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‘Art And The New England Farm’ At The Florence Griswold Museum

OLD LYME, CONN. — The Florence Griswold Museum is uniquely positioned to tell the story of “Art and the New England Farm,” on view May 11–September 16. This exhibition delves into the agricultural heritage of Florence Griswold’s family estate, the Lyme region and beyond, to examine the complex history and character of New England’s farms. Paintings, drawings and photographs by artists from the 1830s to the present day will trace the unique challenges of farming in New England.

The museum’s property is itself a case study of family farms in New England. Purchased by the Griswold family in 1841, these grounds became a country estate with barns, an orchard, gardens and riverfront pastures, where the family practiced small-scale farming during Griswold’s childhood. While farming on the property had declined by the 1880s, much of what was grown still supplemented the table for the artists who stayed at Griswold’s famous boardinghouse. Childe Hassam’s painting, “Apple Trees in Bloom, Old Lyme,” 1904, not only documents

the locations of the orchard and his studio, but also reminds us of how the artists embraced the rustic charms of her property.

The exhibition explores depictions of the New England farmstead by influential artists, such as George Henry Durrie, whose images became iconic emblems of mid-Nineteenth Century rural American life. These artists captured the distinct landscape of the region with its rocks and hills and the farms crafted from this difficult terrain. Durrie’s depictions of rural life became ubiquitous through their replication as Currier & Ives prints and came to represent the essence of New England — and American — rural life.

Works by Thomas Nason, Martin Lewis, Walker Evans and others, map the evolution and eventual decline of the New England farm under the influence of out-migration, industrialization and urbanization. Thomas Nason’s engraving, “A Deserted Farm,” 1931, depicts the depleted state of many New England farmlands following this period of decline. This image has persisted, as apparent in photographs like Walker Evans’s “Early Dawn Farm,” circa 1955, which finds beauty in vernacular buildings that are no longer in use yet remain fixtures of the landscape. New England’s farms faced the pressures of suburbanization, with former farmland sprouting tracts of new houses like those in Martin Lewis’s “Dawn, Sandy Hook, Connecticut,” circa 1933.

To make relevant connections to the



“Apple Trees in Bloom, Old Lyme” by Childe Hassam, 1904, oil on panel, 25 by 30 inches, Florence Griswold Museum, gift of the Vincent Dowling Family Foundation in honor of director Jeffrey Andersen.



“Back Country” by Thomas Nason, 1931, wood engraving, Florence Griswold Museum, gift of Janet Eltinge.

struggles of the modern-day farmer, the exhibition showcases contemporary artist Judy Friday’s photographic and literary portrait of Lyme’s historic Tiffany Farms, which has been a beloved local landmark for generations. Friday’s series (completed in 2003) has become a kind of epitaph for the farm, which announced the end of its dairy operation in 2017. Her depictions of timeworn Tiffany Farms remind visitors of the challenges faced by farmers in an era when interest in organic local food is high, but the costs can be unsustainable. Her photos are supplemented by paintings and a sculpture that she made as part of the project, along with artifacts from the farm.

The Florence Griswold Museum is at 96 Lyme Street. For additional information, 860-434-5542 or www.florencegriswoldmuseum.org.

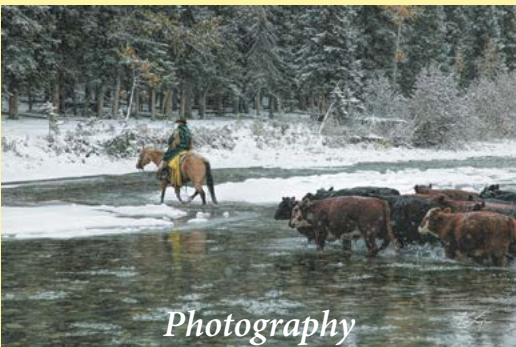


Quality Western Artwork Rising to the Top on It’s Own Merit

Fine Art Principles



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Troy Flaharty



Photography
Kim Taylor



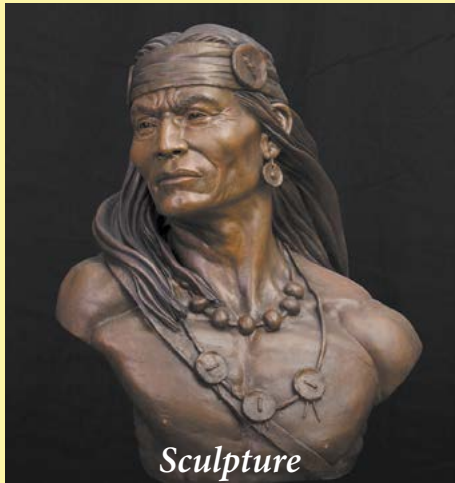
Wet Medium
Keith Batcheller



Dry Medium
Steve Johnson



Carving
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Sculpture
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Western Art Rodeo Association Creates World's First Art Sport



Steve Johnson, "Sheer Cowboy," dry medium.

SPANISH FORK, UTAH — The Western Art Rodeo Association (WARA) is the world's fastest growing western art association. Comprising western artists of all skill levels, the WARA is for any western artist that wants more exposure for his or her artwork and all western art fans that wish to experience and enjoy western art in ways never seen before. This is not your traditional art show. This is the world's first art sport.

Here's how it works. The WARA conducts online western art competitions called "Art Rodeos."

Categories include wet medium, dry medium, sculpture, photography, carving and traditional art.

All western artists are invited to compete. There is no jury process.

Artists upload pictures of their finished works into the competition.

Each entry is visible in the gallery for the public to view, share, enjoy and vote for daily.

All entries are also highly promoted across social media channels for maximum exposure of the artwork.

At the end of each round of competition, the WARA judging staff selects the top entries based on fine art principles.

The top 20 artists in each category are awarded world standing points. And with each round of competition, artists continue to accumulate points.

The top 20 artists in the world standings will be invited to compete at the World Finals Online Western Art Rodeo for the title of World Champion, a championship buckle and prizes.

Every entry is also eligible for inclusion in *Ace* — the association's annual print publication of the finest western art in the world.

Sound familiar? It's basically the same format as professional rodeo, only with western art.

The bar has been raised as the competition demands artists bring their Best Western Art.

As the association continues to grow its online competitions, it will also partner with other western art organizations to present live western art rodeos in the near future. This is an entirely new way to experience art with a rodeo announcer, a live audience and three judges scoring live.

WARA's goals include bringing fun, entertainment and excitement to western art; reaching a new, younger generation of art collectors; educating the public on

the principles of fine art; allowing quality artwork to rise to the top on its own merit; increasing promotion at reduced marketing costs for artists; introducing sponsorship and endorsement opportunities for artists; and increasing western art sales for WARA members.

For artists, the association provides maximum exposure for one's artwork at lower costs than traditional marketing methods, a fun, exciting community of western artists and sponsorship and endorsement opportunities.

For western art fans, they can enjoy a new gallery of fine western art each month, vote for their favorites daily, follow the careers of artists in their quest for a world title and purchase fine western art with the confirmation of quality.

Sponsors get to support western artists and be part of the world's first art sport, reach a target market and take advantage of online and print advertising opportunities.

WARA is reversing the trend of a shrinking western art market by lassoing a younger generation of creators and collectors.

For more information, 801-210-0479 or <https://westernartrodeoassociation.com>.

Artists And Groups Open Their Studios

By GERALD SIMCOE

NORTHAMPTON, PENN. — Today, you will find that many artists and groups will open their studios for the public to work from a live model. Camaraderie and affordability are two good reasons this is so popular. There is now a list on the internet, arranged by state, of times and places. Both a means of education and sustainability for the place, the concept has been common practice of larger institutions in major cities.

When I was studying at the Art Students League of New York in the 1980s, Peter Falk would be sitting on the front steps, smiling and chatting with the passersby before he would go in to draw from the live model. Ever curious for "just one more thing," he found relaxation from shooting episodes of *Columbo* in Los Angeles.

Many of these sessions take place in the evenings when working people have free time, or, as in my case being a painter of natural light, I reserve my daylight to pending projects, especially in the dwindling daylight hours of winter. I view visiting a new space as an opportunity to partake of a variety of models and work in a different environment that inspires me to do interpretations I might not have conceived in my own safe studio space.

Recently attending a drawing marathon at the Fleisher Art Memorial in Philadelphia afforded the situation to work in a cathedral-like environment. Constructed as a monolith representing many types of architecture, mixing Romanesque and Gothic, the space sparks interest while demanding reverence.

Entering on the side through a large, medieval wooden door with strap hinges, one is



Gerald Simcoe, "Brittany at Fleisher," pastel on sandcard.

thrust into an environment of a different place and time. There are statues carved of wood and stone adorning the sanguine columns. Small white lights are strung between these columns spanning the middle section, giving the festive feel of a Turkish bazaar. As one approaches the altar, there is an awkward island of a marble pulpit, reminiscent of the colors of children's Easter candy, near where there should have been pews. Off to the left is a mural by Robert Henri painted directly onto the wall.

The lighting on the models was an incandescent spotlight, but surrounding clerestory light from the above windows bathed the warm spotlight in a celestial coolness, fading into the dark cavernous vaults. All of this is under a large, jewel-tone rose window casting many colors of light into the mix, as attempted by Broadway stage lighting.

Whether placing the eye on a model's face or stroking the petals of a daffodil to life, the key is to keep the eye keen on judging proportions so that one is ready at any time for the next masterpiece.

I will have taught "The Floral Portrait" at Longwood Gardens on April 21, and will be exhibiting floral paintings at Rosecliff at the Newport Flower Show, June 22–24. This summer is my weeklong class "Flowers in the Landscape" at School for the Arts at Castle Hill, Cape Cod on outdoor flower painting, July 16–20.

For information, <https://longwoodgardens.org/events-and-performances/events/floral-portrait-class>; <http://www.newportmansions.org/events/newport-flower-show/vendor-information>; or

<https://www.castlehill.org/2018workshopscalender/2018/7/16/flower-painting>.

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Jackson Hole Art Auction: From American Illustrators To The American West

JACKSON, WYO. — The 12th annual Jackson Hole Art Auction is scheduled for September 14–15. Specializing in western, wildlife and sporting art, the Jackson Hole Art Auction is a highlight of the Jackson Hole Fall Art's Festival each year, drawing hundreds of collectors from around the world. While still seeking consignments for the September sale, auction coordinator Madison Webb says, "Our 2018 auction is off to a strong start. In addition to the wildlife and western art that we are best known for, we also have a number of important consignments by American illustrators like Dean Cornwell, Norman Rockwell and others."

While the Jackson Hole Art Auction specializes in wildlife and western art, they continue to highlight all elements of American art, often setting auction records along the way.

The market for American illustrators has been steadily growing over the last few years, and the Jackson Hole Art Auction holds the world auction record for artist Dean Cornwell, with his "Portrait" bringing an impressive \$245,700 in 2016. The 2018 sale will include another portrait of similar caliber and quality to that sold in 2016. Done as an illustration for "The Enchanted Hill," this 36-by-30-inch oil on canvas will be offered at \$50/75,000 and is expected to rouse significant



interest among collectors.

Other illustrators included in the September auction include Ray Strang, Harry Anderson, Stanley Meltzoff and the iconic Norman Rockwell.

The Jackson Hole Art Auction also maintains the world auction record for American impressionist Richard Schmid, and early consignments indicate another strong showing for the artist in this year's sale. Among the works committed is Schmid's lovely still life titled "Captain John's Tomatoes" from 2007.

Noteworthy western highlights include Frank Tenney Johnson's "Branding a Maverick" from 1913, which will be offered at

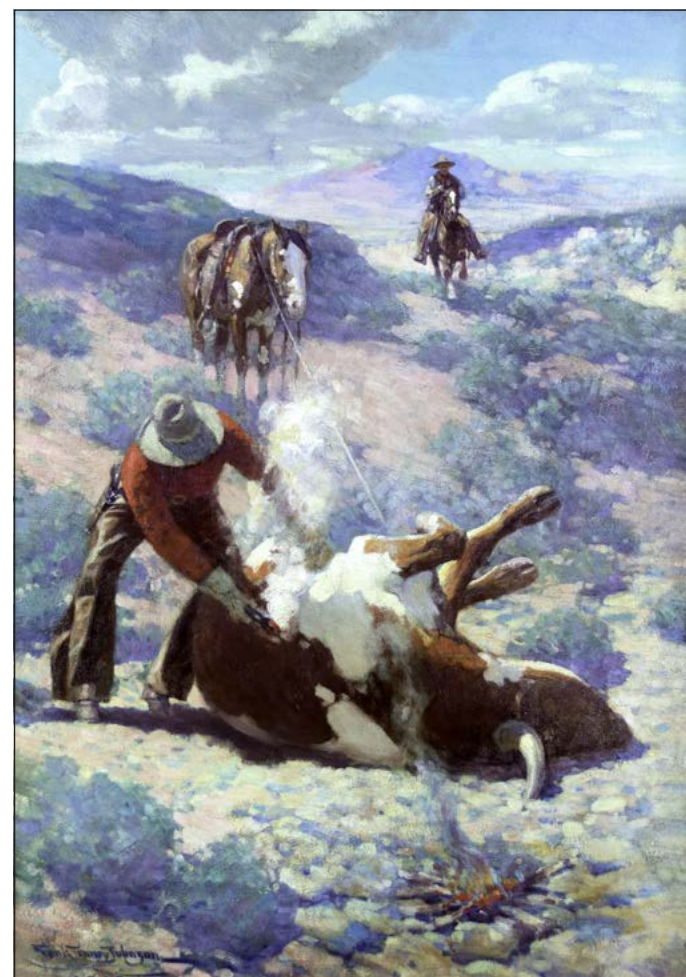
\$175/275,000.

Works by William Gollings, Herman Hansen and Edgar Payne will also be offered in the September sale. Wildlife art, the crowning jewel of the Jackson Hole Art Auction, is also well represented in early consignments with works by Bob Kuhn, Friedrich Wilhelm Kuhnert, Ken Carlson, Robert Bateman and Carl Rungius already on site in the showroom in Jackson.

From Americana to the American West, this year's sale has something for everyone.

Jackson Hole Art Auction is at 130 East Broadway. For highlights or information on consigning, www.jacksonholeartauction.com or 866-549-9278.

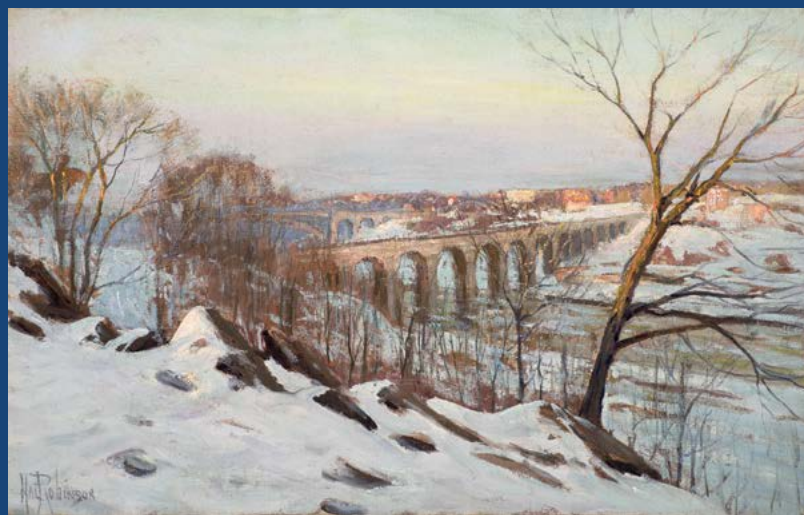
"Captain John's Tomatoes" by Richard Schmid (b 1934), oil on canvas board, 9 by 13¼ inches, (\$20/30,000).



"Branding a Maverick" by Frank Tenney Johnson (1874–1939), 1913, oil on canvas, 34 by 24 inches, (\$175/275,000).



George Henry Hall, *Tabletop Still Life*, 1882-87
Oil on canvas, 12 x 16 in.



Hal Robinson, *High Bridge*
Oil on canvas, 14 x 22 in.



Warren Sheppard, *A Schooner off White Island Light, Isles of Shoals, N. H.*
Oil on canvas, 20 1/8 x 26 1/8 in.



Alexander Lawrie, *Autumn in the Hudson Highlands*, 1869
Oil on canvas, 36 1/4 x 55 1/2 in.

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A Roundup Of Must-See Exhibitions

By MADELIA HICKMAN RING, ASSISTANT EDITOR

Traveling during the summer? Casting about for fun things to do with vacationing kids? From ancient civilizations to Twentieth Century design, children's illustrations, Native American artifacts and photography to the newest presidential portraits, there's something for everyone, old, young and in-between. Here is a very brief, very personal glimpse at just a few of the exhibitions that will be on view this spring and summer at museums around the United States. I'd go to all of them if I could.



Jim Howard (American, b 1930) "Drawing," circa 1980, charcoal pencil on paper, from the collection of Jim Howard.

The Denver Art Museum

*Drawn to Glamour:
Fashion Illustrations by Jim Howard*
Closing August 5

DENVER, COLO. — "Drawn to Glamour" presents the award-winning editorial work by artist Jim Howard, a well-respected member of Denver's fashion community. More than 100 works on paper showcase Howard's four-decade fashion illustration career, starting with his early advertising campaigns for Neiman Marcus in the late 1950s, and through the 1970s and 1980s when the fashion illustration industry was at its height. The exhibition offers a nostalgic look at fashion trends set by top ready-to-wear designers, high-end fashion retailers and cosmetic companies.

The Denver Art Museum is at 100 West 14th Avenue Parkway. For more information, 720-865-5000 or www.denverartmuseum.org.

The Los Angeles County Museum of Art (LACMA)

City & Cosmos: The Arts of the Teotihuacan
Closing July 15

LOS ANGELES — The ancient city of Teotihuacan flourished in central Mexico in the first millennium CE. This multi-ethnic, cosmopolitan city was the largest urban center in the Americas in its day. "City and Cosmos: The Arts of Teotihuacan" presents recent findings from Mexican national and international archaeological projects excavating at Teotihuacan's three main pyramids — the Sun, Moon, and the Feathered Serpent — and major residential compounds. These discoveries have fundamentally changed our understanding of the city's history.

LACMA is at 5905 Wilshire Boulevard. For information, 323-857-6010 or www.lacma.org.

Standing figurine, "Feathered Serpent Pyramid" (Offering 2), Teotihuacan, Mexico, 200–250, Greenstone, 2 by 7/8 by 1/4 inches, Museo Nacional de Antropología/INAH (10-485), Archivo Digital de las Colecciones del Museo Nacional de Antropología. INAH- CANON



The Getty Museum

Beyond the Nile: Egypt and the Classical World
Closing September 9

LOS ANGELES — Egypt, the most ancient of the Mediterranean civilizations, held a great fascination for the Greeks and Romans. This major international loan exhibition explores the artistic interplay between these cultures from the Bronze Age to Roman times, with works many of which will be making their debut in the United States. The installation includes royal Egyptian stone vessels sent to Minoan Crete and Mycenaean Greece, Archaic Greek pottery and sculpture inspired by Egyptian models, portraits in Egyptian and Greek style created during Greek rule in Egypt, and religious images and luxury goods made for Roman patrons in Italy.

The Getty Museum is at 1200 Getty Center Drive. For information, 310-440-7300 or www.getty.edu.

Bronze statuette of Isis with Greek dedication and hieroglyphs, about 400 BCE, Egyptian, bronze, 10-7/8 by 2-5/8 by 6-1/8 inches, accession no. EX.2018.4.68, photo credit: bpk Bildagentur / Ägyptisches Museum und Papyrussammlung, Staatliche Museen zu Berlin – Preußischer Kulturbesitz / Art Resource, NY



The Art Institute of Chicago

Georg Jensen: Scandinavian Design for Living
June 22–September 9

CHICAGO — In 1904, Danish silversmith Georg Jensen (1866–1935) founded one of the world's most celebrated design companies: the eponymous Georg Jensen. After emerging during a fruitful period in Danish art and culture, Jensen's practice in Copenhagen continued to evolve, contributing to the meteoric rise of Scandinavian design in the United States and around the world. This exhibition — the first major American presentation of Jensen silver tableware and products for the home — tells a sweeping story of the creation of a global identity for Danish design and the changing ideals for modern living across the Twentieth Century.

The Art Institute of Chicago is at 111 South Michigan Avenue. For information, 312-443-3600 or www.artic.edu.

Georg Jensen, "Blossom" coffee and tea service, model 2, designed 1905, produced 1925–32. Private collection



"Pooh and Piglet go hunting," *Winnie-the-Pooh* chapter 3, pen and ink sketch by E.H. Shepard, 1926. From the collection of Clive and Alison Beecham ©The Shepard Trust

graphs, cartoons, ceramics and fashion.

The High Museum is at 1280 Peachtree Street NE. For information, 404-733-4400 or www.high.org.

The High Museum of Art

*Winnie-the-Pooh:
Exploring a Classic*

June 3–September 2

ATLANTA, GA. — The High will be the premiere United States venue for this playful exhibition celebrating the magical world of one of the most adored literary characters of all time. Featuring more than 200 works spanning over 90 years of Pooh history, the exhibition will explore the origins, creation and enduring legacy of the classic stories by A.A. Milne (1882–1956) and illustrations by E.H. Shepard (1879–1976) that have captured the hearts of generations of readers. Objects on view will include original illustrations, manuscripts and proofs, along with early editions, letters, photo-

The Philadelphia Museum of Art

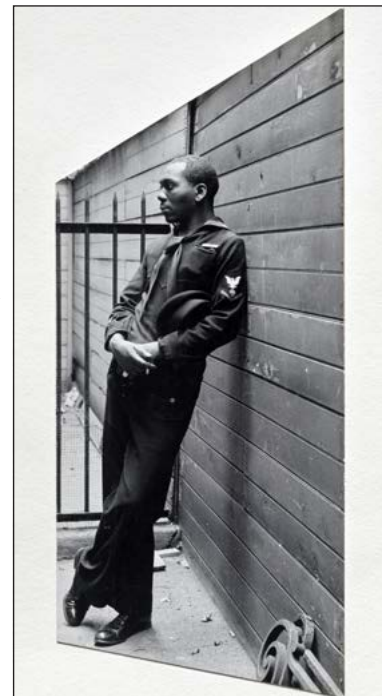
Face to Face: Portraits of Artists

June 26–October 14

PHILADELPHIA — Billie Holiday with her pit bull. Jacob Lawrence in his Coast Guard uniform. Georgia O'Keeffe with her Model A Ford. See how photographers helped craft the public personas of their creative subjects in this collection of rare photographs from the museum's collection. The exhibition features work by Dorothy Norman, Man Ray, Richard Avedon, Alice O'Malley and many others who captured some of the most fascinating artists and performers of the past 150 years.

The Philadelphia Museum of Art is at 2600 Benjamin Franklin Parkway. For information, www.philamuseum.org or 215-763-8100.

"Jacob Lawrence" by Arnold Newman, (American, 1918–2006), 1944, gelatin silver print, image and sheet: 9½ by 4 inches, Philadelphia Museum of Art, gift of R. Sturgis and Marion B.F. Ingersoll, 1945.1997-38-7



The National Portrait Gallery

America's Presidents
Ongoing exhibition

WASHINGTON, DC — The nation's only complete collection of presidential portraits outside the White House, this exhibition lies at the heart of the Portrait Gallery's mission to tell the American story through the individuals who have shaped it. Having designed a fresh exhibition layout for "America's Presidents," the Portrait Gallery has grouped the portraits into six historical chapters. Updated content provides visitors with improved ways to understand historical events — both national and international — that coincided with the respective president's time in office.

The National Portrait Gallery is at 8th Street NW & F Street. For information, www.npg.si.edu or 202-633-8300.



"Barack Obama" by Kehinde Wiley, 2018, oil on canvas, National Portrait Gallery, Smithsonian Institution. The National Portrait Gallery is grateful to the following lead donors for their support of the Obama portraits: Kate Capshaw and Steven Spielberg; Judith Kern and Kent Whealy; Tommie L. Pegues and Donald A. Capoccia. ©2018 Kehinde Wiley

The Metropolitan Museum of Art
Public Parks, Private Gardens: Paris to Provence
Closing July 29

NEW YORK CITY — Following in the footsteps of Nineteenth Century artists who celebrated the out-of-doors as a place of leisure, renewal and inspiration, this exhibition explores horticultural developments that reshaped the landscape of France and gave rise to Naturalism, Impressionism and Art Nouveau. The opening up of formerly royal properties and the transformation of Paris during the Second Empire into a city of tree-lined boulevards and parks introduced public green spaces to be enjoyed as open-air salons, while suburbanites and country-house dwellers were prompted to cultivate their own flower gardens.

“The Monet Family in Their Garden at Argenteuil” by Edouard Manet (French, 1832–1883), 1874, oil on canvas, 24 by 39¼ inches, the Metropolitan Museum of Art, New York, Bequest of Joan Whitney Payson, 1975, 1976.201.14

The Metropolitan Museum of Art is at 1000 Fifth Avenue. For information, 212-535-7710 or www.metmuseum.org.

The Museum of Fine Arts, Boston
Collecting Stories: Native American Art
Closing March 10, 2019

BOSTON — “Collecting Stories: Native American Art” explores the range of perspectives, motivations and voices involved in building the early holdings of Native American art at the Museum of Fine Arts (MFA), Boston. The exhibition focuses on objects collected in the formative years after 1876 — the year the museum opened its doors to the public. “Collecting Stories” also examines how Euro-Americans encountered and represented Native Americans in the late Nineteenth Century, illuminating some of the historical and political contexts within which the MFA’s collection developed.

The MFA Boston is at 465 Huntington Avenue. For information, 617-267-9300 or www.mfa.org.



Roach, about 1880, Native American (Plains), deer hair, porcupine hair, dye, vegetal cord. Gift of Reverend Herbert Probert. Photograph ©Museum of Fine Arts, Boston



DEAN CORNWELL (1892-1960), *Illustration for “The Enchanted Hill,”* 1924, oil on canvas, 36 x 30 inches, Estimate: \$50,000-\$75,000



G. HARVEY (1933-2017), *Tete a Tete* oil on board, 12 x 9 inches, Estimate: \$12,000-\$18,000

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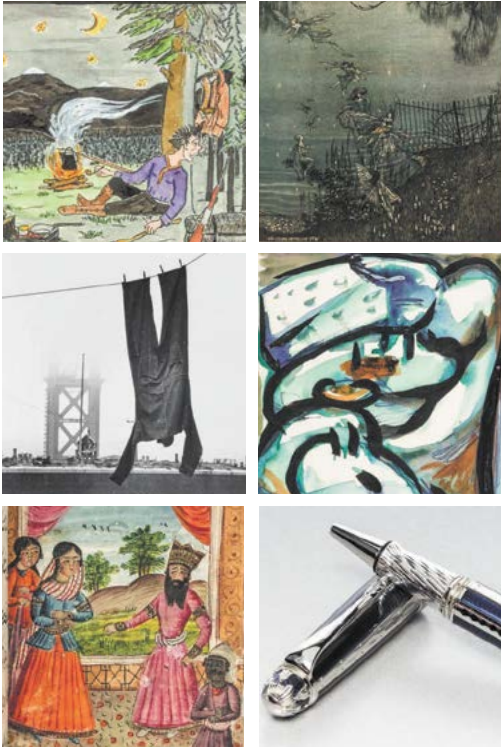
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Figurative Painting At Godel & Co.

NEW YORK CITY — “Go Figure! American Figurative Painting 1830–1960,” on view at Godel &

Co. through May 25, examines the myriad ways that American artists of the Nineteenth and early Twentieth

Centuries used the human figure to portray the joys of family life, the beauty of nature and the thrill and excitement of sporting and musical events.

The show opens with four outstanding works by the portrait artists Ammi Phillips and Joseph Whiting Stock. A pair of cabinet portraits by Samuel F.B. Morse depict Dr and Mrs Thomas Fuller of Cooperstown, N.Y. The earliest figural landscape is George Caleb Bingham’s “Landscape: Rural Scenery” of 1845, in which Bingham conveys the unadulterated character of the early American landscape and the simple conditions in which settlers lived.

Another section of the show features images of family life by various artists, including the Swiss-born Hans Heinrich Bebie, who settled in Baltimore, Md., and Christian Schussele, an influential instructor at the Pennsylvania Academy of the Fine Arts. Schussele’s “The Rocking Horse” is a light-hearted scene of children’s play, which takes place in an 1850s interior, with a rococo revival armchair, a landscape

framed in the style of that period, and patterned wallpaper.

The Impressionist Frederick Frieseke is represented by a sumptuous interior scene depicting the artist’s wife, Sarah, lounging in a room decorated with elegant French rococo furniture and an Oriental carpet. “Young Lady in a Rowboat” by Karl Albert Buehr, a member of Frieseke’s circle in Giverny, is painted in the decorative Impressionist style Buehr learned while painting alongside Frieseke and Richard E. Miller in Giverny. The show also includes Impressionist works by Robert Henri, George Hitchcock and Theodore Earl Butler.

Two of the most powerful images in the show are by the underappreciated Twentieth Century realists Robert Riggs and Fletcher Martin. “Jazz on a High Note,” by the Philadelphia painter, printmaker and illustrator Riggs, was commissioned in 1951 by *Esquire* to illustrate an article written by Louis Armstrong. With fluid drawing and rich, muted colors, Riggs uses the body language of the musicians and dancers to express the excitement of the music. Riggs’ easel paintings are exceptionally rare because many of them did not survive the ephemeral nature of works commissioned for illustration.

Fletcher Martin became well known for his paintings of boxing subjects. His “Homage to Rocky Marciano” was created in 1969, following the popular boxer’s death in August of that year. Although he portrays the boxer at the highpoint of his career after winning his historic match with Jersey Joe Walcott in Philadelphia in 1952, Martin has placed the figures of the fighter and referee in silhouette with their arms raised and their backs to the viewer. They face a long row of newsmen who clamor for photographs and comments. This deliberate arrangement, along with the balanced and symmetrical composition, emphasizes the artist’s intention to honor Marciano’s life and achievements rather than to describe a specific event.

Godel & Co., Inc. is at 506 East 74th Street. For information, 212-288-7272 or www.godelfineart.com.



“Homage to Rocky Marciano” by Fletcher Martin (1904–1979), 1969, oil on canvas, 30 by 40 inches, signed upper right “Fletcher Martin.”



“Jazz on a High Note” by Robert Riggs (1896–1970), 1951, oil and tempera on Masonite, 19 by 35½ inches, signed lower right “Riggs.”



DE
TOUR

John Sargent Noble

Passion and Patience, 1883

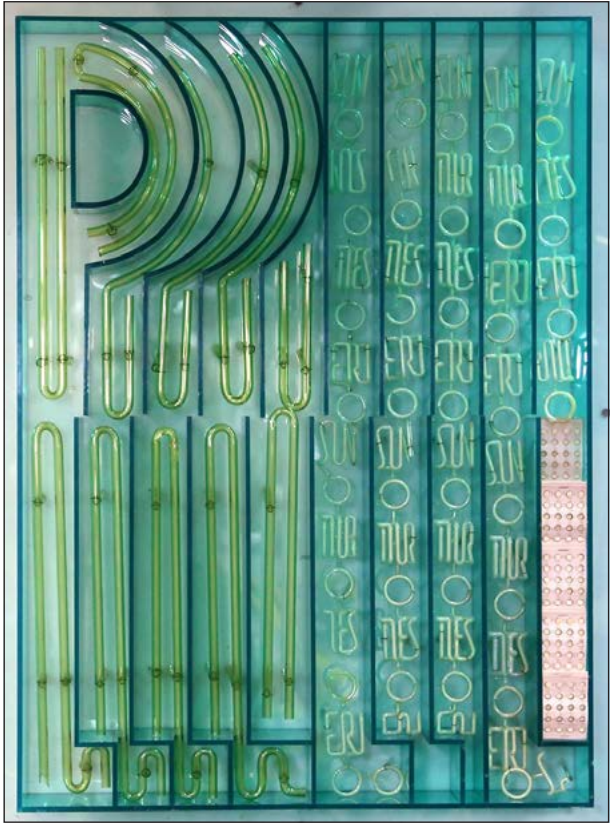
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The Power Of Female Artists In Today's Art Market

By JESSIE GILLAN, CREATIVE DIRECTOR, ROGALLERY.COM
LONG ISLAND CITY, N.Y. — This has been an amazing year so far for empowering women across all lifestyles with the “Me Too” and “Time’s Up” movements. Traditionally women in the art market and



Chryssa (Greek, 1933–2013), “Pill,” circa 1967, Plexiglas 3D construction, 39 by 28 by 5 inches. This sculpture was created in conjunction with the anniversary of the birth control pill and was featured in an issue of Time magazine.

art world in general have struggled to be recognized and appreciated — artworks by female artists do not bring as much at auction, and women artists are underrepresented in museums and exhibitions.

Jessie Gillan, creative director of RoGallery.com, believes this is unfortunate, as the works of women artists are equally as important and significant in the world history of art. Ironically some of the most well-known women artists are the partners of artists who are extremely well known, such as Willem de Kooning (wife Elaine de Kooning), Jackson Pollock (wife Lee Krasner), Robert Motherwell (wife Helen Frankenthaler), Josef Albers (wife Anni Albers), Max Ernst (wife Dorothea Tanning), Pablo Picasso (wife Françoise Gilot) and Diego Rivera (wife Frida Kahlo); these are just a few examples of famous art pairings.

The top selling artwork by a woman at auction to date was a painting by Georgia O’Keeffe selling for \$44.4 million, that is roughly a tenth of the most expensive artwork sold at auction (Leonardo da Vinci in 2017 for \$450 million).

A few highlighted artworks from RoGallery.com by female artists include works by Elaine de Kooning. She was commissioned to create a portrait of John F. Kennedy in 1962 for the Harry S. Truman Library. The artist met with the president in Florida to work on the portrait and was extremely moved by him — she created portrait upon portrait of the president that year. She stopped painting portraits of the president on the day he was assassinated in Dallas. Elaine de Kooning rekindled her avid interest in the president in the late 1970s after she coped with a drinking problem and became sober; this painting on Masonite was completed by the artist in 1980.

Additionally, a work by Chryssa titled “Pill” is an important work by the Greek artist created circa 1967. Chryssa, known for her work in neon, created this piece using a collage of plexiglass, glass and



Elaine de Kooning (American, 1920–1989), “John F. Kennedy #10,” 1980, oil on Masonite, 30 by 22 inches, signed and dated.

actual birth control pills in packaging she creates a word spelling out “Pill.” This artwork appeared in an issue of *Time* magazine titled “The Pill” on April 7, 1967. The birth control pill was essential to the sexual revolution of the late 1960s and 1970s that moved women to have more control over their bodies, allowing them to focus on their career ambitions.

RoGallery.com has artworks by more than 300 female artists, including paintings, prints, photographs and sculptures at its gallery at 47-15 36th Street and available online at www.rogallery.com: click on Categories and then Female Artists. View any artwork in person at the gallery by appointment. For further information, 800-888-1063 or 718-937-0901.

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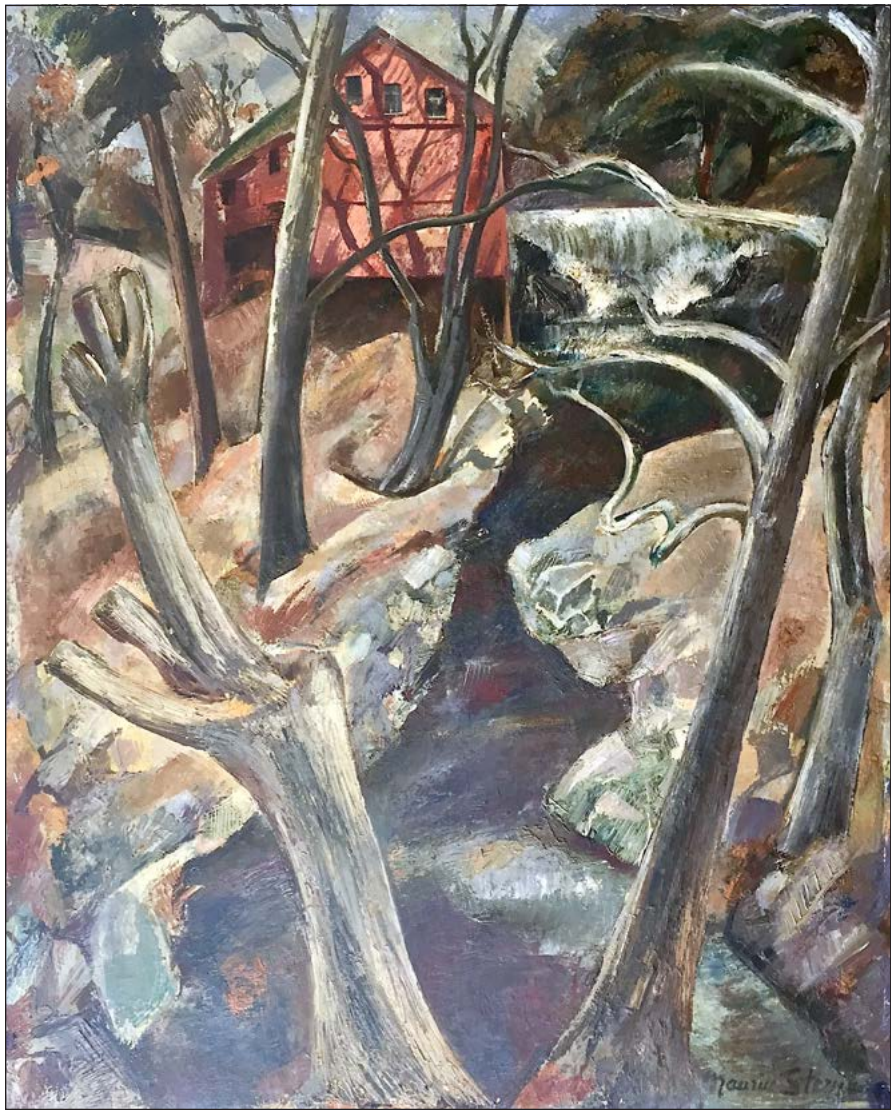
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Jim Bakker Mounts Maurice Sterne Show, ‘From Famous To Forgotten’



Maurice Sterne, “The Old Mill,” 1928, oil on canvas, 50 by 40 inches, exhibited at the Museum of Modern Art, New York City, 1933.

PROVINCETOWN, MASS. — Jim Bakker, celebrating 50 years in business, is mounting a major Maurice Sterne exhibition, “From Famous to Forgotten,” on view June 22–July 15. The anniversary show at Bakker Gallery will feature works not shown or previously offered for sale since Sterne’s death in 1957. Born in Latvia in 1878, Sterne was the first American artist to be honored with a solo retrospective exhibition at the Museum of Modern Art. The 1933 show included 174 of his paintings, two of which, “The Old Mill” and “Burmese Monks,” will be included in the Bakker exhibition.

Maurice Sterne came to America with his widowed mother in 1889. His artistic interest was sparked while helping a designer in a map-engraving house and continued with study in mechanical drawing at Cooper Union. From 1894 to 1899 Sterne attended the National Academy of Design where he studied anatomy with Thomas Eakins. William Merritt Chase bought one of his paintings in 1902.

After winning the Mooney Traveling Scholarship at the National Academy of Design in 1904, he traveled to Paris where he first met Gertrude Stein’s brother, Leo. They would later meet up again in Italy where Sterne lived in Anticoli-Corrado for much of his life. He traveled throughout Europe continuing his studies of the masters in Germany and Italy and winding up in Greece in 1908 where he first started making sculpture.

Following a trip to Egypt in 1911, Sterne visited India where he did a number of oils and drawings of life in Benares. He was one of the first American artists to work in encaustic, mixing wax into his oil paints. Sterne continued to draw religious rituals and the people of Burma during his four-month stay in Mandalay. Starting in 1912, he spent nearly two years on Bali creating hundreds of drawings of daily life and intimate portraits on any paper he could find. In 1914, Sterne returned to America with these works where an exhibition was conducted at the Berlin Photographic Company in New York in 1915.

Although Sterne is perhaps best remembered today for his tumultuous affair and marriage to philanthropist Mabel Dodge from 1916 to 1923, he had already achieved considerable success and recognition as an artist. It was the summer of 1915 at the request of Dodge that he joined her in Provincetown. Sterne also followed Dodge to Taos, N.M., where he painted a portrait of John Evans, Mabel’s son from her first marriage. An exhibition of 85 paintings, sketches and drawings were shown at the Art Institute of Chicago, and “Maurice Sterne at Bali,” an article by Dorothy DeFries, was published in *International Studio* about his exhibition at the Bourgeois Galleries in New York in 1917. He exhibited at the Boston Art Club in 1919.

Bakker Gallery is at 359 Commercial Street. For information, 508-413-9758 or www.bakkerproject.com.

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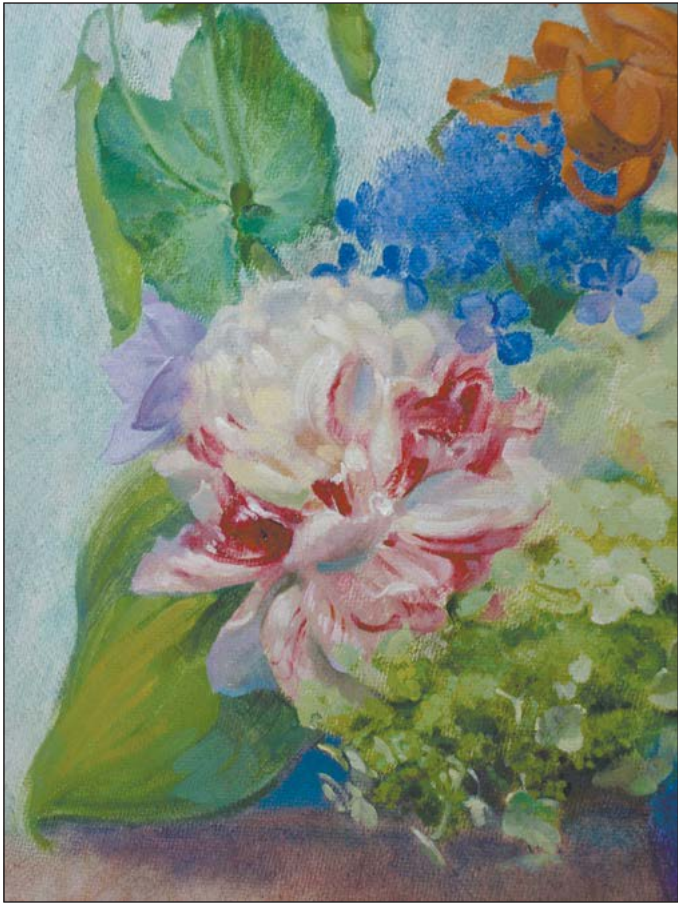
Rae Sloan Bredin (1880-1933), *After the Rain* (detail), c. 1913. Oil on canvas, 30 x 40 inches. James A. Michener Art Museum. Museum purchase funded by the Mandel Society for Art Acquisition, the Beveridge Moore and Henry Morof Trust, and John C. Seegers.



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Annual Boston International Fine Art Show Gala Preview To Benefit Art For Justice Fund

BOSTON — Co-producers Tony Fusco and Robert Four are honored to announce the gala preview of the 22nd annual Boston International Fine Art Show (BIFAS) on October 18 will benefit the Art For Justice Fund.

In June 2017, visionary arts advocate Agnes Gund donated \$100 million from the sale of a beloved painting to launch a new fund focused on addressing mass incarceration in America. By using artwork to create the Art for Justice Fund, Gund seeks to show that art can be a powerful force for justice.

The Art for Justice Fund makes grants to organizations, advocates and artists who work to safely reduce jail and prison populations across the country, while strengthening education and employment opportunities for people leaving the system. The fund also supports art-related programs that expose the injustice of mass incarceration and its impact on individuals and communities around the country. The first round of grants was awarded in November 2017 with \$22 million going to 30 organizations.

Gund hopes to inspire other philanthropists and art patrons to join the fund, and since its inception nearly 30 other donors have made contributions of at least \$100,000. Organizers plan to distribute all funds over the next five years, with the next round of grants to be announced in the spring of 2018.

“Mass incarceration is one of the major social issues of our times,” comments BIFAS co-producer Tony Fusco. “We are proud to bring the Art For Justice Fund to the attention of donors and art collec-



Ticket sales from the October 18 gala preview of the Boston International Fine Arts Show will benefit the Art For Justice Fund, an organization focused on addressing mass incarceration in America.

tors, and to offer 100 percent of our gala preview ticket sales to this cause.” More information about the gala will be available on the show’s website in the coming months.

The 22nd annual Boston International Fine Art Show is the only show and sale of its kind in New England, featuring an

array of historic, modern and contemporary fine art. The show takes place October 18–21 at The Cyclorama, Boston Center for the Arts, at 539 Tremont Street in Boston’s South End.

The gala preview takes place Thursday, October 18, 5:30 to 8:30 pm. Weekend hours are Friday, October 19, 1 to 8 pm;

Saturday, October 20, 11 am to 8 pm; and Sunday, October 21, 11 am to 5 pm.

Weekend admission is \$15, under 12 free and includes special programs, readmission throughout the weekend, show catalog and coat check.

For additional information, 617-363-0405 or www.fineartboston.com.

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Thomas Nason, *Midsummer*, 1954. Florence Griswold Museum, Gift of Janet Eltinge.



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Thomas Buford Meteyard – A Retrospective

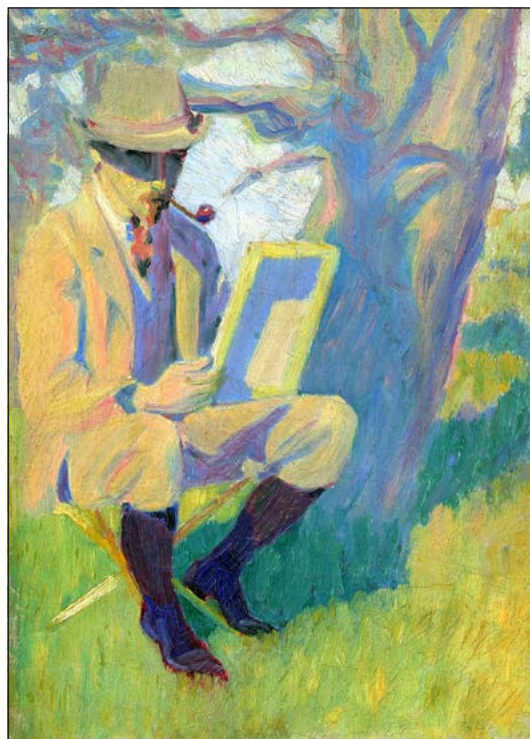
BY MARK MURRAY

NEW YORK CITY — This spring, Mark Murray Fine Paintings is presenting for sale a selection of 55 paintings and watercolors that span the peripatetic, international career of the American artist and aesthete Thomas Buford Meteyard (1865–1928). Many of these works, which belong to the estate of the artist, were on view at the Boston Athenæum in 2017 in an exhibition dedicated to Meteyard titled “Travels through Impressionism.”

These works serve as an intimate travelogue of Meteyard’s itinerant life — ranging from the coast near Scituate, Mass., to Washington, DC; from Giverny to Arcachon; from Carrara to Venice; from St Ives to Boscombe; and returning frequently to his favorite cities, Paris and London.

Meteyard was born in Rock Island, Ill., to parents who had immigrated to America from Dorset, England. After the early death of his father, he moved with his gregarious and independent mother, Marion Meteyard, to Chicago. She immersed herself in the artistic and social circles of that city and involved her young son in many of the cultural and intellectual activities in which she participated. An early highlight occurred when they met Oscar Wilde after a lecture he gave in 1882. In a note thanking Mrs Meteyard for the flowers she had sent him afterwards, Wilde wrote, “I am glad that there is something in the world that the world cannot harm, nor the reporter interview.”

In 1888, Meteyard enrolled at Harvard, where he studied Florentine art with Charles Eliot Norton and philosophy with William James. At Harvard he met and began lifelong friendships with the poets Bliss Carman and Richard Hovey, with whom



he later collaborated on their illustrated volumes.

But it was to be in London and Paris, following his time at Harvard, that Meteyard was able to fully immerse himself in the riches of those cities’ collections and artistic circles and begin to accrue the multifarious enthusiasms and influences that ensued. Turner was “his first love and true master.” There were visits to the studios of the Pre-Raphaelites — Burne-Jones was a friend of his Harvard professor Norton — and the work of Whistler was also to be a profound influence.

Meteyard endured some early formal training in Paris with the academics Bon-

nat and Roll at the École des Beaux-Arts in the late 1880s. However, the true flowering of his art derived from his exposure to the work of Puvis de Chavannes (“a wonderful man and a true artist”); his interaction with the members of the Nabis circle of artists, admirers and followers of Gauguin; and from his extended stays in Giverny in the company of Claude Monet and fellow expatriate artists and friends such as John Breck and Philip Leslie Hale.

Success came relatively early for Meteyard with his works being included in many of the major international exhibitions of his time from 1893 onwards, from Paris and London to Chicago, Boston and Phila-

delphia. Multiple solo shows were held at major galleries throughout his life and beyond.

But, for all this, Meteyard was, according to Morton Fullerton, “a man of a singular modesty.” In his obituary for Meteyard in *Le Figaro*, Fullerton continued, “He was utterly unconcerned with the arts of self-promotion, showing in his personal demeanor the same tact, the same taste, he put into his paintings... he was charming and extraordinary, and an unfailing friend.”

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

“The Cliff, Scituate,” 1894, oil on canvas, 13 by 16 inches.

“Self-Portrait, Arcachon,” 1892, oil on canvas, 13 by 10 inches.

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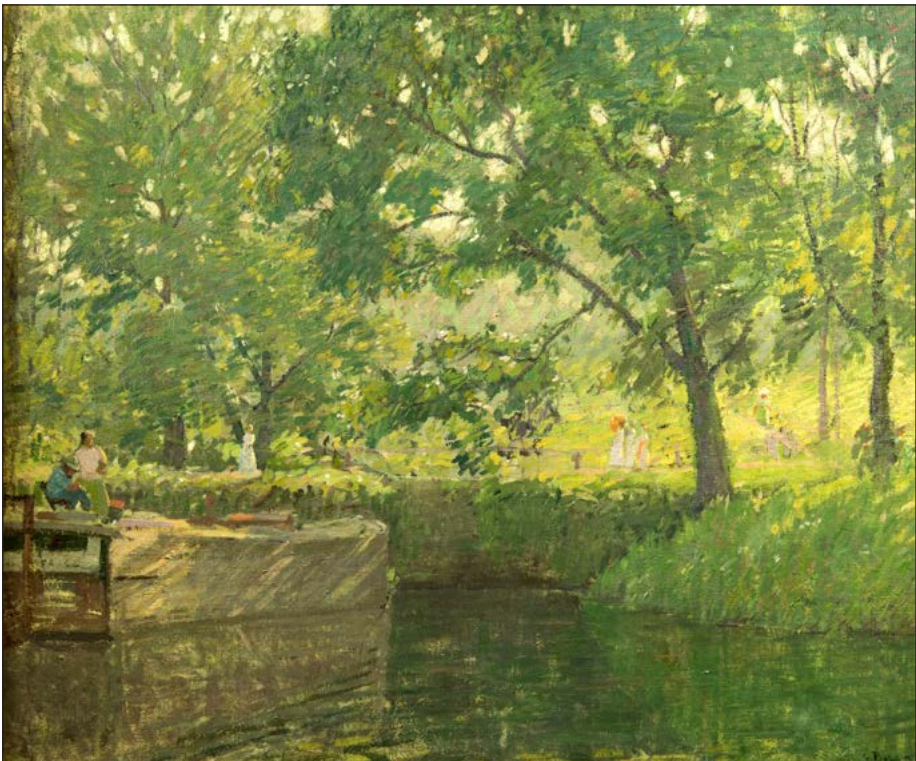
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Käthe Kollwitz and German Expressionism



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Michener Art Museum Mounts Retrospective On Pennsylvania Impressionist Rae Sloan Bredin



Rae Sloan Bredin’s “Where the Canal Widens” is on view at the James A. Michener Art Museum through July 15 in the exhibit “Rae Sloan Bredin: Harmony and Power.”

DOYLESTOWN, PENN. —The James A. Michener Art Museum presents “Rae Sloan Bredin: Harmony and Power,” an exhibition showcasing the work of renowned Pennsylvania Impressionist painter Rae Sloan Bredin (1880–1933), whose work is characterized by refinement, dignity and serenity. As much of Bredin’s oeuvre is privately held, this show marks his first solo retrospective in 85 years.

Bredin’s paintings depict an idyllic vision of life along the Delaware River, replete with dappled sunlight, arched shadows, sparkling water and towering trees. Unlike most of his local peers, Bredin’s paintings often include figures in formal portraits, especially women and children, as well as images in natural settings and intimate interiors.

“Though active during the rise of Modernism, Bredin’s style remained consistent throughout his career,” said Louise Feder, assistant curator and interim chief curator. “Thoughtful and deliberate, he was committed to creating scenes of true beauty and elegance. His slow, painstaking process resulted in spectacular paintings that feel both grand and effortless, many of which have been in demand by collectors and institutions, both during his life and after his sudden death at age 52.”

Bredin’s life, work and career are lasting evidence of New Hope’s essential nature as an art colony. While Bredin’s formal education was complete before his first trip to Bucks County, the awards, commissions, sales and exposure that defined his mature career are closely linked to his position within this particular community. The exhibition takes a comprehensive look at Bredin’s life and career, touching on the lasting influences of his community and the creative environment for which his paintings are known to so powerfully depict.

“Rae Sloan Bredin: Harmony and Power” is on view through July 15. The James A. Michener Art Museum is at 138 South Pine Street. For additional information, www.michenerartmuseum.org or 215-340-9800.

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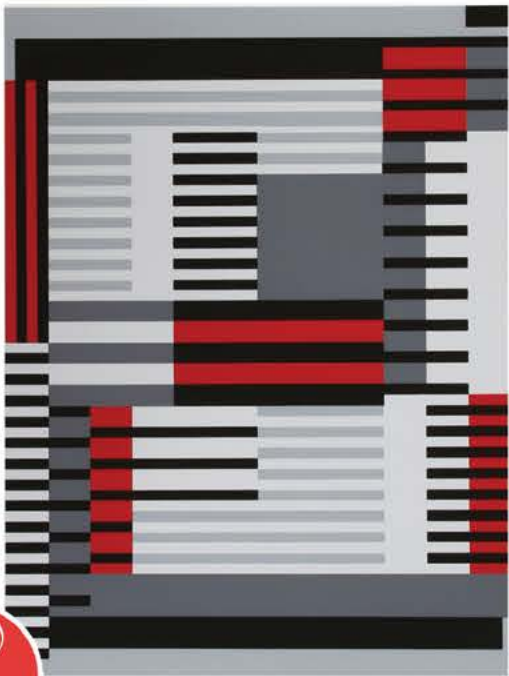


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"Figures We Fancy" At Carrie Haddad Gallery

HUDSON, N.Y. — Mark Beard is perhaps the most literal example of an artist pulled in so many different directions that he chose to "invent" six different artist personae in which to channel his talents. Accomplished in every medium, each one of Beard's painting styles seamlessly morphs into the next, reaffirming the narrative that the work stems from six minds of different time periods and art movements.

The work of his most prolific personality, Bruce Sargeant, an imagined English artist working during the 1930s, is best known for oil paintings of the male figure that celebrate traditionally masculine themes such as athletics and exploration. Beard's idealized figures were eventually introduced into mainstream culture through fashion. Two decades ago, in attempts to rebrand towards their original aesthetic, the fast fashion giant Abercrombie & Fitch commissioned Beard to paint colossal murals under the guise of Bruce Sargeant.

The artist's unmistakable figurative paintings, which reference the painting styles of John Singer Sargent, George Bellows and Twentieth Century fashion illustrator, J.C. Leyendecker, began to appear in grand scale among larger-



"Group of Men" by Bruce Sargeant, date unknown, oil on canvas, 43 by 68 inches, (Private Collection).

than-life bronze sculptures at various flagship stores in New York City, Paris, Tokyo and Milan. Clean shaven, well-manicured youths pose casually in locker rooms, indulging every opportunity to display a titillating flex of stone-like musculature.

Like modern Greek statues, Sargeant's prestigious figures are oftentimes in

groups of two's and three's; wearing matching University attire, sculling in unison aboard a slender shell, or lounging in a lazy state of beautiful passivity. Mark Beard painted pieces of the commissioned mural in his Manhattan studio and the final installation in the New York City flagship store was completed in 2005. The towering mural

stretched several floors; a host of scantily clad, youthful athletes quickly became an iconic backdrop not only for the brand, but for an enduring nostalgia of the past.

Carrie Haddad began exhibiting Mark Beard as Bruce Sargeant at her eponymous gallery in Hudson, N.Y., when she first opened in the early 1990s. This year, in an early summer exhibit titled "Figures We Fancy," the gallery will exhibit sections of the original New York City mural, revealing the grand-scale work for the first time in a fine art setting.

Other artists will include David Dew Bruner, an artist who works with abstracted figures in graphite on paper in unique, vintage frames; Robert Goldstrom's paintings of male figures in his "Anatomy" series, Louise Laplante's chalk drawings of animals and figures on collaged vintage book pages; David Austin's darkly humorous narrative oil paintings, and Abel Ramirez's pop influenced contemporary portraits.

The exhibit runs June 13–July 29, with an artist reception on June 16, from 5 to 7 pm.

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

John Sargent Noble, 'Passion & Patience,' An Enigmatic Title — Sympathetic Art

RED BANK, N.J. — Standing six feet wide and four feet tall, "Passion and Patience" is one of the larger oil on canvas works by the mid-Nineteenth Century's sporting enthusiast, John Sargent Noble (1848–1896). Once featured on the cover of the prestigious *Equine Images Magazine*, this particular work is considered a favorite among horse enthusiasts everywhere.

However, "Passion and Patience" stands out among Noble's sporting cannon of paintings most notably in its title. Noble would never have been accused of being overly creative when naming his works. There are "The Smithery," "Dogs after the Hunt," "Otter Hounds" and "The Game Bag," just to name a few of his safe monikers. Noble titled paintings systematically and literally.

"Passion and Patience" are two words that carry high emotional content, but leave the question, why? The center of the painting features the rear side of two horses, one black and one white. The horse furthest from the viewer has its back leg raised, ready to be shod.

Although the farrier is suspended both in motion and in thought, he appears to be staring out into the far-left corner of the painting with no real indication of what is holding his gaze or is he looking at the dog? Has someone entered the smithy? Moreover, man's



John Sargent Noble (British, 1848–1896), "Passion and Patience," oil on canvas, 48 by 72 inches.

best friend, the most common subject matter of Noble paintings, is looking expectantly at his master.

The white horse glances at his stablemate who is looming protectively over the dog. Patience, yes, everyone seems to be expecting something and waiting for the man to take action, but passion? Something does seem to distract the farrier from completing his task; perhaps it is a passionate thought. Or is the passion the connection between dog and man or horse and dog? The farrier seems to be the most disengaged from the scene. His attention appears directed at something the viewer is not privy to.

The man seems to be the most disengaged in his attention from everything else in the painting. Completed and signed in 1883, Noble's "Passion and Patience" will continue to be admired for its homage to the life of the smithery and perhaps for its ambiguous emotion as well. "Passion and Patience" was appraised by the family estate for \$70,000 in 1992 by Kurt E. Schon Ltd. The estate sale is asking \$50,000.

Detour Gallery, at 24 Clay Street, is showing this work by John Sargent Noble among its full

line of artwork. Come in and make your own decision about this luminous painting and its title.

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Kathe Kollwitz & German Expressionism

The woman stands strong and craggy, like a tree come to life, blowing in the winds of her own passion, exhorting a phalanx of men into battle (“The Outbreak”). In another scene, the woman is bending over to succor victims of early Twentieth Century war and blood lust in Eastern Europe. Or she is huddling close to her own dying child. The graphic images of Kathe Kollwitz reveal a powerful artist who trail-blazed the role of woman as an artist who makes a difference, whose talent, indignation and compassion translate into an artistic firebrand.

— Kevin Lynch, Capital review of an exhibit at Spaightwood Galleries (1995).

Kathe Kollwitz, “The Outbreak,” original etching, drypoint, aquatint and softground (1902–03 plus later printings; KL.66). Kollwitz considered this her best work.



UPTON, MASS. — Lynch’s words as aptly describe the current exhibition at Spaightwood Galleries, Inc, as they did the earlier exhibit in Madison, Wis. One of the greatest graphic artists of all time, Kollwitz, the granddaughter of a radical preacher and the daughter of a union organizer, a pacifist, a lover of children and a socialist, spent her life in an autocratic state which, whether ruled by the Kaiser or the Nazis, hated everything for which she stood. Two prints — “The Agitator” (KL. 224) and “Fraternal Love” (KL. 199b) — seem to sum up the possibilities that Kollwitz foresaw for her country, either to follow those voices inciting hatred and setting each against the other or to find a way for all to live together in loving harmony. Kollwitz responded to her country’s choice with anguished protest, but also with hope that finally love would endure.

“‘The Outbreak’ distills Kollwitz’s political will and consciousness, in the way the woman, stand[ing] on the sideline of impending battle, seem[s] to exhort the proletariat men to face the challenge for the sake of their freedom and that of their families, which she symbolizes better than any male field general,” Lynch writes. That steely resolve presents itself in the “Weavers’ Revolt and Peasants’ War” series, in images of young children and old men, in self-portraits and in portraits of other women. For the people Kollwitz depicted, life is hard and full of pain. Nonetheless, the people she depicts constantly struggle not only to avoid sinking into despair, but to continue to love those they have as well as those they have lost. As William Faulkner noted in his Nobel Prize acceptance speech: “[My] life’s work in the agony and sweat of the hu-

man spirit...[has been] to create out of the materials of the human spirit something which did not exist before...[to honor] a spirit capable of compassion and sacrifice and endurance. The poet’s, the writer’s duty is to write about these things.” Like Faulkner, Kollwitz makes it clear that the artist’s duty, and, in particular, her duty, is to create an image of that “spirit capable of compassion and sacrifice and endurance,” the ever-present image through which she herself found the courage to endure because, as she said, “I saw the world with loving eyes.” “Kathe Kollwitz & German Expression” will be on view May through September, at Spaightwood Galleries, 120 Main Street. For information, www.spaightwoodgalleries.com or 508-529-2511.



Mist - Hampstead Heath



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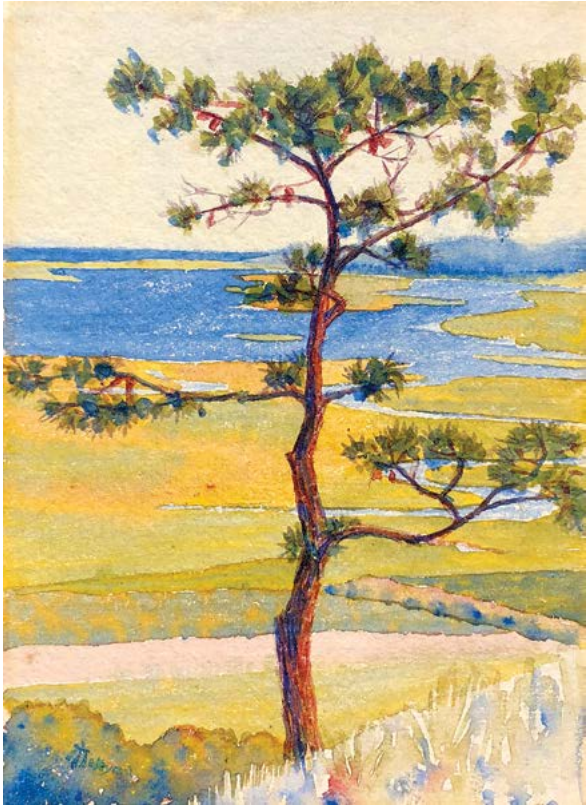
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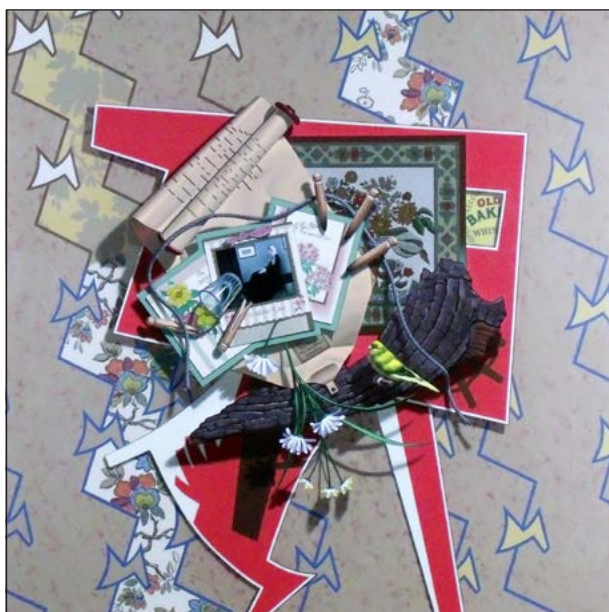
Scituate - The Lone Pine



The Seine from Ile de la Cité



"Subway Series," 2008, oil on canvas, 55 by 45 inches, Heckscher Museum of Art.



"Mother's Day," 2014, oil on canvas, 40 by 40 inches, Colby College Museum of Art.



"Just Across the Street," 2013, oil on canvas, 50 by 56 inches, Phillips Collection, Washington, D.C.

Traveling Exhibition Celebrates Master Illusionist Gary Erbe

BY SCOTT A. SCHWEIGERT
CURATOR OF ART, READING PUBLIC MUSEUM
READING, PENN. — The Reading Public Museum is honored to host "Gary Erbe: 50 Year Retrospective," an exceptional exhibition drawing on the impressive body of work produced by the New Jersey-based artist over the past half century. This display of more than 50 works is part of a national touring exhibition that traveled to Ohio, Wyoming and will end at the John F. Peto Studio Museum in Island Heights, N.J.

Erbe (b 1944) is a painter with a national reputation who has challenged traditional notions about the path that an artist is expected to take. Notably, he did not attend an art academy or school of art. Rather, Erbe forged his own trail, guided by his extraordinary self-taught abilities, keen sense of observation and some good old-fashioned resourcefulness. His remarkably engaging paintings, constructions and sculptures simultaneously pay homage to historical masters of the genre of Nineteenth Century American trompe l'oeil still life. They reflect his own moment in history, drawing on complex themes that resonate in the modern world. The artist enlists comic books, Hollywood films and television, sports, advertising, the Wild West, politics, music, fashion, Americana and other aspects of popular culture as subjects in his works. While these objects would be familiar to any baby boomer, reflecting his generation and speaking broadly to his personal life experiences, they also appeal to much younger viewers less familiar with the time period.

Always an innovator, Erbe even established a new category of highly naturalistic painting in the late 1960s and early 1970s which he dubbed "Levitational Realism," where objects in his paintings seem to magically float in space. These works employ Erbe's interest in floating the subjects of his highly naturalistic still life paintings in mid-air. To achieve these compositions, Erbe actually hung each of the elements in his studio, against a painted cardboard backdrop. For the artist, seeing the object in actual scale is extremely important to the artistic process. His unique studio practice involves the assemblage of what he calls "constructions" or gatherings of the real objects or "props" that he depicts as actual size in his finished compositions. A few of these assemblages are included in the exhibition and offer insight into the process of painstaking planning and execution of his paintings.

American patriotism and the American flag have been part of Erbe's visual lexicon for decades. "Celebrating an American Patriot," 2014, is among the most recent appearance of the flag in one of the artist's trompe l'oeil paintings. Essentially a tribute to Abraham Lincoln, the richly layered painting uses an American flag as a backdrop onto which

photographs of Lincoln, a foil horn and noisemakers have been placed, in part, to commemorate the life of one of the most influential presidents. Also included in the composition that otherwise exudes a celebratory tone is the model pistol used by John Wilkes Booth to assassinate Lincoln that fateful night in Ford's Theatre.

Likewise, "Annie Oakley: Little Sure Shot," 2012, is doubly significant for Erbe. The still life, which also serves as a symbolic "portrait," captures an important American woman and her contribution to history and popular culture.

The artist currently lives and works in Nutley, N.J. He learned shortly after moving there that Annie Oakley once lived only a few blocks away. In this

still life, Erbe celebrates the life of Oakley, who was a performer in Buffalo Bill's Wild West Show and an icon of the American West. Arranged among the flag is a photograph of Oakley, a pistol and rifle associated with her sharpshooter status as well as newspaper headlines from *The Nutley Sun* and mementos from her time with Buffalo Bill.

Popular sports are a recurrent theme in Erbe's body of work. The artist has enlisted the gear, logos, personalities, collectibles and advertising from baseball, boxing, golf and fishing in his sports-themed compositions. One of the most complex of these paintings is "Subway Series," 2000, which documents the World Series that year, pitting the New York Yankees against the New York Mets. The work is framed in a custom, hand-carved frame designed by the artist and created by the New York firm Lowy. With "Subway Series" emblazoned across the top, the frame also includes the logos of the Yankees and the Mets, the figures of ball players and the number of World Series titles held by both franchises.

Two other recent works, "Just Across the Street," 2013, and "Mothers' Day," 2014, depict aspects of the maternal, domestic realm in the Twentieth Century. "Just Across the Street" assembles the tools of sewing, knitting and baking against the backdrop of vintage wallpaper and a linoleum floor that has yellowed with age. "Mother's Day" features clothespins and a bit of clothesline, Mother's Day cards — one of which features art history's most famous mother, "Whistler's Mother" — a player piano roll, flowers and signs of darker memories, including an empty shot glass and old whiskey bottle label. Both works can be read as still life "portraits" capturing through objects elements of the individuals' personalities and passions.

As visually stunning, meticulously observed and carefully constructed as Erbe's painted compositions are, their significance is enhanced by the subtext of memory and nostalgia, which are fundamental to understanding their meaning. Embedded in each of these works is the vision of the artist, for whom each composition — and in many instances, each object — is loaded with personal meaning. Not all these meanings are revealed to the viewer, but what is conveyed is the complexity of thought, attention to detail and unparalleled technical ability that have distinguished Erbe as one of the most engaging artists of our time.

Gary Erbe, who has exhibited extensively since 1970 in museums throughout the United States, has received numerous honors and awards, including six Gold Medals at the Allied Artists of America, the Salmagundi Club Medal of Honor and the Medal for Lifetime Achievement in American Art at the Butler Institute of American Art.

The exhibition is on view at the Reading Public Museum from May 5 to August 5. The museum is at 500 Museum Road.

For information, www.readingpublicmuseum.org.



"Celebrating an American Patriot," 2014, oil on canvas, 30 by 40 inches, Philadelphia Museum of Art.



"Annie Oakley: Little Sure Shot," 2012, oil on canvas, 48 by 60 inches, Crystal Bridges Museum of American Art.