoons. "These will be seen with major paintings and etchings to highlight how the artist worked out ideas across media and over years," explains Coyle.

"An American Journey: The Art of John Sloan" will be accompanied by a full range of public programs, including tours, lectures, family and school programs, as well as a symposium November 2–3, for specialists and enthusiasts to explore Sloan's work in depth.

The Delaware Art Museum is at 2301 Kentmere Parkway. For more information, 302-571-9590 or 866-232-3714 or www.delart.org.



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The Bronco Buster

Roman Bronze Works, N-YBronze, Height: 22 inches

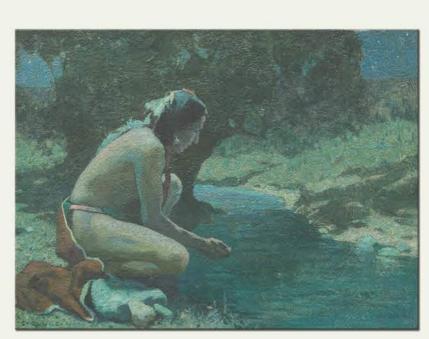


Olaf C. Seltzer 1877-1957

The Medicine Man

Watercolor, Signed/Monogram O.C.S.

17 x 14 inches



E. I. Couse 1866-1936

Indian Hunter by Moonlight
Oil, Signed. 12 x 16 inches



Charles Schreyvogel 1861-1912

The Last Drop

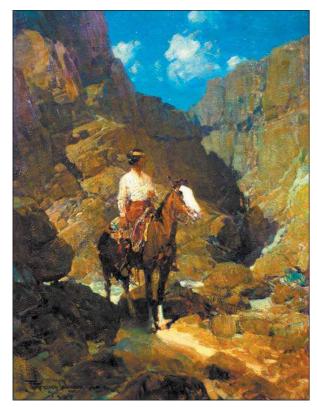
Roman Bronze Works, N-YBronze, Height: 12 inches

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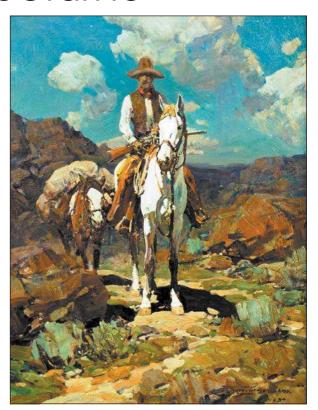
Frank Tenney Johnson, Master of the Western Nocturne



"Voiceless Solitude," oil, signed, 24 by 18 inches.

Trans-

"The Herd at Night," watercolor, signed, 18 by 14 inches.



"Beneath the Western Moon," oil, signed, 20 by 16 inches.

By James D. Balestrieri, Director, J.N. Bartfield Galleries

NEW YORK CITY — Born in Iowa, Frank Tenney Johnson (1874–1939) saw the last generation of prairie schooners heading West on the Overland Trail. After the death of Frank's mother, Frank's father moved the family to Milwaukee. On a class visit to the Layton Gallery of Art, young Frank Tenney Johnson determined to make a life in art. Johnson studied under two of the Panoramists, F.W. Heine (1845–1921) and Richard Lorenz (1858–1915), whose enormous circular paintings of biblical scenes and famous battles were precursors of cinema. It was Lorenz, who had traveled and painted in the West, who fired Johnson's imagination with his canvases and tales.

Against his instincts and desires, Johnson and his new bride, Vinnie, went to New York, where the young artist enjoyed success in the burgeoning advertising industry. He often sketched at the Bronx Zoo, and his skill earned him a contract with Winchester rifles. The ads he produced for them caught the attention of the editors of *Field & Stream* magazine, and they offered to sponsor a trip to the West, which he would repay with illustrations. Johnson's art alone couldn't support him in Colorado, so he became a cowboy to earn a living, and had the privilege of seeing some of the last "beef roundups" in American history, an experience that would prove invaluable to him.

Eventually, he and Vinnie settled in southern California in the very heart of the nascent movie business where he painted murals in movie theaters, sold many works to the new moguls and starred in more than one early silent cowboy picture. In December 1939, Frank and Vinnie were visiting their friends, the Callahans. Frank greeted Mrs Callahan with a kiss. What neither of them knew was that Mrs Callahan was coming down with spinal meningitis. Within



"Mexican Ponies," oil, signed, 12 by 16 inches.

days, she had died. By the end of the year, Frank Tenney Johnson, that magnificent painter, had passed away.

Johnson is the undisputed champion of the Western nocturne. Thinking about the source of Johnson's interest in the Western nocturne, it is possible that he had seen some of Remington's last masterworks, the "night scenes," at least as reproductions in *Collier's* and *Harper's* magazines. But nights on the range must have fueled the artist's interest in the challenge of getting darkness down on canvas. In a letter to Vinnie from a cow camp in 1904, he wrote: "On one evening in the cool mountain air, as we rode I watched the daylight fade and the moon come up to glow brighter until we cast strong shadows, and I had another fine opportunity to study the different colors change under the moonlight." An occasion worthy of note, J.N. Bartfield Galleries has

four exceptional Johnson nocturnes on our walls.

In day-for-night moonlight, under a couple of bright stars, the Navajo rider in "Voiceless Solitude" moves through Johnson's bravura canyon, composed of bold, assured brushstrokes. The canyon might be voiceless, and the solitude might seem absolute, but something — a moving shadow, perhaps — has attracted the rider's attention. He sits upright, looks to his left, listens into the voicelessness.

"The Herd at Night" is a subtle, tonal watercolor, bathed in moonlit green, the rocks and cows in the draw between the hills. The cowboy and white horse dominate the scene. Shadows of the forms undulate on the rocks. It is a peaceful, watchful, suspenseful moment as we stand our watch with the night rider.

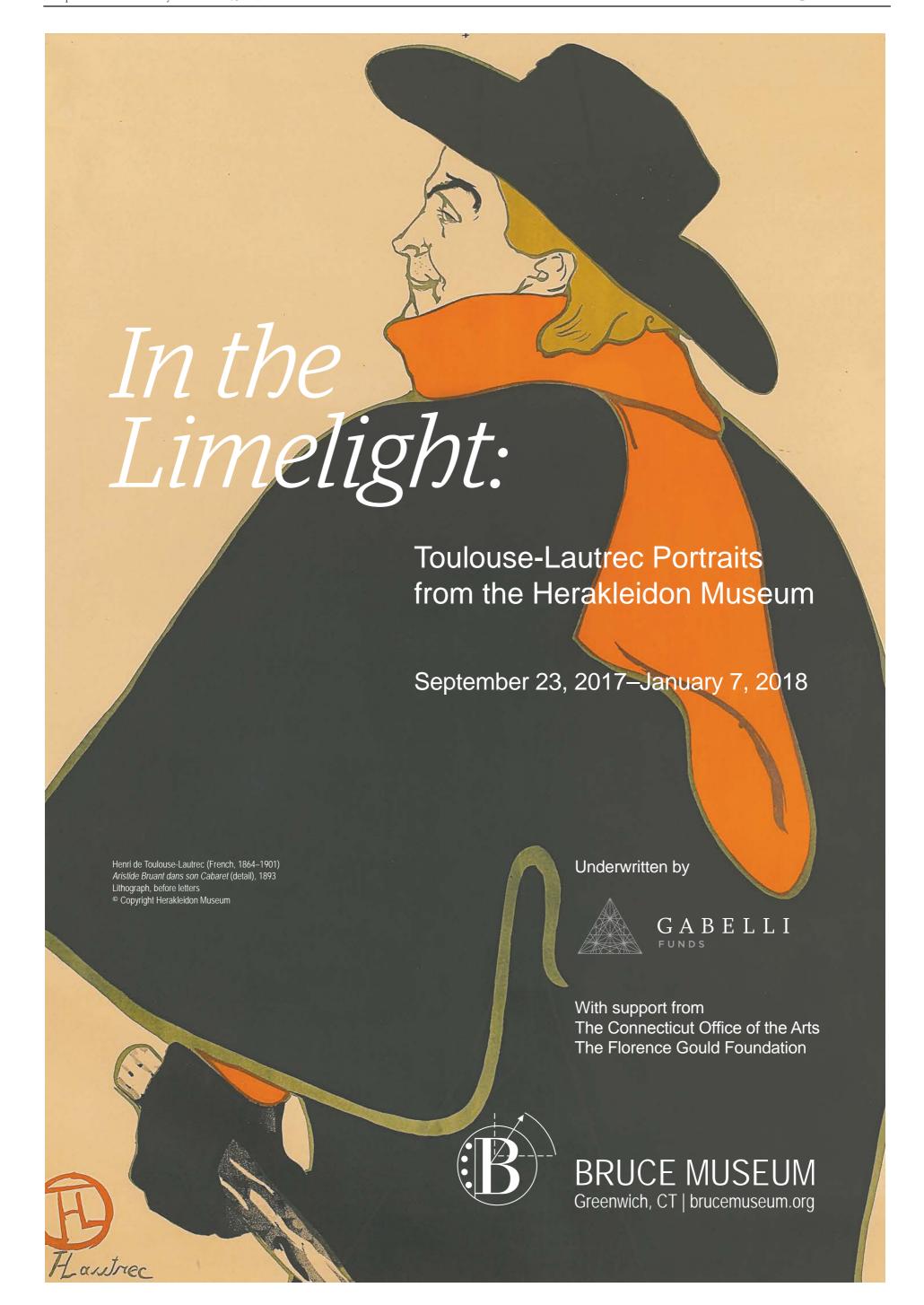
A mood piece filled with jagged, abstract shapes that come together as you take the work in, "Mexican Ponies" articulates the mysteries of night on the border and night as a border. The more you look at the painting, the more you see. Five figures all but melt into the darkness and the small rhombus of light at left is a door ajar, perhaps a cantina door.

Johnson catches the insect quiet of the moment as well as its underlying tension.

The lone cowboy and packhorse moving through the moonlit rocks is a Frank Tenney Johnson trademark, and "Beneath the Western Moon" is a superb example of the subject. Painted on the Rim Rock Ranch in Wapiti, Wyo., in 1934, when the artist had achieved his mature style, Johnson's deft handling of the paint, knowing just when to heighten details and when to leave well enough alone, makes for a splendid, moon-washed composition.

Established in 1937, J.N. Bartfield Galleries is at 60 West 55th Street, fifth floor. Gallery hours are Monday through Friday, 10 am to 5 pm. For more information, 212-245-8890 or www.bartfield.com.





Maine/New York Symbiosis Seen In American Art

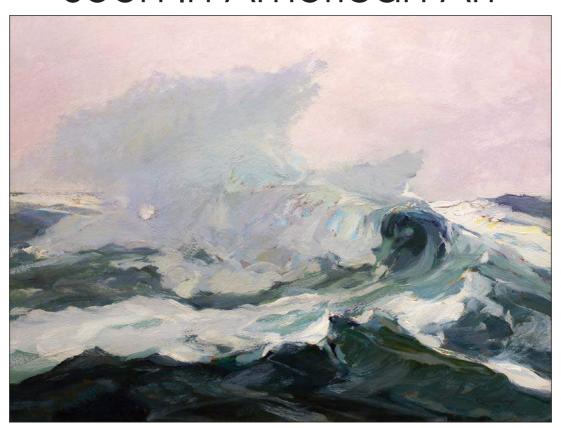
WISCASSET, MAINE — A strong connection between the New York art scene and the wilds of Maine has a long history, including Thomas Cole and Frederick Church painting on Mount Desert Island in the 1840s and 1850s. By the arrival of the Twentieth Century, a new generation of American artists were escaping the heat of the New York summers and seeking a new muse on the coast of Maine. Pillars in the canon of modern American art like Edward Hopper, Robert Henri, George Bellows, Rockwell Kent and Marsden Hartley used the raw, rocky landscape and clear, crisp air of Maine to further their exploration of Modernism.

Along with these prominent artists came a group of lesser known but nonetheless influential artists who continued this symbiotic relationship and are featured in the current exhibition at the Wiscasset Bay Gallery, "The Maine-New York Symbiosis in American Art."

Jay Hall Connaway originally settled in New York City in 1912. Beginning in 1922, with the help of gallery owner Robert MacBeth,

Connaway spent three years on Head Harbor Island off Jonesport, Maine, painting. By 1933, Connaway had moved to Monhegan where he and his wife and daughter lived year-round on the remote island ten miles out to sea for the next 14 years.

The artist would make several trips to his New York galleries, Grand Central Art Gallery and Macbeth Gallery. It was during these trips that Connaway was ex-



"Turning Point," Jay Hall Connaway (American, 1893–1970), 1946, oil on canvas, 15 by 20

posed to the emerging Abstract Expressionist movement, and, as a result, his work became flatter and more simplified with an emphasis on the paint surface. "Turning Point, Monehgan," 1946 is as much a study in paint and emotional expression as it is a depiction of a boiling sea.

Reversing the direction of influence was Morris Shulman who came to New York in 1929 and began summering on Monhegan in 1947. Shulman's previous New York work focused on social realism and the problems associated with urban and industrial life. Upon arriving on the remote Maine island, the artist began to dramatically free up his style. The tight realism of his earlier years gave way to broad swaths of paint and vibrant colors to express his new found emotions and love for the natural environment. "Something in the Sky" was painted by Shulman in 1952 on the island, and the abstract casein explodes with deep oranges and French blues.

Other important New York City-based artists featured in the show, Abraham Bogdanove and Andrew Winter, acquired homes on Monhegan Island with Winter moving year-round to the island in 1940. "Late Afternoon, Whitehead" shows Winter's classic strong light casting shadows on the last traces of snow and the towering headland.

A major bronze by William Zorach of his daughter, Dahlov, titled "Innocence" is also shown. Zorach immigrated to New York City in 1907 from Lithuania. In 1923, the Zorach family acquired a home by the shore in George-

town, Maine. The rural location with few distractions provided the ideal backdrop for the artist to focus on home life, and many of his models were family members and neighbors.

The exhibition is on display at 67 Main Street through the end of November. For information, www.wiscassetbaygallery.com or 207-882-7682. The gallery is open daily.

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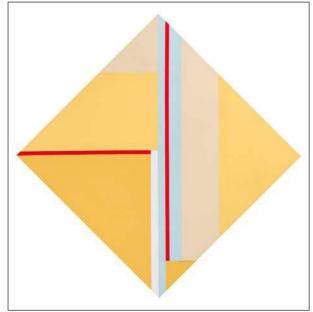
"Still Life — Fruit With Roses," Robert Spear Dunning, oil on canvas, signed and dated, 16 by 21 inches (\$50/75,000).

Shannon's Celebrates 20 Years, Inaugural Auction In New Gallery

MILFORD, CONN. — Shannon's Fine Art Auctioneers will hold its next fine art auction on Thursday, October 26, at its new gallery location at 49 Research Drive. The auction includes 300 lots of fresh-to-the-market, American and European paintings, drawings, sculpture and fine prints from the Nineteenth Century through the present.

Leading the sale is a masterwork painting by Abbott Fuller Graves, "In the Garden" (\$100/150,000). The painting has been in an important private collection for over a decade. Other masterworks include paintings by Robert Spear Dunning, William Glackens and Richard Hayley Lever.

Shannon's will be offering several top-quality examples of American Impressionism;



"Yellow Diamond with Red and Blue," Ilya Bolotowsky, acrylic on canvas, signed and dated, 50 by 50 inches (\$15/25,000).

fresh-to-the-market paintings by Lever, Walter Launt Palmer and Emil Carlsen. Also featured in this genre are paintings by William Glackens, "The Bathers" (\$250/350,000) and a Richard E. Miller (\$30/50,000).

Hudson River School and Nineteenth Century American paintings are led by a rare winter scene by A.T. Bricher (\$60/80,000), a "View of the Upper Hudson River at Storm King," by James Fairman (\$70/90,000) and an Albert Bierstadt, "Salmon Fishery Village, Alaska." Other Hudson River School artists highlighted in the sale include Worthington Whittredge, Johann Carmiencke, William Sonntag Sr, Hermann Herzog and J.J. Enneking.

Quality drawings in the auction include works by Norman Rockwell, Andrew Wyeth and Mary Cassatt. There are two Rockwell drawings depicting Christmas themes. The drawings were used by the artist as studies for the *New York Post* and Hallmark, each offered at an estimate of \$25/35,000.

Modern and contemporary art is also featured in the sale. A large-scale, fresh-to-the-market painting by Ilya Bolotowsky is offered at \$15/25,000 and a pen and ink drawing by Pop artist Mauricio Nogueira Lima is offered at \$20/30,000. Contemporary prints are represented by Robert Rauschenberg, Ellsworth Kelly, James Rosenquist and Pierre Soulages.

To view the full catalog, additional images, access condition reports and arrange telephone and absentee bids and for information, visit www.shannons.com. Shannon's produces an extensive 180-page color catalog, which is available for sale online or by calling the gallery.

Previews will be daily, starting Monday, October 16, and continuing through Wednesday, October 25 (closed Sunday). Preview hours are 11 am to 6 pm (EST), except on Saturday, October 21, when the preview will end at 3 pm. There will also be a preview on Thursday, October 26, the date of sale, from noon until 5:30 pm. The auction will start promptly at 6 pm. Buyers can bid live, online through Invaluable.com or arrange a phone or absentee bid through Shannon's.

Shannon's Fine Art Auctioneers is always accepting quality consignments for future auctions. Shannon's will hold a fine art auction in January followed by a full catalog fine art auction in April. To consign a single piece of artwork, an estate or a collection, call 203-877-1711 or e-mail info@shannons.com.

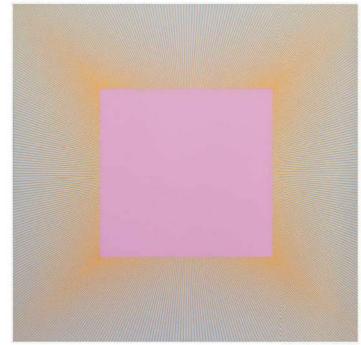
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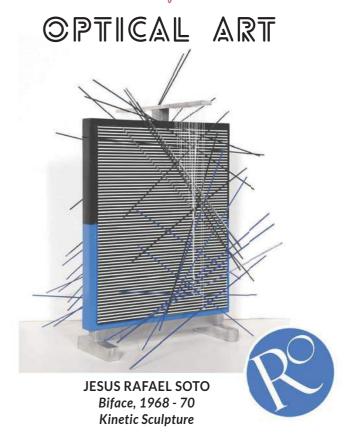
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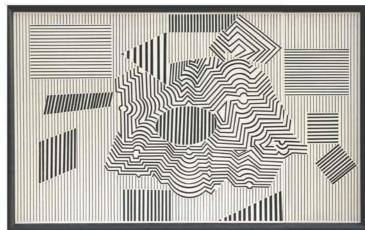
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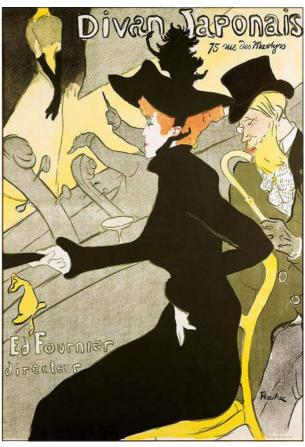
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"Jane Avril (Before Letters)," 1893, color lithograph. All images by Henri de Toulouse-Lautrec (French, 1864– 1901) and ©Herakleidon Museum, Athens, Greece.



"Au Concert (Before Letters)," 1896, color lithograph.



"Divan Japonais," 1893, color lithograph.

Bruce Museum Shines Light On Toulouse-Lautrec Portraits

GREENWICH, CONN. — A fascination with the spectacle, nightlife and the tawdry side of celebrity culture is hardly a recent phenomenon. The artist Henri de Toulouse-Lautrec (1864–1901) is famed for his images, created more than a century ago, of entertainers in the cabarets, dance halls, theaters and brothels of Paris

dance halls, theaters and brothels of Paris. On view through January 7, the Bruce Museum presents the major exhibition, "In the Limelight: Toulouse-Lautrec Portraits from the Herakleidon Museum," which showcases the artist's portraits of the dancers, singers and other performers who became the icons of the Parisian nightlife in the late Nineteenth Century. Featuring 100 drawings, prints and posters (approximately

half of the Herakleidon Museum's extensive collection of Lautrec works on paper), the exhibition explores the relationship between portraiture, caricature and rise of the cult of celebrity in Belle Époque Paris.

Lautrec wanted to show life as it is, not as it should be, but his objectivity was not without empathy or humor. His interest lay in portraying people, not only those he met during his nights on the town, including Sarah Bernhardt, Jane Avril and Aristide Bruant, but also his friends and the working-class citizens of Paris

"As a longtime friend of many of the celebrities he depicted, Lautrec was uniquely able to appreciate the hollowing effects of celebrity," notes exhibition curator Mia Laufer, PhD candidate (Washington University in Saint Louis) and former Zvi Grunberg Resident Fellow at the Bruce Museum (2015–2016). "He used portraiture to comment on the absurdity and excess of bohemian life. Lautrec could see through the guise of their public personas."

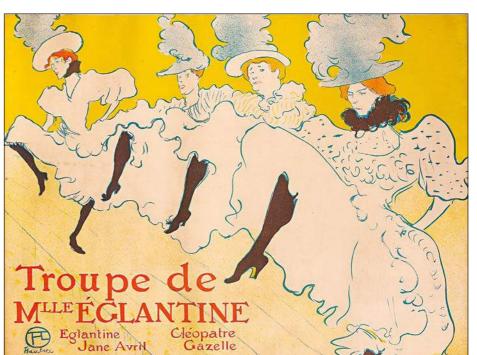
Lautrec was also the subject himself of attention around the Parisian community of Montmartre when he moved there in 1885 and immersed himself in its nightlife. Visiting popular cafés concerts night after night, always sitting at the same table specially reserved for him, Lautrec was viewed by many as just another odd character on the scene. Because of Lautrec's unusual appearance, he too created a public persona that masked a more complex interior.

The self-conscious artist often resorted to outlandish behavior, preferring to be known for his biting wit, elaborate dinner parties, entertaining costumes, strong cocktails and drunken extravagance, rather than for his appearance. He was only 4 feet 11 inches tall, having broken both legs at an early age, and died at age 36 from the ravages of syphilis and alcoholism, but he became famous, above all, for his advertising posters and portraits of personalities of the day.

"In the Limelight," a single-source exhibition provided by PAN Art Connections Inc, is organized by the Bruce Museum. The works are on loan from the collection of Herakleidon Museum, Athens, Greece. The exhibition is accompanied by a catalog.

The Bruce Museum is at 1 Museum Drive, and is open Tuesday through Sunday, 10 am to 5 pm. For information, 203-869-0376 or www.brucemuseum.org.





"La Troupe de Mademoiselle Églantine," 1896, color lithograph.

Observations Of The Solar Eclipse In Art

By Gerald Simode, Artist NORTHAMPTON, PENN. — When it comes to painting, it's all about the light. Whether it's the dramatic chiaroscuro of a Rembrandt or the diffused haze of a Monet — light filtered through a small northern window or the outdoor spring glow of northern France — natural light is king.

When I studied painting from life at the Art Students League of New York in the early 1980s, the studios had beautiful skylights without surrounding skyscrapers obstructing the light. Many art schools now have "Broadway lighting," using direct spotlights to illuminate the model creating a stark contrast between light and shadow, making it easier for the beginners but limiting their exposure to the infinite gradations of light.

Princeton University Museum of Art held a timely exhibition of Howard Russell Butler's paintings of solar eclipses and celestial landscapes. It included three solar eclipses he personally witnessed, a landscape of the approach of the moon's shadow in Oregon



"Self-Portrait," Gerald Simcoe, oil on canvas, life size.

and a view of the moon — an imagined view of earth from the moon, long before the space project.

My objective wasn't on the eclipse itself, but its effect on the surrounding landscape and objects. I was familiar with Carter & Holmes, the place where I bought orchids through the years, and discovered through research that the path of the total eclipse would visit the town. I decided to drive through the night to Newberry, S.C., set on a hill with good views of the surrounding countryside.

At first the cicadas and then the birds were chirping as the temperature dropped, then Venus revealed herself with the beginnings of the celestial crossover. The shadow of the opera tower nearly disappeared and my hand's shadow appeared to be growing more fingers.

While NASA astronaut Don Thomas counted down to the exact second of totality, I witnessed the sun's snaking corona shadows like flailing fish out of water, rippling across the pavement of the Newberry Opera House. They are always present but obstructed by the sun's overpowering rays, visible to the human eye at this time or in

the aurora borealis.

When the moon crossed totally in front, I removed the protective glasses and looked straight into the sun's corona with my naked eye — witnessing a dazzling white gold, dancing like the snakes on the head of Medusa, heralding the Sun King! I wasn't conscious of darkness but intimacy created by the moon's shadow directly overhead. It was rather a view into a different dimension, looking out over the pinkish horizon brought closer into view without the normal overpowering refracted light overhead, a surreal landscape as if painted by Dali, seeing veil upon vales of a cogent, dreamlike reality.

Totality lasted for $2\frac{1}{2}$ minutes, far longer than the two split-seconds green flash at sunset. The time back to reality seemed much quicker and left one with a sense of a mechanism we have no control over. As artists, we strive to bring these moments to the reality of everyday existence.

Simcoe Gallery is at 1925 Main Street. For more information, www.simcoegallery.com or 610-262-8154.

Fine, Classic & Contemporary Photography At Peter Fetterman Gallery

SANTA MONICA — Deeply involved in photography for nearly 40 years, Peter Fetterman began his involvement with the medium as a filmmaker and collector. Born in London, he set up his first gallery in California more than 30 years ago and was one of the pioneer tenants of Bergamot Station, the Santa Monica Center of the Arts, when it first opened in 1994.

Fetterman and his colleagues are committed to promoting the awareness and appreciation of the most powerful of mediums in an intimate, user-friendly salon environment. The gallery is at 2525 Michigan Avenue, in Gallery A1.

Fetterman has one of the largest inventories of classic Twentieth Century photography and contemporary fine art 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 Kertesz, Manuel Alvarez Bravo, Lillian Bassman, Pentti Sammallahti, Stephen Wilkes and Jeffrey Conley.

Currently at the Bergamot Station gallery, Peter Fetterman Gallery is hosting an exhibition, "The Art of the Platinum Print," which will be on view through December 2. Fetterman will be coming East to the Winter Antiques Show in New York City, January 9–18.

The gallery is always looking for rare and significant fine art photographs to purchase; email info@peterfetterman. com or call 310-453-6463. For information, www.peterfetterman.com.



Ansel Adams (United States, 1902–1984), "Moonrise, Hernandez, New Mexico," 1941, ©Ansel Adams Trust/ Courtesy Peter Fetterman Gallery, Santa Monica.

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Diamond and 18k two tone ring centering (1) round brilliant-cut diamond, weighing approximately 6.30 cts. Sold for \$72,600 | December 2016

Provenance: From a prominent Carmel, CA estate. Items from this estate sold for a total of over \$355,000.



Jean-Michel Basquiat (American 1960-1988), Untitled (Arto Lindsay), 1982, oil stick on paper, Sold for \$313,800 | May 2017



Ingrid Donat (B. 1957)
'Commode aux 14 Tiroirs',
designed 2002,
editions 6 of 8 and 7 of 8,
(1 of 2 shown)
Sold for \$118,000 | July 2017



Group of eight scrolls by Zhang Daqian (Chinese, 1899-1983), Landscape, ink and color on paper, Sold for \$2,860,000 | June 2017

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"Southern Nights" by Erbe, 1999, oil on canvas, 32 by 32 inches. Springfield Art Museum, Missouri.



"Double Jeopardy" by Erbe, 2000, oil on canvas, 45 by 60 inches. Pennsylvania Academy of the Fine Arts.

Honoring Gary Erbe, A Master Illusionist In The American Tradition

BIG HORN, WYO. — This fall, Wyoming residents are being treated to the colorful, arresting, breathtakingly accomplished work of Gary Erbe, a master of contemporary realist paintings, sculptures and constructions.

Through October 29, Big Horn's Brinton Museum is showing 34 vibrant works by



"Virtuoso" by Erbe, 1982, oil on canvas, 32 by 22 inches. Brandywine River Museum of Art.

Erbe, internationally known for his trompe l'oeil depictions of classically American subjects and themes, from baseball and jazz to comics, pin-up beauties and holiday ephemera. Erbe's distinctive contribution falls squarely and originally within the American art tradition, his meticulously composed and exquisitely executed tableaux aligning in part with the sensibilities and concerns of such varied predecessors as Joseph Cornell, Norman Rockwell and Andy Warhol.

Erbe, who typically works in oil, says he has "found ways of circumventing the so-called rules of trompe l'oeil in favor of originality, inventiveness and creativity." He often refers to his paintings as "levitational realism." Erbe's paintings combine flat space forms that are exaggerated and enhanced by shadow, light and color. The result is three-dimensional optical illusion.

He notes, "Over the years, I have explored the idiom of abstraction and Cubism and how these modern principles can be integrated into trompe l'oeil. I welcome the challenge of bridging the gap between modern art and realism without abandoning technique."

Erbe adds, "Most of my work since 1970 is highly complex and can be engaged on many different levels. I have underscored the point that my work has less to do with the tenets of trompe l'oeil and far more to do with the creative process of discovery."

Accompanying the exhibition is *Footprints:*

The Art and Life of Gary Erbe, published by the Butler Institute of American Art. Featuring contributions by Thomas Folk, Carol Lowrey, Christine I. Oaklander, Carter Ratcliff, Michael W. Schantz and Louis A. Zona, the sumptuous reference offers an autobiographical account of the artist's development, explores his cultural references and critical stance, and examines his accomplished technique. Following the essays is a chronology, plus lists of selected exhibitions, representation in public collections and honors.

"For more than 50 years, Erbe has dedicated his life to creating honest, relevant art. In terms of his painting technique and materials, he has always experimented for the sake of successfully translating his vision to canvas. In this book, for the first time, the artist shares with his fellow artists — and with the public at large — his broad knowledge," writes Louis Zona, executive director and chief curator, Butler Institute of American Art. In the book, Erbe, who served as president of the Allied Artists of America between 1994 and 2005, offers a step-by-step guide to his craft, from securing materials and stretching and priming canvases to tips on the use of oil paint and varnish.

Since 1970, when he began painting full time, Erbe has exhibited extensively at museums and galleries throughout North America, Asia and Europe, showing his paintings, sculpture and constructions at the New Britain Museum of American Art in Connecticut; the Boca Raton Museum, Florida; the Springfield Art Museum, Missouri; the Canton Art Museum, Ohio; the Montclair Art Museum and the New Jersey State Museum in New Jersey; the Albuquerque Museum, New Mexico; the James A. Michener Art Museum and the Westmoreland Museum in Pennsylvania; and the National Arts Club and the Salmagundi Club in New York City, to name just a few.

Paintings by the artist are in many public and private collections. The Brinton Museum has been a fan since 2004, when Erbe's collage "Arrangement in Red and White" was the first work placed into the permanent collection of what was then the Bradford Brinton Memorial & Museum.

Born in 1944 in Union City, N.J., Erbe, who is largely self-taught and maintains a studio in Nutley, N.J., worked as an engraver between 1965 and 1970 to support his family. He painted nights and weekends to develop his skills. In 1967, he discovered tromp l'oeil painting and its masters. By 1969, Erbe had conceived a way of painting

that was a contemporary departure from traditional tromp l'oeil creations. By freeing objects from their natural surroundings via the illusion of levitation, and through the juxtaposition of objects that in reality had no relationship, he created visually and intellectually provocative pieces.

The Brinton Museum curatorial staff says, "Over the years we have been fortunate enough to exhibit a few of his paintings; however, never a full-fledged exhibit of his work, so it is fitting that in 2017 we feature this fantastic retrospective of Gary's engaging and engrossing trompe l'oeil artistry."

Erbe is the recipient of an unprecedented six gold medals from the Allied Artists of America, Inc's annual exhibitions at the National Arts Club. He also received the medal of lifetime achievement from the Butler Institute of American Art and the Salmagundi Club medal of honor. The National Museum of Sports, Audubon Artists and the Peto Museum have honored him.

Erbe is listed in Who's Who in American Art, Who's Who in America, Biographical Encyclopedia of American Painters, Sculptors and Engravers of the United States, Who's Who in the East, Who's Who in the World and Davenport's Art Reference & Price Guide. Widely published, his work has appeared in such publications as American Artist, International Artists and American Art Collector.

Paintings and sculpture by the master were presented in a 25-year traveling retrospective in 1995 and in a 40-year traveling retrospective in 2010. Following close at the Brinton Museum, "Gary Erbe: 50-Year Retrospective," which debuted at the Butler Institute of American Art earlier this year, travels to the Reading Public Museum, where it opens on June 5, 2018, and the John F. Peto Studio Museum, where it closes December 16, 2018. The show will be at the Morven Museum and Garden in Princeton, N.J., from January to June, 2019.

"It is my sincere hope that this publication will not only salute one of the most talented postwar artists, but will educate, inform and, above all, inspire. The paintings, sculptures and constructions included here tell the story of America with extraordinary skill and subtle flair," writes Louis Zona, adding, "Erbe's genius lies in his portrayal of the American culture in a style and skill that would surely have inspired William Harnett."

The Brinton Museum is at 239 Brinton Road. For information, www.thebrintonmuseum.org or 307-672-3173.



"Celebrating an American Patriot" by Erbe, 2014, oil on canvas. Philadelphia Museum of Art.

Gérard Titus-Carmel Imagination At Spaightwood Galleries

UPTON, MASS. — From its inception, Spaightwood Galleries has embraced both the tensions and the correspondences among past and present, the antique and contemporary and the spaces and ideas in between.

With more than 9,500 works of art from the Fifteenth Century to the present (including an extensive collection of Old Masters prints and drawings, Nineteenth-Twentieth Century prints and drawings, as well as paintings, drawings and [a few] sculptures by modern and contemporary European and American artists), the gallery has near-limitless possibilities for organizing exhibitions.

Originally located in the B.B. Clarke House (National Historic Register) in Madison, Wisc., (1980-2004) and currently located in a Nineteenth Century Unitarian church (deconsecrated) in Upton (since 2005), gallery exhibitions typically feature well over 100 works of art. The space here provides an apt and ample canvas for exploring a subject, whether the work of a single artist such as Albrecht Dürer, Francisco Goya, Kathë Kollwitz, Marc Chagall or Joan Miro, or reflecting a theme like "Images of Women / Images by Women in Renaissance Prints and Drawings" or "The Art that Hitler Hated," or a period: "Paris and the Spirit of Modernism," or "Surrealism: Space and Psyche in Play." The current exhibition, "Gerard



Interior view at Spaightwood Galleries Inc. The painting in the center of the far wall is Gérard Titus-Carmel's "Nuit Carrée 3," oil on canvas, 1984, 80 by 80 inches.

Titus-Carmel: Image and Imagination: Paintings, Drawings, Watercolors, and Original Prints 1966-Present" in many ways does all three.

Titus-Carmel and his wife, Joan Robinson, make their home in what was once a Carmelite convent about an hour northeast of Paris. The former chapel has long been repurposed as a painting studio and over the years they have reclaimed other parts of the compound devoted to printmaking, to correspondence and cataloging, to matting and framing, to storage and shipping. In addition to a library, reading room and music room, there are alcoves for writing, meditation and relaxation. Outside, is a small grove of trees adjacent to a promenade that leads to a verge from which one can look out over fields where the French repelled an English invasion in 1374. Here, the liminal space

between past and present opens onto a fertile field for Titus-Carmel to plow.

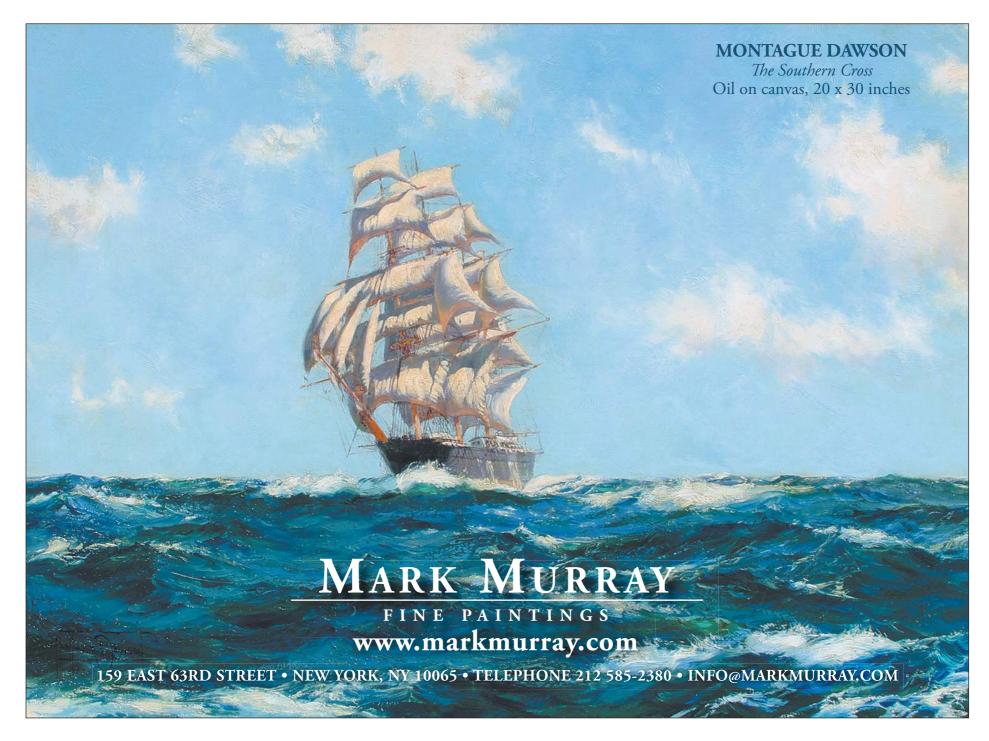
The exhibition opens with three sketches (1967) that show (1) an inchoate figure moving from an inchoate idea through (2) a cloud of chaos seeded by inspiration (3) to give form to a mysterious object (made? found? lost?).

Much has been written about the interplay between the various objects and the series of drawings, prints and paintings (the Tlinget Coffins, the Narwa and Sarx, the Suite Chancay, the Ombres, Nuits and Intérieurs) by Titus-Carmel through the 1970s and 1980s.

Working in series, objects are made visible, are stripped bare, merged, transformed and reformed, generating not only stunningly beautiful paintings, drawings and prints but building a rich vocabulary of line and form, of color and composition to expand upon in the work of the 1990s and 2000s. For Titus-Carmel, nature and time will always

be mutable, but as long as color and line endure, like breath, there will also be the possibility that mystery will transform into miracle.

While Spaightwood Galleries Inc conducts most of its business via its website www.spaightwoodgalleries.com, visitors are always welcome. For information, hours or directions, spaightwood@gmail. com, 508-529-2511 or 800-809-3343.



A Gallery Interview With The Artist As Contemporary Work Enters Art Market



NEWTOWN, CONN. - Contemporary artist Kate Sasanoff, based in Connecticut, has created a substantial body of work (paintings and pastels) that she is at last ready to part with and is seeking gallery representation. In this Q&A, she speaks about what inspires her art.

What is the artist's role in society today?

The same as it has always been, to make a sincere attempt to meet the social responsibility of the artist, which is reuniting people with their reality. Reflecting back to the current state of the world, one might inspire the audience to investigate the meaning of the work, the moral of its story and find similarities in their own lives. In looking for the similarities not the differences, viewers might come to cultivate their own personalities as intentionally as artists cultivate their modes of expression.

"Exorcising Demons," Kate Sasanoff, 1990, acrylic on canvas, 48 by 36 inches.

Why do you paint?

I paint to trigger feelings of gratitude and wonder at the experience of life. To act as a resource by visually referencing art history and through that, the history of civilization.

Which movements and artists do you consider crucial to your work?

Crucial art movements are moments in time when groups and individuals make a decision to work in a certain way for a specific reason. By doing so, in a compelling manner, they forever alter the direction of art and ultimately, society's vision of itself. The motives of these artists and their movements inspire me: Egon Schiele (German Expressionism), Umberto Boccioni (Italian Futurism) and Jackson Pollock (Abstract Expressionism).

What is an artistic personality?

Artistic personalities combine conscious purpose with spontaneous instinct. They forge a lifetime of learning and forgetting in every creative moment. It is a deeply human expression, from the heart, soul and mind.

What advice would you give an art student? Good art rises to the surface and great art rises to the top.

Artists need to maintain a childlike innocence, which is essential to the survival of the artistic personality and which allows us to believe in miracles. As an artist, one must never lose hope. Standing on the shoulders of giants and reaching for the face of the Divine, we swagger and stumble into our futures.

Images available upon request. For more information, write Kate Sasanoff, Box KG c/o The Newtown Bee, PO Box 5503, Newtown CT 06470.

Francesca Anderson Fine Art Presents Craft Show Through October 21

LEXINGTON, MASS. — Francesca Anderson Fine Art (FAFA) is showing 14 craft artists from Massachusetts, Vermont and New Hampshire in its third craft show, which runs though October 21 at the gallery at 56 Adams Street.

Among the 90 or so crafts on exhibit are Vermont artist Lucy Bergamini's Italian-style hand blown glass vases, New Hampshire's Michael Gibbons' ceramic bowls, vases, mugs; New Hampshire's Matt Brown's woodblock prints of New Hampshire landscapes; Newton, Mass., artist Betsy Silverman's recycled paper paintings; and Concord, Mass., artist Robin Bergman's handmade chenille, silk and bamboo scarves, vests, ponchos and coats.

Francesca Anderson believes that well-conceived, spectacularly executed and artistically rendered crafts deserve to be shown in an art gallery, not just in large-scale commercial craft fairs.

The gallery is also offering a new group of events. Free Lunches on the Terrace will be offered on four different dates: Saturday, September 23; Sunday, Octo-



"Burke Barns" by John W. Long, recycled wood, 2017, 15 by 71 by 2 inches.

ber 1; Saturday, October 7; and Sunday, October 15. Visit the website to choose a sandwich or salad as well as a dessert. You must sign up by 11 am the day before the lunch you are coming to and your food will be waiting for you at the gallery.

Up to 15 people can be seated for each Free Lunch, which in good weather will

be outdoors in the garden. Ideally, FAFA would like newcomers to visit the gallery, and, of course, anyone who makes a reservation will be welcome. A donations basket will be available.

A lot of what is being shown in the gallery's craft show is not just artistically excellent, but also highly innovative.

Vermont's John W. Long creates exquisitely rendered 3D barns, sugar houses, cupolas and lighthouses. His original 3D wooden wall sculptures hang on the wall like paintings but are made out of recycled wood.

Betsy Silverman's recycled paper paintings are equally artistic and unique. She photographs her subjects and then constructs a scene such as a pasture of cows or horses on canvas by only using recycled cutouts from advertising catalogs. She purposefully places colored pieces of paper and text in plain sight to be easily read and interpreted.

Gallery hours are Wednesday to Saturday, 10 am to 5 pm, and Sunday, noon to 5 pm. For more information, www. fafineart.com or 781-862-0660.

Edward T. Pollack Fine Arts Will Exhibit At The New York Satellite Print Fair

NEW YORK CITY — The New York Satellite Print Fair (NYSPF), is moving to a new location at Mercantile Annex 37, 517 West 37th Street, in order to be close to the New York Print Fair, which will be at the Javits Center this year. The NY Satellite Print Fair has become a significant feature of Print Week in New York, along with The Print Fair, Editions/Artists Books (EAB) and the many events scheduled by New York museums and galleries to showcase fine prints, drawings, art books and other works on paper to collectors and the public.

The NY Satellite Print Fair, which will run from October 26 to 29, is offering an opportunity for anyone to receive a \$500 gift certificate to be applied to any purchase from the show's dealers. To enter to win, just register at www.nysatelliteprintfair.com before the show opens.

NYSPF will comprise 15 leading dealers from the United States and Canada, 11 of whom are members of the International Fine Print Dealers Association (IFPDA). Most of the show's dealers concentrate on Old Master and Modern prints and other works on paper from America, Europe and Asia, covering a range of more than 500 years, though the show will have its share of contemporary work as well.

In addition to Ed Pollack, the exhibiting dealers are Annex Galleries, David Allen, Armstrong Fine Art, Jeannot



Will Barnet, "Woman and Cats," Cole 134, lithograph in colors, 1969, edition of 100, titled and signed in pencil. Printed on Arches by Mourlot, NY, 21 by 22½ inches. In excellent condition.

Barr, William P. Carl, Marc Chabot, Davidson Galleries, Pia Gallo, Conrad Graeber, Jan Johnson, Georgina Kelman, Keith Sheridan, Stevens Fine Art and M. Lee Stone.

Ed Pollack, owner of Edward T. Pollack Fine Arts, is the coordinating manager for the NYSPF and will exhibit a broad selection from his extensive and varied inventory of prints, drawings and photographs. Pollack is particularly fond of Twentieth Century American prints, so his display will be strong in work of artists such as Mary Cassatt, James A.M. Whistler, Reginald Marsh, John Sloan, Isabel Bishop, Peggy Bacon, Raphael Soyer, Joseph Hirsch, Rockwell Kent, Grant Wood, Gabor Peterdi, Karl Schrag and Mauricio Lasansky. Another area of specialization is the work of the German Expressionists, so that there will be prints by Kollwitz, Erich Heckel, Heinrich Campendonk and others. Pollack's complete inventory is on his website www.edpollackfinearts.com, with highlights of items that will be at the show viewable under the Special Exhibitions tab.

The NYSPF is free and open to the public Thursday, Friday and Saturday, October 26–28, from 10 am until 7 pm, and Sunday, 10 am to 5 pm. There will be many exceptional things on display and for sale at this show, and most of the dealers will feature a selection of accessible and appealing works priced under \$300, so finding a choice item to use the gift certificate on will not be difficult.

For additional information, www.nysatelliteprintfair. com or 617-610-7173.

Contemporary Potter Jason Ebelacker Embraces The Santa Clara Tradition

SANTA CLARA, N.M. — If you follow his blog, you know that Dennis Brining of Culturalpatina.com is now representing Santa Clara potter Jason Ebelacker, who, the online gallerist says, "makes absolutely beautiful pieces using traditional methods and designs."

As Brining recently wrote, Jason learned how to make pottery from his father, Richard Ebelacker, an award-winning ceramist. Jason won two first awards in the youth division at the juried Santa Fe Indian Market before he turned 18. Jason believes in traditional forms and methods of making and firing vessels. He takes inspiration from the Tafoyas, prominent ceramic artists from Santa Clara, particularly his great-grandmother Margaret Tafoya, his grandmother Virginia Ebelacker and his father Richard Ebelacker. In 2012, Jason decided to pot full time. Since then he has won top awards at shows hosted by the Autry Museum of the American West in Los Angeles and the



Heard Museum in Phoenix. He is also currently being mentored by Nancy Youngblood (b1955), granddaughter of Margaret Tafoya and daughter of Mela Youngblood. She is a master at her pottery making craft and is one of the best known young potters today.

A biography posted on the Adobe Gallery website indicates that Maria Margarita Tafoya (1904–2001) learned her art from her parents, Sara Fina Gutierrez Tafoya and Jose Geronimo Tafoya. The artist, also known as Corn Blossom, married Alcario Tafoya (1900–1995). Tafoya and her mother were well known for large storage and water jars. Tafoya's signature polished redware and blackware is often characterized by deeply carved designs. One design associated with Tafoya is a distinctive bear claw, which the potter considered good luck. For more on the Tafoya family, readers may refer to *Pueblo Indian Pottery: 750 Artist Biographies: Santa Clara, San Ildefonso, San Juan, Tesuque, Nambe and Pojoaque* by Gregory Schaaf. Tafoya was recognized by the National Endowment for the Arts Folk Arts Program in 1984 and in 1985 she was one of the New Mexicans chosen to receive New Mexico's Governor's Award.

Culturalpatina specializes in art from the American Southwest, Central and South America, Asia, the Middle East, Africa and Nagaland. The online gallery focuses on pottery, textiles, art, bronze sculpture and extraordinary adornments. For more on Culturalpatina and Dennis Brining, purveyor of all things unique and beautiful, visit www.culturalpatina. com. Brining may be reached at 703-503-8019 or 703-282-4546.

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In celebration of the 100th anniversary of John Sloan's first exhibition at C.W. Kraushaar Art Galleries A Selection of Etchings

September 7 - October 27, 2017



 $\label{eq:John Sloan (1871 - 1951)}$ Fun, One Cent, 1905, etching, 5 x 7 inches (plate)

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Take Your Eyes For A Spin With Op Art

By Jessie Gillan, Creative Director, RoGallery.com

One of the hottest artwork styles for the past five years has been Op art (optical art). The term was first used in 1964 to describe the works of Julian Stanczak (Polish American, 1928–2017) by *Time Magazine*.

American, 1928–2017) by *Time Magazine*. However, works in the optical art style were being produced before 1964 by artists such as Victor Vasarely (Hungarian, 1906–1997) and M.C. Escher (Dutch, 1898–1972), who both started playing with foreground,

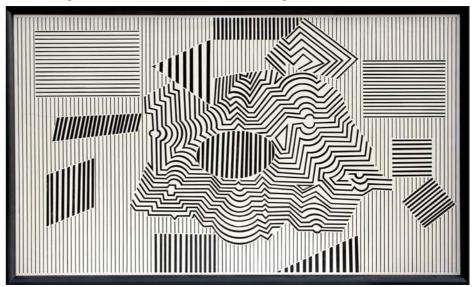


Richard Anuszkiewicz, (American, b 1930), "Light Magenta Square," 1978, acrylic on canvas, 60 by 60 inches, signed and dated verso.

background and perception in the 1930s and 1940s. The movement of Op art truly took off, though, after a large exhibition took place in 1965 called "The Responsive Eye" that began at the Museum of Modern Art in New York City but toured the United States that year. Artists that were featured in this exhibition included Richard Anuszkiewicz, Frank Stella, Ellsworth Kelly, Bridget Riley and others. This exhibition led into many optical works being incorporated into the late 1960s psychedelic art movement.

The big resurgence of the style today is brought on by the upswing in the love of Midcentury Modern style in home interior design. For those who were not around during this time, picture the home of the fictional Don Draper in *Mad Men*, sleek clean lines with bright colors accentuating the walls and upholstery. The artworks are big hits with everyone from new young collectors to corporate buyers because of the abstract geometric forms, which typically can be used be used in almost any space.

RoGallery.com has a selection of more than 100 different artists that have explored Op art as their subject. A few of the highlights in the collection are shown on this page. The work by Richard Anuszkiewicz is a large work (60 by 60 inches) with an almost glowing pink center. Painted in 1978, the artwork brings to mind a



Victor Vasarely (Hungarian, 1908–1997), "Operenccia," 1954/1986, acrylic on board, 40 by 66 inches, frame size: 43 by 69 inches, signed, dated and titled in marker verso.

meditative color experience similar to perhaps what some have experienced seeing James Turrell's works at the Guggenheim or elsewhere around the United States. The other artwork featured from RoGallery.com is a painting on board by Victor Vasarely from his earlier period started in 1954 and completed in 1986 and titled "Operenccia," with cone shapes jutting out from the center set within a geometric space all

in black and white tones. The selection of artwork here is always growing.

Those currently seeking optical art for home or office can check RoGallery's website or view artworks in person at the firm's offices/gallery located in Long Island City, N.Y., at 47-15 36th Street, by appointment. To make an appointment, contact the gallery at art@rogallery.com or 800-888-1063.

Russian Art Of The Jewish Century

CLINTON, MASS. - The Museum of Russian Icons is presenting "Migration + Memory: Jewish Artists of the Russian and Soviet Empires," on view October 12–January 28. The exhibition includes nearly 100 artworks by 50 different artists that illuminate the aesthetic achievements and sociopolitical experiences of Jews within imperial Russia and the Soviet Union, as well

as of Russian/Soviet Jews in emigration in Europe and the United States. The opening reception will be conducted on October 12 and will include a talk by the curator.

The Twentieth Century has been called by some the Jewish Century. It brought enormous transformations and upheavals to people who were either ethnically or religiously Jewish. "Migration + Memory" explores

the creative responses as well as historical trajectories of Jewish artists born, trained or active in the Russian or Soviet Empires in the Twentieth Century. Geographic mobility was an essential feature of Jewish life in the region. While there were several waves of Jewish immigration to Europe and especially America, in the late imperial era, as well as again in late Soviet times, many also migrated eastward from the Pale of Settlement into the cities of the USSR.

The opening of the show coincides closely with the centenary of the Bolshevik Revolution of 1917. This revolution and the one that preceded it in February of the same year transformed the landscape of economic, educational and professional options for Russian Jewry, including artists, in many positive ways while also bringing enormous displacement and violence. This newfound freedom and widespread anti-Jewish violence during the Russian Civil War of 1918–1922 drove many who had previously lived in small rural towns and villages into cities throughout the Soviet Union.

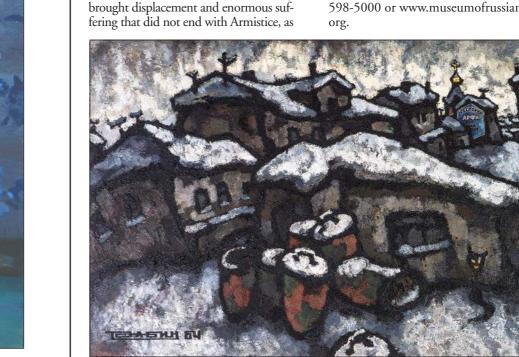
The 1920s and 1930s witnessed an explosion of art-making and art-collecting by russophone Jews both in the USSR and outside of it, especially in Paris and later New York. World War II and the Holocaust once again brought displacement and enormous suffering that did not end with Armistice, as

Joseph Stalin reintroduced institutionalized anti-Semitism. A new wave of emigration in the 1970 and 1980s dispersed many members of the Soviet Jewish creative and educated classes to Europe, the United States and Israel. It is no surprise, then, that quite a few of the artworks in this exhibition were not created within the territory of imperial Russia or the Soviet Union.

Whether a painting, drawing, print, poster, illustrated book or decorative art object, every item in this exhibition either bears a creative contribution from a Jewish artist who spent time in the Russian or Soviet Empires, or speaks to the Jewish experience in the region. They all carry within them memories and a complex legacy, of both opportunity and tragedy, cooperation and hatred, inclusion and alienation.

Organized by Boston's Ballets Russes Arts Initiative (BRAI), the show draws on a multigenerational private collection belonging to Vladimir and Vera Torchilin, whose family's path reflects many aspects of the Russian Jewish experience. The show is curated by BRAI's executive director, Anna Winestein, a Russian Jewish American art historian and arts entrepreneur.

The Museum of Russian Icons is at 203 Union Street. For more information, 978-598-5000 or www.museumofrussianicons.org.



Oskar Rabin, "Red Barrels in the Provinces," 1964, oil on canvas. Collection of Vladimir and Vera Torchilin, courtesy of Ballets Russes Arts Initiative.

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Paintings by Gerald Simcoe



"Patterns From Childhood," 20 x 24 inches, oil on canvas

Paul César Helleu: An Appreciation

By Mark Murray

NEW YORK CITY — Mark Murray Fine Paintings is presenting an exhibition of a group of works by Paul César Helleu (1859–1927) on view through November 15. Helleu was one of the most accomplished French portrait artists working in Paris in the heady fin-de-siècle decades of the Nineteenth Century. Works on view include a bravura pastel portrait of Winaretta Singer, Princesse Edmond de Polignac and an intimate group of head studies, also in pastel, of Singer's friend Suzanne Lemaire.

John Singer Sargent, whom Helleu met and befriended when they were both studying with Jean-Léon Gérôme, encouraged the younger artist by being the first buyer of one of his paintings. In the early 1880s, Sargent executed an informal drawing of Helleu, which he cherished and hung in the dining room of his Paris apartment (it is now in the collection of the Metropolitan Museum of Art). While still students in 1876, Sargent and Helleu visited the Durand-Ruel Gallery together, where an exhibition of a new group of painters that critics called "Impressionists" was on view. There, they first met Claude Monet, who became a friend and mentor to both young artists. Helleu would share a studio with Sargent beginning in 1877 (it was later used by Giovanni Boldini) and they remained lifelong friends.

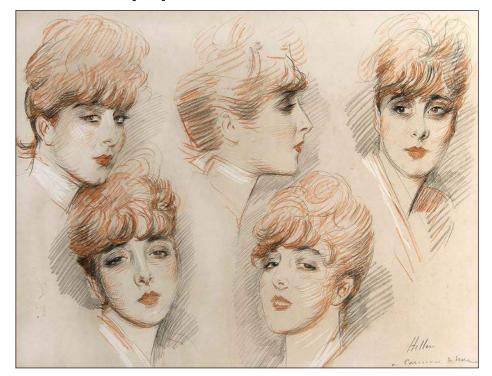
Two larger than life luminaries whom Helleu met in the late 1880s were to become key figures in his entrée into Parisian high society. Robert de Montesquiou, the poet and aesthete, was an early purchaser of Helleu's much admired drypoint portraits and the author of a sumptuously illustrated biography



"Winaretta Singer, Princesse Edmond de Polignac," Paul César Helleu, colored chalk on paper, 30 by 22 inches.

of the artist in 1913. He introduced Helleu to the city's literary salons where he met and became a friend of Marcel Proust. Proust based his character, the painter Elstir, in *Remembrance of Things Past*, on Helleu; and Helleu later produced an iconic engraving of Proust on his deathbed.

Montesquiou's cousin, the Countess Elisabeth Greffulhe, facilitated introductions to and subsequent portrait commissions from elegant women throughout the highest echelons of Paris, London and New York society. In addition to portraits of the countess herself, Helleu's numerous subjects included the Duchess of Marlborough, Queen Alexandra, Helena Rubinstein,



"Five Studies of Suzanne," Paul César Helleu, colored chalk on paper, 231/2 by 2934 inches.

the Countess of San Martino, Madame Georges Hugo, Madame Gautreau and the actress Lillian Gish.

But by far, Helleu's favorite subject and most frequent sitter was his beloved wife Alice Guérin, whom he met in 1884 and married two years later. By all accounts, few men could resist her charm and beauty. Edmond de Goncourt wrote of this red-haired siren that she was incapable of "making a gesture without grace and elegance, and ten times a day [Helleu] attempted to capture her movements in a quick drypoint etching."

As with Sargent, Helleu often sought to escape from the "business" of por-

traiture. He found it by painting the gardens of Versailles, still lifes and the beaches and boats along the coast in Normandy and Biarritz. In 1912, Helleu was awarded the commission to design the ceiling mural for New York's Grand Central Terminal. His ethereal depiction of the blue-green night sky covered with signs of the zodiac and the Milky Way seem as far away as is possible to get from the maelstrom of the Parisian Belle Epoque.

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

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ABBOTT FULLER GRAVES American (1859-1936)

Copley's 'White Glove' Sporting Sale Attains \$4.8 Million, Sets Records



The white-glove sale of the Donal C. O'Brien Jr Collection (Sessions I-II) in July posted another seven decoys over the \$100,000 mark and set new records.

PLYMOUTH, MASS. — Copley Fine Art Auctions realized \$4.8 million in sales at the Sporting Sale 2017 July 27–28. The two-day sale was more than 92 percent sold by lot, extending Copley's robust track record, and the sold lots achieved an impressive 118 percent of their high estimate.

Sessions I and II of the Donal C. O'Brien Jr collection of important American sporting art and decoys were 100 percent sold, with an average price per lot of more than \$27,000 per decoy. This smashed the average price per lot from the sale of the distinguished collection of Dr James M. McCleery in 2000.

Nineteen world auction records were achieved for artists or decoy makers in this historic sale. Eight items sold for six-figure prices, including seven decoys and one painting. There was robust bidding across all categories, including paintings, prints, folk art and antique and contemporary decoy carvings.

Copley's owner and principal, Stephen B. O'Brien Jr, said, "We had two great days of pinnacle works featuring the best the field has to offer. The O'Brien collection has always embodied excellence, and over the coming decades, it will continue to symbolize the very best. As a result, buyers showed up in force to our inaugural 'white glove' sale."

Three out of the five O'Brien cover lots more than doubled their average estimates. The top lot and top decoy of the sale was the Thomas Chambers wood duck drake



Stephen O'Brien Ir inspects some of the decoys in the gallery.

which sold for \$270,000, more than doubling its estimate (\$80/120,000) and setting a record for the carver and also a national record for any Canadian decoy.

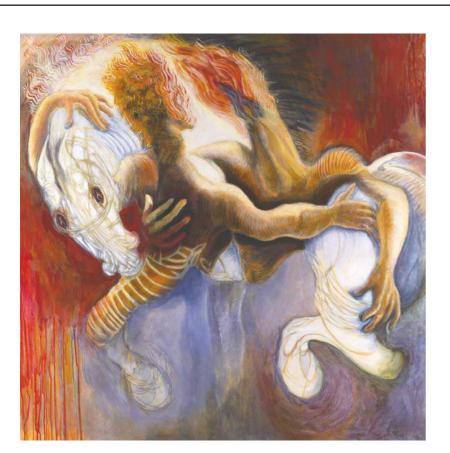
The next highest decoy lot was the pintail drake by John English, which brought \$246,000, shattering the old record for the maker and leading Delaware River region decoys (\$80/120,000). The Canada goose by Charles E. "Shang" Wheeler shot to \$198,000, smashing the world record for this important carver as well as for the Connecticut region, and the Crowell plover sold for \$174,000. Great decoys with strong provenance and exceptional form led Copley's most successful sale in the company's 11-year history.

All five cover lots of the Sporting Sale Ses-

sions III and IV saw competitive bidding, with three landing within estimate and two climbing over their estimates. The preening goldeneye drake by A. Elmer Crowell surpassed its high estimate of \$80,000 and sold for \$90,000, and the Bunn/Bowman running golden plover rose above its high estimate of \$30,000 to \$48,000.

The 104 decoy lots of Session I of the O'Brien collection all found buyers, with a vast majority exceeding their high estimates

Copley Fine Art Auctions, LLC is preparing for its Winter Sale 2018 which returns to Charleston, S.C., in February, in conjunction with the Southeastern Wildlife Expo. For information, www.copleyart.com or 617-536-0030.



Kate Sasanoff

Lust, 1990 acrylic on canvas, 48 x 48 inches

Contemporary work by living artist enters art market (also see *The Gallery Interview* in this section)

Images available upon request:

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John Sloan's 100th Anniversary Exhibit Celebrated At Kraushaar Galleries

NEW YORK CITY — Kraushaar Galleries is delighted to celebrate the 100th Anniversary of John Sloan's first exhibition with C.W. Kraushaar Art Galleries. That show began a relationship that continues to this day. The contemporary homage will be on view through October 27.

Of the 43 etchings exhibited in 1917, 42 will be included in this celebration. Perennial favorites from the "New York City Life" set include "The Woman's Page," 1905; "Fifth Avenue Critics," 1905; and "Fun, One Cent," 1905; and a 1913 "glimpse into one of the of the cellars on West Third Street under the elevated tracks" in "Rag Pickers," the rare "The Barber Shop," 1915; and "Mosaic (The New Movement)," 1917, Sloan's "satire on abstract art," among others.

Fifteen paintings spanning ten years were presented in the original exhibition. Eleven of these works are now in public collections including #3 "Twin Lights" (Worcester Museum of Art, Massachusetts), #5 "Gloucester Harbor" (Syracuse University Art Collection, New York), #9 "Clown Making Up" (The Phillips Collection, Washington, DC), #13 "Renganeschi's Saturday Night" (Art Institute of Chicago, Illinois) and #15 "Spring Planting, Greenwich Village" (Columbus Museum of Art, Ohio).

In his biography of the artist, John Loughery wrote about the 1917 exhibition: "John Kraushaar...[had] a



genuine respect for his new artist's strengths...The etchings found some enthusiastic buyers, and Sloan knew that Kraushaar's commitment was for the long run. More important, the attention he received from the New York critics, now that he was represented by a major gallery,

John Sloan (1871–1951), "Barber Shop," 1915, etching and aquatint, plate dimensions: 10 by 12 inches. In 1945, John Sloan wrote, "Done on a zinc plate, which is not susceptible to delicate biting. The linework was etched first, then the plate coated with powdered resin and prepared for aquatint in the usual manner. The lightest areas were blocked out first with stopping-out varnish, then the medium darks, while the darkest darks were exposed the longest to the acid bath. I don't remember making any previous experiments with aquatint" (JS 1945). The sign at upper left reads, "Turpitude the Great Hair Raiser." Also note "The Masses" on the pile of magazines.

seemed more respectful. Sloan's paintings and etchings 'more than justify the big faith that has been placed in him as an American artist,' the reviewer for the *Evening Mail* noted...and the *Times*, in its Sunday Magazine, gave Sloan an approving notice."

The Delaware Art Museum, the repository of the Sloan Archives, will present, "An American Journey: The Art of John Sloan," October 21 through Janu-

ary 28 (see article on the museum show in this issue). Kraushaar Galleries, at 15 East 71st Street, is celebrating its 132nd year in business. For information, 212-288-2558 or www.kraushaargalleries.com.

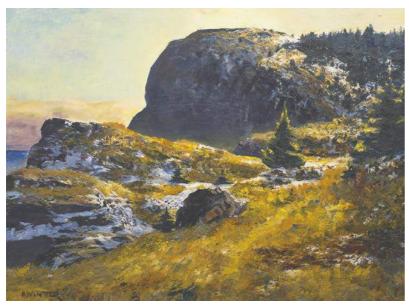
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Andrew Winter (American, 1893-1958), Late Afternoon, Monhegan Headland Oil on canvas, 24" x 36"

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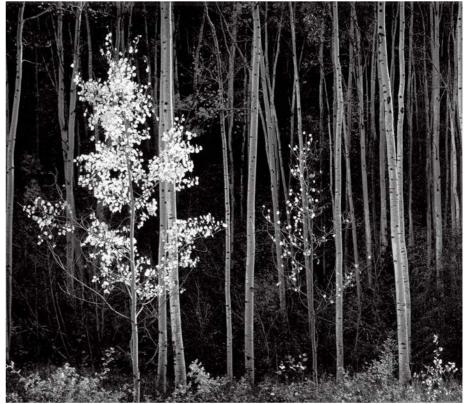
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SAT. - 2pm - Visual Tour Through Private Art Collections. Moderator: Joshua Rose, editor, American Fine Art magazine. Panelists Diane Jensen and Robert Savage, MD.

SAT. - 3pm - Fine Art by Design. Panel with Michael Mitchell and Tyler Hill of Mitchell Hill, Charleston, and Stephan Jones of Los Angeles. Moderated by Kyle Hoepner, Editor in Chief, New England Home

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