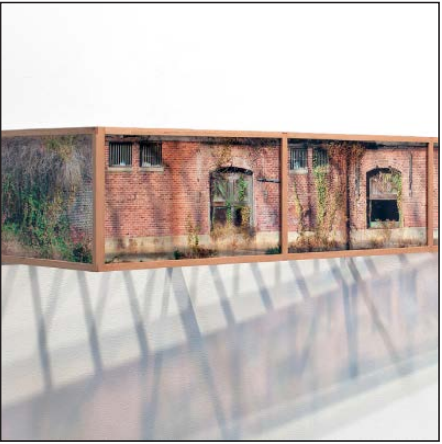


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"In The Subway," George Bellows, lithograph, 1921.

New Acquisitions & Brimming Fair Schedule Propel Edward T. Pollack Fine Arts

BRUNSWICK, MAINE — Edward T. Pollack Fine Arts has a busy fall and winter season planned for 2018–19. Following a successful show at the Brooklyn Book and Print Fair at the Brooklyn Expo in Greenpoint early September, Ed Pollack will exhibit at the New York Satellite Print Fair at Mercantile Annex 37. The show is held October 25–28, the same dates as the International Fine Print Dealers Association's Fine Art Print Fair, in a venue very close to the Javits Center. During January and February, the firm participates in print fairs in Portland, Ore., Los Angeles/Pasadena and San Francisco/Berkeley, Calif.

Among recent acquisitions are a group of color woodcuts from the American printmaker Beatrice Levy; a small watercolor by William Zorach; a group of industrial scenes done in Russia in the 1930s by the American wood-engraver Albert Abramovitz; several rare woodcuts by Milton Avery; two woodcuts by Albert Schanker; a set of working proofs of Paul Cadmus's etchings "Nudo

1," "Nudo 2" and "Nudo 3"; prints by Ynez Johnston, Jacques Hnizdovsky; several important Whistler lithographs; and a brilliant example of the now rare exhibition poster for the famous 1985 exhibition of paintings by Warhol and Basquiat.

Recent sales have included books illustrated and signed by Thomas Hart Benton and Keith Haring, a lithograph by Yasuo Kuniyoshi, several woodcuts by Carol Summers, two watercolor drawings by the Monhegan Island painter Lynne Drexler, an early and rare Stow Wengenroth lithograph of Eastport, Maine, a lithograph by Robert Motherwell, an etching by John Sloan from his series of works depicting performances by Angna Enters and a photograph of the aviator Amelia Earhart.

Edward T. Pollack Fine Arts welcomes visitors, by appointment, to its expanded gallery space at the Fort Andross Mill in Brunswick, and encourages those interested in its inventory, activities and show schedule to visit the website at www.edpollackfinearts.com.

David Nitschmann — Founding Father

BY GERALD SIMCOE

Receiving a portrait commission was a lesson in local and international Eighteenth Century history. Having been a founder of Bethlehem, Penn., David Nitschmann was a most interesting historical figure.

Born in Zauchtenthal, Moravia, on September 18, 1676, Nitschmann came to Herrnhut around the time of the great awakening in 1727, and was a happy participant in the Abendmahl. Having been jailed for openly practicing his religion with others, he became a missionary in a calling to St Thomas and St Croix, where he also became a widower. He had visited the first British settlement in Georgia at Wormsloe, now modern-day Savannah, and later went with his daughter to Pennsylvania. There, he had a hand in building one of the first school for girls in America, along with the Count Nikolaus von Zinzendorf and his daughter Benigna. The Moravian Church believed that women should be educated since they primarily raised the children.

Originally, there were two oil portraits rendered from life of Nitschmann. One in his early years in Germany and one likeness painted shortly before his death when he was 82, now in the Moravian Archives in Bethlehem, Penn. Both were painted by Johann Valentin Haidt, a popular artist who made many likenesses of his milieu.

Working with the members of the Nitschmann Middle School's Art Club was very helpful in deciding on the particulars of the painting's



"David Nitschmann," oil on canvas, 30 by 40 inches.

recreation. It was agreed that the portrait be a bit larger than life-size due to the great hallway space it was to be placed in. His waistcoat was preferred to be the blue of the school colors

of the "wildcats" and not the original burgundy, allowing a more present-day relativity. Behind the figure is an oak tree which Nitschmann is recorded as cutting down to build the first building in the old industrial park, where the Hotel Bethlehem now stands, just upstream on the Lehigh River from the old Bethlehem Steel.

Many of the Pennsylvania German immigrants who were offered land by William Penn endured a period of indentured servitude to establish a footing in the New World. Whereas being in the Moravian Church, room and board with the brethren were provided in places like the Gemeinhaus, of which Nitschmann had a hand in constructing, while he also felled local trees for several extant buildings.

While gardening on the estate of Ambassador Annenberg in the 1990s, I remember seeing Lady Penn, visiting from the United Kingdom, walking the grounds. She is a direct descendant of the family and visited the former ambassador of Great Britain while she was in Philadelphia. It was interesting to understand that the Penn family retained ownership of the Commonwealth until the American Revolution but returned to England due to an increasingly inhospitable landscape and culture.

Portraiture of a deceased subject is more a case of psychic recreation, allowing the person to live again in a modern form, yet how little seems to change over time, except style.

The paintings of Gerald Simcoe are represented by Simcoe Gallery, 1925 Main Street, Northampton, Penn. For information, 610-262-8154 or www.geraldsimcoe.com.

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Eric Sloane (American 1905–1985), *Oncoming Storm*, Oil on Masonite, 24 x 36 inches

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Maitreya, Tibet, 14th century, Gilt Bronze, 16 x 11 1/2 in. (40.6 x 29 cm.)



At Boston International Fine Art Show Gala Preview Benefits Art For Justice Fund

BOSTON — The 22nd Annual Boston International Fine Art Show takes place October 18–21 and opens with a gala preview to benefit the Art for Justice Fund on Thursday, October 18, 5:30 to 8:30 pm; 100 percent of the proceeds from gala preview tickets will go directly to the Art for Justice Fund.

The gala is an elegant evening where attendees have first choice of the works on offer while enjoying fine food, wine and live music, while benefiting the Art for Justice Fund. Founded by Agnes Gund with a \$100 million donation from the sale of a beloved painting, the Art for Justice Fund makes grants to organizations, advocates and artists leading impactful and cutting-edge work to safely reduce jail and prison populations across the country. The Art for Justice Fund also works to strengthen education and employment opportunities for people leaving the judicial system and supports other arts-related programs that expose the injustice of mass incarceration.

The first two rounds of grants were awarded in the fall of 2017 and spring of 2018, with close to \$32 million going to 60 organizations. By using artwork to create the fund, Gund seeks to show that art can be a powerful force for justice and hopes to inspire other philanthropists and art patrons to join the fund.

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

Gala and weekend tickets to the show include complimentary admission to a wide array of insightful and exciting special programs, including guest speakers, panel discussions, author appearances and other events.

On Friday, October 19, at noon, there will be a luncheon before the show opens to the public, and at 1 pm, special guests Evan Beard and Joshua Rose will talk on “Unlocking the Power of Art.” Beard is a National Art Services executive from U.S. Trust; he will be interviewed by Rose, editor of *American Fine Art Magazine*. Rose and Beard will discuss the many facets of art as an investment and financial asset. Beard will provide viewers with the best information possible to help them buy,

sell and consign their art.

On Friday afternoon at 4 pm, there will be a panel discussion on “Appreciated Assets, Capital Gains, and Opportunity Zones.” How does the new tax law affect the sale or disposition of appreciated art? How can Opportunity Zones help minimize taxes by reinvesting capital gains from art, real estate or other assets? Join Joseph B. Darby III, Esq., partner at Sullivan & Worcester LLP; Drew Watson, Art Services Specialist at U.S. Trust; and Richard James, Wealth Strategies Advisor at U.S. Trust, for a panel discussion and a chance to ask questions about this

complex new tax law and its implications for you. Jeff Chatlos, private client of associate at U.S. Trust, will moderate the panel. A reception will follow.

On Sunday, October 21, at 2 pm, Larry Lederman, photographer of *Frederic Church's Olana on the Hudson: Art, Landscape and Architecture*, will be a guest speaker. As the leader of the acclaimed Hudson River School, Frederic Church made his name as a painter of large and enduring landscapes throughout the mid-1800s. His talents can be seen throughout the interior and landscapes of his property Olana, located in the heart of the Hudson

River Valley. Explore the stunning 250-acre estate through Lederman's images, including panoramic and aerial views, sunsets and detail shots. A book signing will follow.

Ongoing throughout the weekend are two special exhibitions and a restoration and repurposing clinic.

One of the 2018 Art for Justice Fund grantees, “The Writing on the Wall” is a collaborative installation made from poems, diagrams, essays, letters, notes and stories from incarcerated people around the world. Selected pieces from the installation will be on view over the course of the weekend as illustrated by Kimothy Joy. The African American Master Artists in Residence Program (AAMARP) at Northeastern University provides studio space for 13 artists and an enriching environment for a diverse community through the arts. A selection of works from the artists will be exhibited for sale during the weekend.

Once again, Treffer's, the oldest comprehensive restoration company in the United States, will offer complimentary estimates to those bringing in photographs of their favorite furnishings, fine art and decorative objects that need to be restored or repurposed.

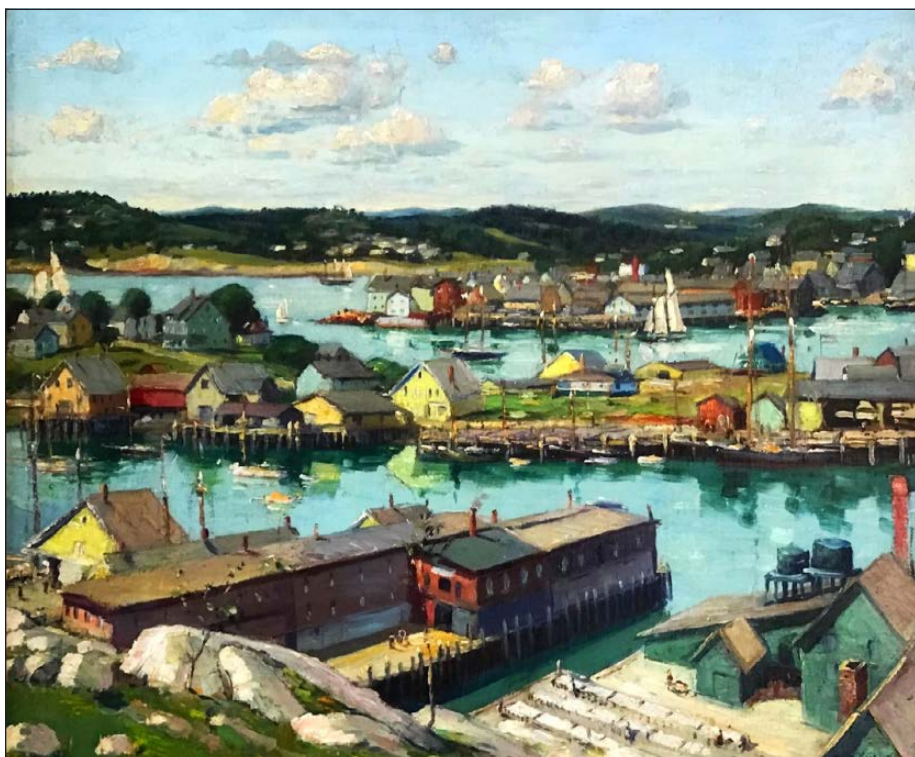
All of the Boston International Fine Art Show's special programs are free with admission to the show. The Boston International Fine Art Show will be at The Cyclorama, Boston Center For The Arts, 539 Tremont Street. For additional information or to purchase tickets, www.fineartboston.com or 617-363-0405.



Leon Kröll (American, 1884–1974), “Ice Harvest on the Hudson,” 1919, oil on canvas, 48 by 36 inches. Courtesy of Betty Krulik Fine Art, New York.



Verdura, free flowing brooch, gold and diamond. Courtesy of Brad and Vandy Reh Fine Jewelry, Connecticut.



Max Kuehne (American, 1880–1968), “Gloucester Harbor,” oil on canvas, 25 by 30 inches. Courtesy of Parco Fine Art, Massachusetts.



The Boston International Fine Art Show takes place at the Cyclorama, Boston Center for the Arts. Photo by Robert Four.

Scottsdale Art Auction Seeking Consignments For April 6 Western Art Sale

SCOTTSDALE, ARIZ. — Scottsdale Art Auction is seeking consignments for its April 6 auction, which will be the 15th sale of fine Western paintings and bronzes from masters of the genre. The auction already has a number of important works, including a superb 26-by-48-inch oil by Gerard Curtis Delano (\$300/500,000); a magnificent Frederic Remington bronze, “The Rattlesnake” (\$200/300,000); and a rare action painting by modern master Jim Reynolds, a 28-by-40-inch oil (\$30/50,000).

This year was the best year yet for Scottsdale Art Auction. The firm

achieved a combined \$18.5 million in its January and April sales. The Leanin’ Tree Museum Auction in January was a rare white glove affair with 100 percent of the lots selling. In April, 92 percent of all lots sold. Altogether, Scottsdale Art Auction sold 97 percent of the lots that crossed the block this year and set 48 new auction records, bringing its grand total of auction records set to 223.

Scottsdale’s auction is conducted in a state-of-the-art, 10,000-square-foot gallery. All works will be on view for two weeks prior to the sale date. An all-day preview and evening preview party will

be conducted on Friday, April 5. Our staff will be on hand to assist bidders, provide condition reports and expedite shipping. Full-color catalogs will be available, and every lot will be on view at our website.

Scottsdale Art Auction is a full-service auction house located at 7176 Main Street. We catalog and photograph consignments to exacting standards and advertise from coast-to-coast and beyond. To inquire about consigning single works, collections and estates, contact Scottsdale Art Auction at 480-945-0225 or www.scottsdaleartauction.com.



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Highlights from the Upcoming Auction. View the Catalog at www.Barridoff.com



Waldo Peirce, “Madonna and Child...1932” 25" x 19" o/c



Dahlov Ipcar, “Tiger's Dream” 13" x 16" o/c



Carl Sweezy, “Indian War”, 8.5" x 39.5" Gouache on canvas.



Richard Avedon, “Chicago Seven, Chicago, September 25, 1969” 10" x 24" gelatin silver print



John Swan, “Monhegan Island”, 30" x 37.5" framed. Watercolor on paper.



George Morris “The Rivals” 43" x 47" o/c



Jane Peterson, “Sunset in Alaska...” 10" x 13" Watercolor and gouache on paper.



Alzira Peirce, “Trapeze Artists” 25" x 33" o/c



Frederick Judd Waugh, Waves Crashing, 29" x 35" o/c



Erik Hopkins, “Fish #3 ”, 20" x 27.5" framed. Watercolor on paper.



Walter Griffin “Woman in Garden”, 25.5" x 19.5" o/c



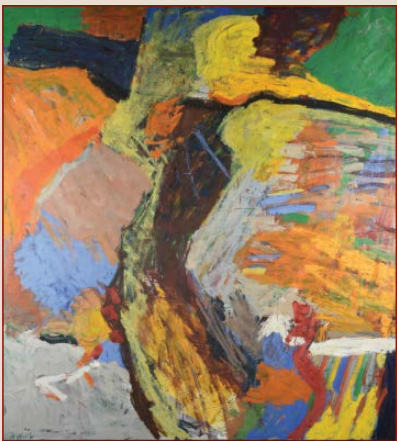
Samuel Colman, Cows at Pasture. near water . 9" x 16" o/c



Laurence Sisson, Rocks and Sea, 28" x 42" Oil and mixed media on panel.



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George McNeil, “Loves Labor”, 89" x 80" o/c

We are currently accepting consignments for our Winter 2019 online sale and our Spring 2019 Fine Art Auction

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Margaret J. Patterson, *Cape Cod Landscape*, Watercolor.

Margaret Patterson Returns To Bakker Gallery After 30 Years

PROVINCETOWN, MASS. — Celebrating the 30th anniversary of Bakker's first Margaret Patterson exhibition in 1988, this show features several new discoveries since the publication of Jim Bakker's retrospective catalog.

Margaret Jordan Patterson was born in Soerabaja, Java, in 1867, and although both parents were American, the glowing color and luxuriance of the tropics seems to have gotten into her blood at an early age. As her artistic life developed, she was always joyously at home in Spain, Italy and France, where she painted for hours. Her luminous canvases sing with sunshine, vibrate with blues, greens and crimsons, as do those of Sorolla: windblown cypresses, lovely golden yellow or faded pink plaster walls, bronze sails and shimmering seas.

After working at the Pratt Institute with Arthur W. Dow (1857–1922), Patterson went to Paris to study with two famous Spanish painters, Claudio Castelucho (1870–1927) and Anglada Camarasa (1871–1969), both of whom were keenly interested in her work. In Boston, she worked for and with the late Charles H. Woodbury (1864–1940), also teaching in his school. His theories were thoroughly in harmony with her own, and their warm friendship was based on mutual admiration.

Patterson's work was soon recognized as remarkable. Her paintings in oil, watercolor and pastel have been widely exhibited every year in Europe and America, from her first showing at the Paris Salon in 1909 to important exhibitions in Sweden, Florence, London and repeatedly in Boston and New York. She showed a group of paintings at the "Fifty Years of Water Color" special exhibition at the Boston Museum of Fine Arts and several at the Chicago Art Institute Water Color Exhibit in 1906. Her

paintings hang in the Boston Museum of Fine Arts, Los Angeles and Smith College Museum, Chicago Art Institute and many other galleries.

Patterson is internationally famous for her woodblock prints, in black and white or in color, examples of which are coveted Dawson Memorial Medal, Philadelphia. Margaret continued to print in the Japanese style created with multiple woodblocks, a technique that she may have learned from Ethel Mars in Paris, unlike her fellow Provincetown Printers with their one-block method. Her connection to Provincetown is clear, not only because of her landscapes depicting the Cape, but because of her inclusion in Janet Flint's *Provincetown Printers: A Woodcut Tradition*, which was published in conjunction with the 1983 Smithsonian show of the same name.

Patterson's prints are of flowers, landscapes and seascapes, delightful in composition and mood, feeling for design, and illusion of high relief — rich, like all her work in their sense of color harmony. Like Whistler's etchings, they are reminiscent of Japanese prints, yet completely original. Some were selected by Ethel Mars (1876–1934) and shown in the 1922 Champs de Mar Paris Salon. They had already attracted Parisian attention at the Barbazanges Gallery, just before World War I.

After Patterson retired from teaching in 1940, she spent her summers conducting summer classes in landscape painting at her studio, Horn's Hill, on Monhegan Island, Maine, where students worked in oil, gouache, water color and pencil. Patterson died in Boston on February 17, 1950.

The exhibition is on view until October 14, at the Bakker Gallery, which is at 359 Commercial Street. For information, 508-413-9758 or www.bakkerproject.com.

Copley Fine Art Auctions & SEWE Team Up For 3-Day Wildlife Exposition & Auction



Joseph W. Lincoln (1859–1938), “Long-Tailed Hen” (\$40/60,000).

CHARLESTON, S.C. — Copley Fine Art Auctions will partner with the South-eastern Wildlife Exposition (SEWE), to sponsor a three-day celebration of wildlife and nature through fine art, conservation education and sporting demonstrations. On February 15–17, SEWE will host some 40,000 attendees from across the nation. “We are excited to expand our partnership with SEWE,” Copley’s owner and principal, Stephen B. O’Brien Jr, said, “Jimmy Huggins, John Powell and Lloyd Newberry have done a tremendous job over the years growing this event into one of the nation’s great festivals. Their steadfast decision to celebrate the old and new masters of decoy carving and sporting art is why we are there. I really tip my cap to them.” O’Brien has reason to be excited, as Copley is coming off its most successful auction ever. The Sporting Sale in July grossed a company record of \$5.2 million and was the largest decoy auction in over a decade. The sale included the third session of the Donal C. O’Brien Jr collection, which achieved a 95 percent sell through rate, a record-shattering \$24,800 per lot sold and a total of \$7.35 million. Over the course of the last 12 years, Copley has sold more than \$60 million of decoys and sporting art. “Those are hard numbers our clients can take to the bank. The advent of keyword searchable databases such as Invaluable and AskArt continue to shed light on the true state of the market, making our results all the more impressive. I am extremely proud of the sales records that our team has compiled, and at over 10,000 objects strong, our database has come to set the industry standard for accurate reporting, making it a powerful tool for both our sellers and our buyers,” O’Brien said. It is no surprise that in the last decade Copley has placed more decoys on the top 100 all-time list than all other firms combined during the same period. Copley’s Winter Sale on February 16, will once again feature the finest sporting offerings headlined by decoys, paintings and sculpture with distinct provenance and accurate condition reports informed by extensive ultraviolet and X-ray analysis. The auction will have a fresh look in 2019, moving to SEWE’s bustling riverfront at the Charleston Marriott, at 170 Lockwood Drive.

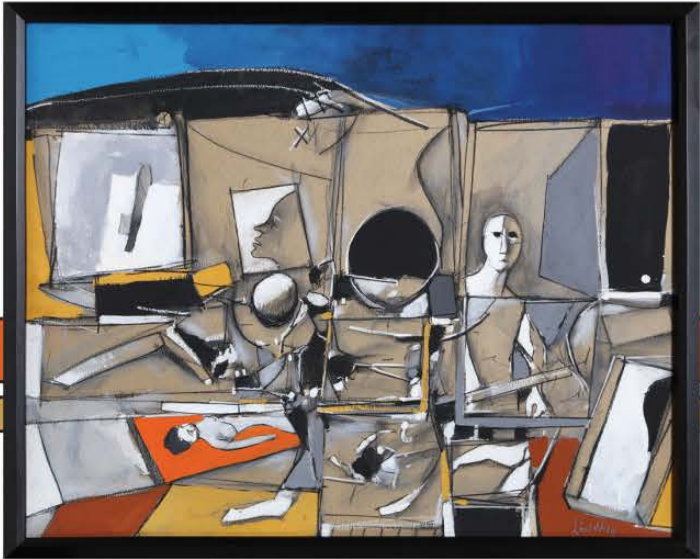
The sale will offer the opportunity to view and take home world-class paintings and fine bird carvings. Items will be available to preview Friday, February 15, from 3 to 5 pm and Saturday, February 16, from 8 to 10 am. Bidding will begin at 10 am on February 16. Telephone and absentee bidding are available, and online bidding will be offered through Bidsquare and the sporting art industry’s first app, Copley Live. For more information or catalog, www.copleyart.com or email info@copleyart.com or call 617-536-0030.



Edmund H. Osthaus (1858–1928), “On Point,” oil on canvas, 24 by 36 inches (\$30/50,000).

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Herbert H. Haseltine (American, 1877–1962), "Southdown Ewe," 1933, gilt bronze with brown patina, 7½ high by 10-3/8 wide by 4½ deep inches.



Mario J. Korbel (American, 1882–1954), "Andante," 1917, bronze, green and brown patina, 30 high by 35¾ wide by 8¾ deep inches.

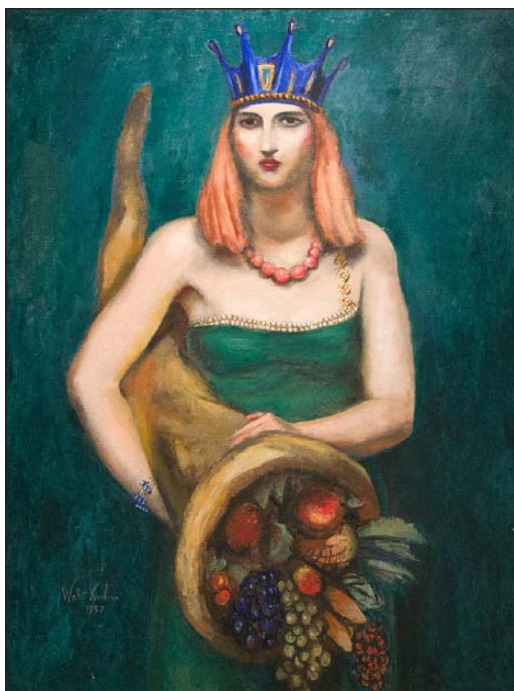
American Art, Western & Sculpture At Newly Created Graham Shay 1857 Gallery

NEW YORK CITY — Graham Shay 1857 is a newly formed fine art gallery created through the knowledge and expertise in the history of American art of its founder, Cameron M. Shay, president of James Graham & Sons which was established in 1857 in New York. Shay has more than 38 years of experience in the American art business.

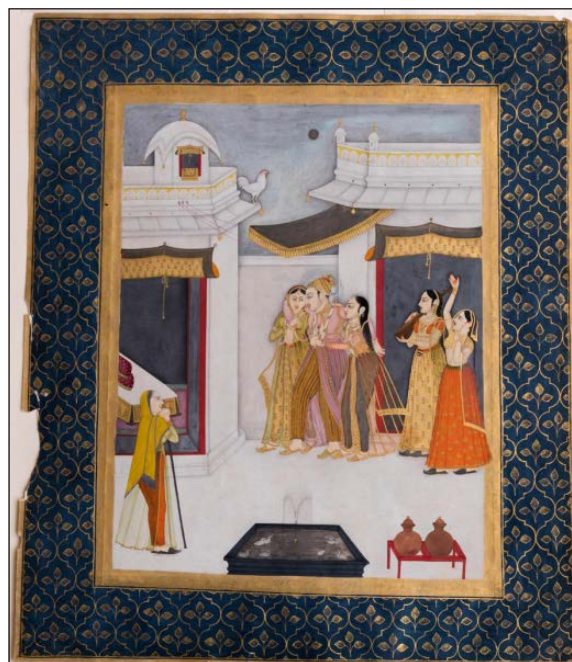
His roots are in Western and wild-life art, specializing in paintings and sculpture by such artists as Frederic Remington, Charles M. Russell, Albert Bierstadt, Alexander Proctor, Carl Rungius, Cyrus Dallin, William R. Leigh, James Earle Fraser, Henry Farny, Solon Borglum and the Taos School of artists.

As a director at James Graham & Sons for the past 34 years, Shay's knowledge and expertise in late Nineteenth and early Twentieth Century American art, including the New York School of painters, the Ashcan group, the Hudson River School and American modernists informs his new role as president of Graham Shay 1857. Shay will carry on the tradition of artists that have been represented at Graham: Everett Shinn, Guy Pene du Bois, Walter Gay, John White Alexander, Helen Torr, Henry Varnum Poor and the Wyeth family — three generations.

Shay is known also as an expert in American and European sculpture from the Nineteenth and Twentieth centuries. In the American School are artists such as Augustus Saint-Gaudens, Hiram Powers, Paul Manship, Harriet Frishmuth, Herbert Haseltine, Daniel Chester French, Anna Hyatt Huntington, Charles Cary Rumsey and Frederick MacMonnies; and in the European School, both the animaliers and figurative sculptors include Antoine-Louis Barye, Rembrandt Bugatti, Paul Troubetzkoy, Edgar Degas, August Rodin, Frederic-August Bartholdi, Isidore Bonheur, P.J. Mene, Jules Dalou and Jean Baptiste Carpeaux.



Walt Kuhn (American, 1877–1949), "Young Woman with Crown and Cornucopia," 1937, oil on canvas, 40 by 30 inches.



"A Tired Prince Led To Bed," Eighteenth Century, Lucknow, North India, gouache heightened with gold on paper, 9-5/8 by 7½ inches (painting), 13 by 11¼ inches (folio).

Graham Shay 1857 has joined with Kapoor Galleries Inc, highly respected fourth generation dealers in ancient and classical fine arts of India and the Himalayas. The two firms will integrate their unique and specialized inventories, mount focused exhibitions and participate in select public events and art fairs as a team.

Since 1975, Kapoor Galleries, headed by Sanjay Kapoor, has played an instrumental role in educating the public about ancient and classical fine arts of India and the Himalayas and encouraging interest in Indian art among collectors and institutions.

For more than 40 years, the Kapoor Galleries Inc have been dedicated to building strong client-dealer relationships, earning the respect, loyalty and trust of those with whom they help build collections.

Ramesh Kapoor, the recently retired second generation representative of the firm, has guided some of the most significant public and private collections of the Twentieth Century, as an arbiter of connoisseurship in the field.

Kapoor Galleries Inc is consistently the privileged custodian of top-quality bronzes, sculptures, miniatures and thangkas, many of which are now part of the collections of major museums and private collections. In 2004, Ramesh and Urmil Kapoor made a substantial donation of Indian paintings to the Norton Simon Gallery Museum (Pasadena, Calif.) for a featured exhibition. This gift formed the core of the museum's collection of Indian paintings and contributed to the depth of its overall acquisitions.

For more information on Graham Shay 1857, 212-535-5767 or www.grahamshay.com; Kapoor Galleries Inc, www.kapoorgalleries.com or 212-794-2300.

MARGARET J. PATTERSON
1867-1950

September 28
October 21

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Windblown Trees

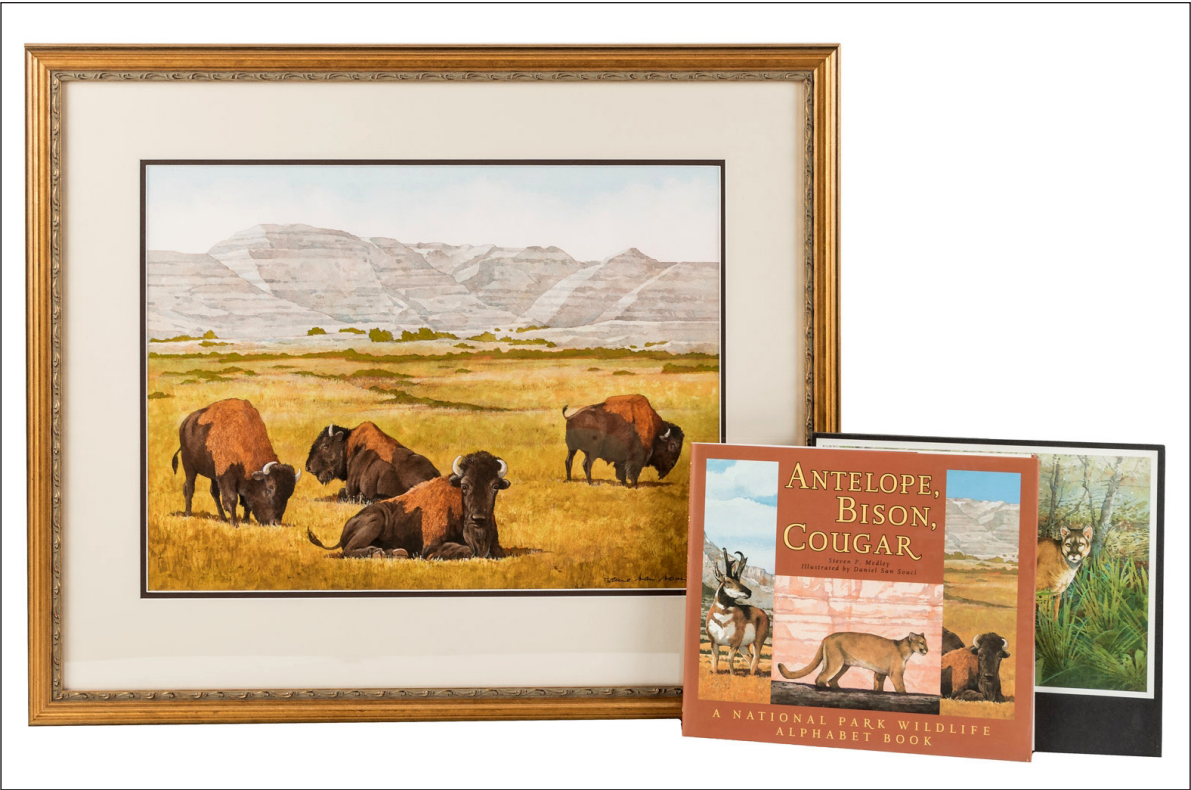
PBA Galleries Features Children’s Book Illustration Art November 1

SAN FRANCISCO — Most everyone remembers their favorite book as a child, a book with few words but vivid illustrations that transported the reader to new places and adventures. Collectors often start their collection with one of these books from their childhood, but few have the opportunity to collect the original piece of art used to illustrate their favorite book. On Thursday, November 1, PBA Galleries will offer a collection of original illustration art for children’s books.

Many West Coast contemporary illustrators of children’s books are represented in the collection with significant offerings by Jamichael Henterly (*Arthur on Horseback*), Elisa Kleven (*The Puddle Pail*), Melissa Mathis (*Turtle and the Moon*), Stacey Schuett (*Outside the Window*) and Daniel San Souci (*Antelope, Bison, Cougar*: *A National Park Wildlife Alphabet Book*). Many of the illustrations will be offered with a copy of the book where the art appears.

A highlight of the sale is an original watercolor by Daniel San Souci for Steven P. Medley’s *Antelope, Bison, Cougar: A National Park Wildlife Alphabet Book*. The illustration for B is for Bison, show a group of four American buffalo relaxing on the grasslands of Theodore Roosevelt National Park. Included is a signed and numbered limited edition of the book. The colophon is an additional page featuring the Florida panther in the Everglades National Park. Also, included in the books is a numbered lithograph of a drawing used on the G is for Grizzly page and a separate color print of the Florida panther.

Steven P. Medley has written about Yosemite National Park many times, but



Antelope, Bison, Cougar: A National Park Wildlife Alphabet Book was his first children’s book. Dan San Souci has illustrated around 50 books for young readers and was the author for several of them. Both author and illustrator are Northern California natives with a passion for wildlife and national parks, as well as sharing the beauty with others. Daniel San Souci called this alphabet book the achievement of a lifelong dream, using his art to show the importance of wildlife in our national parks.

This auction is for new and seasoned collectors alike. Whether it is for a memory from childhood or for the love of collecting original illustrations, this sale will capture the eyes of many for all the vivid images. Ranging from

bedtime stories, to ABC books, to just plain fiction, celebrate the art of illustration that captures the eyes of those who look at it.

The catalog for the November 1 sale will be posted 2 to 3 weeks before the auction. The sale will begin at 11 am Pacific Time. The public may preview the auction Monday, October 29, from 1 to 5 pm, Tuesday and Wednesday, October 30–31, 9 am to 5 pm; and Thursday, November 1, from 9 to 11 am, or by appointment. PBA accepts absentee bids by phone, fax or email or bids may be placed during the sale in person or online

PBA Galleries is at 1233 Sutter Street. For additional information or to view the catalog, visit www.pbagalleries.com, email pba@pbagalleries.com or call 415-989-2665.

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F.L. Wall
Summer Tool, 1983, oak
Photo courtesy of Edward Owens

 INTERNATIONAL ARTS AND ARTISTS

ReTooled: Highlights from the Hechinger Collection was organized by International Arts & Artists, Washington, DC. Gift of John and June Hechinger.

ReTooled: Highlights from the Hechinger Collection

September 22–December 30, 2018



BRUCE MUSEUM
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brucemuseum.org

Paper Trail Traces Florence Griswold Museum's Works On Paper Collection

OLD LYME, CONN. — Works on paper have represented a key component of the Florence Griswold Museum's collection since the Lyme Art Colony's heyday, when artists gathered in the parlor of Florence Griswold's boardinghouse to play the "Wiggle Game," drawing spirited caricatures that became the "founding documents" of the future museum's holdings. "Paper Trail: American Prints, Drawings, and Watercolors," organized by assistant curator Jennifer Stettler Parsons, follows the "paper trail" of acquisitions and gifts of works on paper

made to the institution over its history. On view through January 27, the collection has grown in scope to include works created with ink, graphite, watercolor and pastel on paper from the Eighteenth Century to the present.

"Paper Trail" celebrates collection highlights and presents hidden gems rarely displayed because of the fragility of works on paper," notes Parsons. "The works on view reflect how the achievements of Connecticut's artists on paper align with the history of American art. At the same time,

sketches and other works on paper are foundations of the creative process, often the first step on the 'trail' that leads to a finished artwork." The show opens with a display of more than 20 "Wiggle Drawings," chosen from a collection of more than 150. Many examples are humorous, while others reflect historical trends and social interests, such as Arthur Heming's lassoing cowboy or Allen Butler Talcott's buffalo hunter, which thematize the American West.

"Paper Trail" offers a chance to showcase the museum's significant collections by artists Fidelia Bridges, Chauncey F. Ryder and Thomas Nason. The museum is the recipient of two of Fidelia Bridges' rare portfolios. The first collection arrived through the family of her close friend, the portraitist Oliver Ingraham Lay. The second portfolio is a recent donation making its museum debut. The seashore scenes and floral nature studies included in this exhibition come from a trove of more than 60 works that were preserved by descendants of the Bridges family. This tremendous gift newly inaugurates the Florence Griswold Museum as a center for the study of Fidelia Bridges' art.

Although best known for his oil paintings, Chauncey F. Ryder was a proficient draftsman, printmaker and watercolorist. The museum's collection of more than 250 sketches by Ryder serves as a literal "paper trail" of his process. In addition to sketches, the museum's Ryder collection includes his ledgers. Ryder assigned each of his works inventory numbers and meticulously tracked their titles, sizes and exhibition histories.

One of America's foremost Twentieth Century printmakers, Thomas Nason



Sol LeWitt, "Wavy Vertical Brushstrokes (Multicolor)," 1994, gouache on paper, 15 by 11-1/3 inches. Florence Griswold Museum, Purchase with a gift from Alva Greenberg.

found his ideal subject matter in rural New England, discovering beauty and melancholy in aging vernacular architecture and abandoned farms. The museum's relationship with the artist's family has made it a major repository for Nason's work, second only in size to the holdings of the Boston Public Library. "Paper Trail" includes a selection of Nason's printing blocks, tools and printing press.

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



Thomas Nason, "The Cider Mill (final state)," 1944, chiaroscuro wood engraving with olive, black and gray blocks, 7 by 10 inches, Florence Griswold Museum, Purchase.

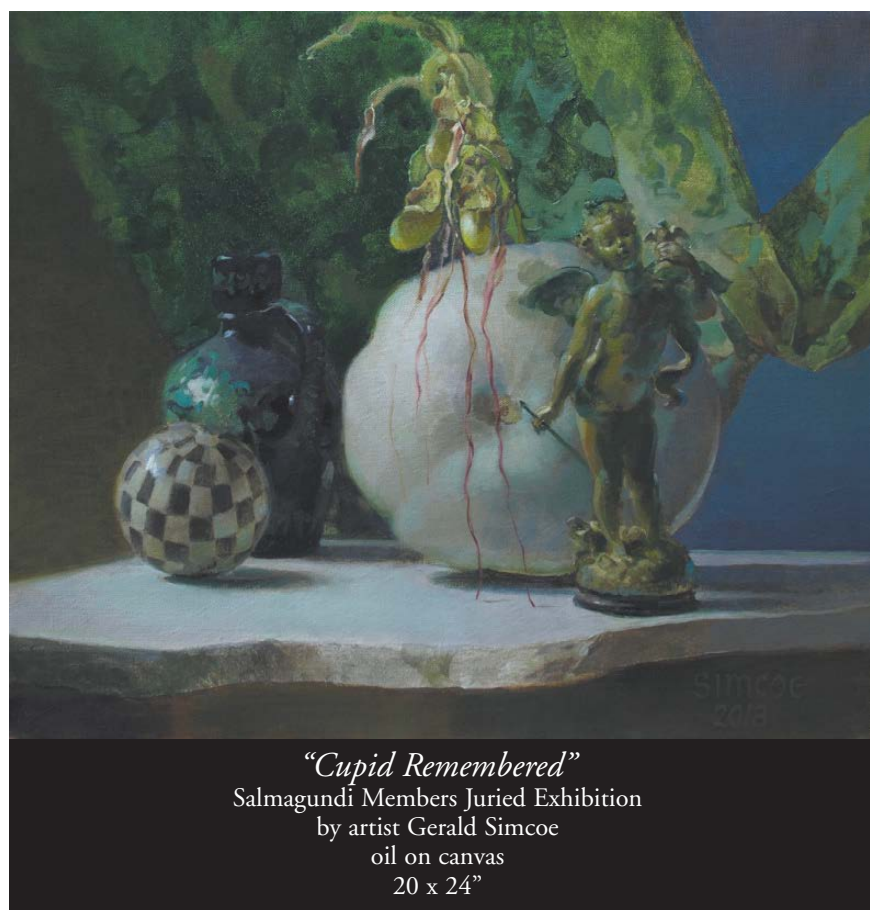
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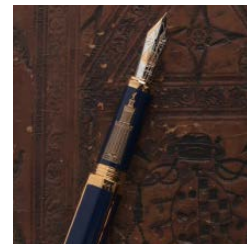
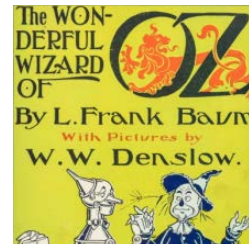
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'Icons Of The Hellenic World' Focuses On Greek And Byzantine Iconography

CLINTON, MASS. — “Icons of the Hellenic World” is the first major exhibition at the Museum of Russian Icons that focuses exclusively on Greek and Byzantine iconography. On view until October 21, the exhibit delves deeply into the links and the continuity of Greek art and culture from Late Antiquity through Byzantium and on to the present.

“We are very grateful to Emmanuel Tiliakos for the opportunity to showcase his extraordinary collection, giving contemporary viewers a window into the richness of Greek culture and history,” says Museum of Russian Icons chief executive officer and curator Kent Russell. “Though icons are considered works of art, they are important cultural and religious relics. As they are handed down through generations, icons are often the only surviving testimonies of places and peoples long gone.”

Primarily comprised of icons created after the fall of Constantinople in 1453, “Icons of the Hellenic World” also features works from the Byzantine period (330–1453 CE). The earliest object in the exhibition is a rare “Portrait of Man” from Fayum, Egypt, produced in the First or Second Century CE, and painted in the encaustic technique, a wax painting method practiced in ancient Greece that probably originated in Egypt. Encaustic portraits are thought to be prototypes for painting the earliest Christian icons.

The exhibition features numerous icons and objects from the Cretan School as well as pieces from the Greek Islands of the Aegean Sea and the so-called Ionian School. This was the art produced in the Ionian Islands by Cretan artists who took refuge on these Venetian-held islands after the fall of Crete to the Ottoman Turks in 1667. The School of the Ionian Islands produced some famous and talented artists who provide a direct link from the art of Byzantium to modern Greece.

The collection comes from Athens-born Emmanuel Tiliakos, who has been a collector and independent art dealer in Boston and New York since 1980, specializing in the arts of the Ancient Near East and Medieval and Renaissance Art.

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



“The Prophets Foretold Thy Coming,” Byzantine, late Thirteenth Century.

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Percival Rosseau (1859–1937), *Perfection: Ned and Bob*, oil on canvas, 18 by 14 in.



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Hudson Valley Treasures At New Paltz's Jenkinstown Antiques

NEW PALTZ, N.Y. — The first paragraph here is taken from the introduction to my recently published book, *Paintings at Mohonk: Visions of our Surroundings*, which can be ordered directly from <https://shop.mohonk.com/collections/books/products/paintings-at-mohonk-visions-of-our-surroundings-by-sanford-a-levy>.

Ever since my days as a student at the State University of New York (SUNY) in New Paltz, N.Y., I have admired and been drawn to the beauty of the Shawangunk Ridge. Throughout my more than 42-year career as an antiques dealer, I have focused on furniture, pottery and paintings that were created and used in local Hudson Valley homes. As I continued my study of the artists that worked in the area, I became more intrigued by the images they left behind. My connections with their rendering of local scenes brought me to research and study how these paintings chronicled our surroundings.

In my antiques shop, Jenkinstown Antiques, just four miles south of the town of New Paltz, I continue to offer a wide range of items related to the Hudson Valley. Eighteenth and Nineteenth Century furniture and accessories, such as china, glass and stoneware fill up the shop, which is in the 1792 Hallock House that I moved to my property in the 1980s. Paintings hang



"View to Skytop, Mohonk" by Bayard H. Tyler (1856-1931), oil on board, 8 by 10 inches.

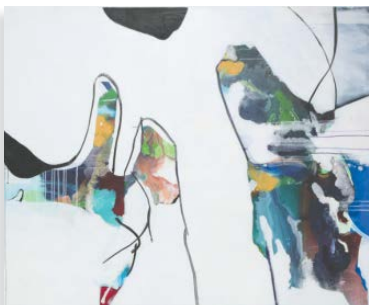
on every wall, fill the chairs and seem to pile up in the corners. Scenes of the Hudson Valley, the Catskills, the Shawangunk Ridge, Mohonk and Minnewaska can often be found. The artists represented in my catalog include Henry Van Ingen, John Williamson, Joseph Tubby, Daniel Huntington, Hendrik Dirk Kruseman van Elten, Nelson Augustus Moore, Frank Waller, Carl Werntz, Dorothea M. Litzinger and Bayard Henry Tyler.

Besides these artists, I have often written about and have works by many others that painted and sketched from Cragmoor to Woodstock, such as Edward Mack Curtis Hawkins, T.B. Pope, Raphael Weed, D.F. Hasbrouck, James Scott, Michael Kelly and Julia McEntee Dillon. I am always interested in learning about and acquiring works by these artists.

Recently I have found myself buying from many old local collections and the shop is very

full — come visit! I am in and out of the shop every day and a call ahead is advised, but not essential if you find yourself traveling in the area.

Jenkinstown Antiques is at 520 Route 32 South. For information, 845-255-4876, 845-389-5379 (cell), www.jenkinstownantiques.com, email info@jenkinstownantiques.com or visit www.facebook.com/jenkinstownantiques.



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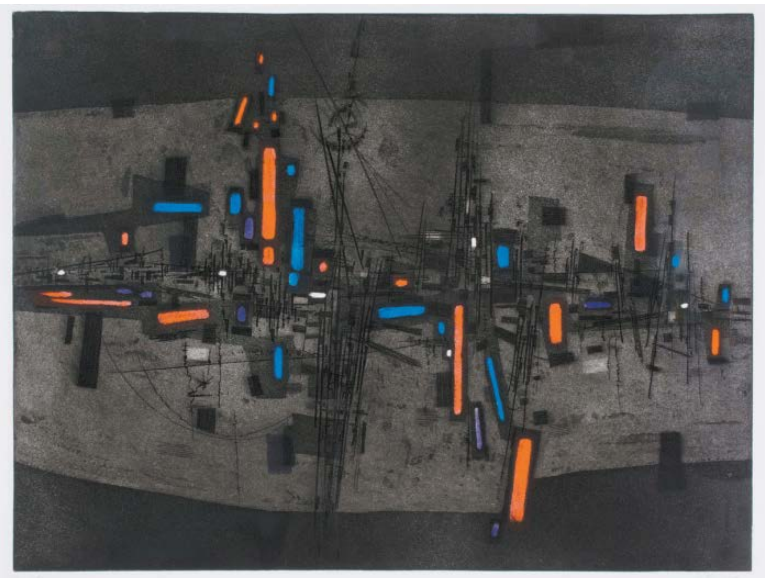
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Bruce Museum: Where Art & Science Intersect

GREENWICH, CONN. — The Bruce Museum highlights art, science and natural history in more than a dozen changing exhibitions annually. This fall the museum is hosting a diverse group of exhibitions.

On view through December 30, “ReTooled: Highlights from the Hechinger Collection,” is an engaging and thought-provoking look at the unexpected subject of tools. Featuring more than 40 richly imaginative and thought-provoking paintings, sculptures, photographs and sketches, the exhibition celebrates the prevalence of tools in our lives with art that magically transforms utilitarian objects into fanciful works that speak of beauty, insight and wit.

Curated by Jared Packard-Winkler, “ReTooled” presents the works in four sections: Objects of Beauty, Material Illusions, Instruments of Satire and Tools: An Extension of Self. Some of the artists featured portray tools with reverence to emphasize their purity of design, while others disfigure and transform implements to highlight their obsolescence in today’s world of glass, steel and technology.

Enticing viewers to take a closer look, “Downsized: Small-Scale Sculpture by Contemporary Artists,” will open on November 3 and be on view through January 27.



Frank Poor (American, b 1962), “Cotton Depot – Bishopville, S.C.,” 2015, basswood and digital transparencies on glass, 7 by 50 by 9 inches. Courtesy of the artist and Krakow Witkin Gallery. Photograph courtesy of the artist.

This exhibition of miniatures, models and dioramas explores interior and exterior architecture in a range of scales. Some works contemplate the structure and its place in history as a monument to architectural creativity, others pay homage to the history of an urban environment, yet others depict fanciful, surreal places that could only exist in miniature.

Opening November 24, “The Dawn of Modern Medicine: Selections from the Medical Artifact Collection of M. Donald Blaufox, MD, PhD,” showcases some 100 artifacts from the Blaufox collection; it will be on view through April 7.

The Nineteenth Century witnessed a remarkable transfor-

mation in the field of medical practice. At the beginning of the century, medical instruments were often beautifully crafted but could not be sterilized. As the era progressed, germ theory became accepted and aseptic tools replaced aesthetically pleasing instruments made of wood, ivory and ebony. Advancing technology brought the world new ways to diagnose illness, such as the stethoscope, x-rays and sphygmomanometer (for blood pressure). Many of these innovative instruments are direct precursors of those used by present-day doctors, often with remarkably little modification. Artifacts on view range from surgical tools to quack patent medicines to early x-ray



Jacob Lawrence, “Carpenters,” 1977, lithograph. Photo courtesy of Joel Breger.

tubes, telling the story of how various branches of diagnostic and therapeutic medicine evolved.

“A Continuous Thread: Navajo Weaving Traditions,” will be on view through November 25, tracing the history of the Navajo weaving tradition from the earliest Mexican-inspired Saltillo serapes, circa 1880, to mid-Twentieth Century pictorial rugs.

Navajo rugs are unique because their warp (the vertical strings on a loom) is one long continuous piece of wool thread. Once the warp is set on the loom, the size of the

rug cannot be altered. This weaving method requires the weaver to plan the design and pattern of the rug to fit precisely into the predetermined length of the rug. The items on display are from the collection of Margaret Cranford (1887–1974), a resident of Greenwich. At the age of 21, Cranford began a lifelong pursuit of traveling across the United States and the world, collecting fine decorative art, jewelry and textiles.

The Bruce Museum is at One Museum Drive. For further information, 203-869-0376 or www.brucemuseum.org.

PAPER TRAIL

American Prints, Drawings, and Watercolors

September 29, 2018 – January 27, 2019





FLORENCE GRISWOLD MUSEUM

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Henry Ward Ranger, *Along the Canal*, 1884. Watercolor on paper. Florence Griswold Museum, Gift of Mr. and Mrs. David W. Dangremond
Generously supported by the State of CT, the Rudolph and John Dirks Fund and exhibition fund donors.



“Femme dans l’Atelier” by Pablo Picasso, edition of 500 with 34 artist proofs, 1979–1982, lithograph on Arches paper, 22 by 29 inches.



“Picasso Preside la Corrida – Frejus” by Lucien Clergue (French, 1934–2014), printed by Masumi Oda and Lucien Clergue, edition I/V, 1962. Gelatin silver print, 18 by 22 inches.

Fine Art Appreciation Day — October 25

BY JESSIE GILLAN
LONG ISLAND CITY, N.Y. — RoGallery.com is proud to be the creator of the national Fine Art Appreciation Day, with celebration set on Pablo Picasso’s October 25 birthday. The day marks a time when everyone can take a moment and enjoy the fine art around them or to create an artwork inspired by the occasion. We noted a void in the specialized calendar days (hot dog day, talk like a pirate day, etc.) for art inspired celebrations, thus Fine Art Appreciation Day was born. From here onward, October 25 will be a national day for galleries and museums to hold special events, offer special promotions and hold classes so that more people will set time aside and be inspired by art. There is so much art in the world to see and explore, it is impor-

tant to take the time and enjoy it. It is our hope that everyone will be energized by the artwork they find on this day and either purchase or create an artwork to bring more meaning into their daily lives. Picasso was born October 25, 1881, and was a master of fine art in almost every media — from paintings and drawings to ceramics and bronze sculptures. He also is considered a master of a wide variety of modern fine art styles, most notably Cubism. In its inventory, RoGallery.com has available the estate lithograph collection of Picasso’s granddaughter, Marina Picasso, with over 200 images printed in the late 1970s and early 1980s. On this day, all artworks purchased from www.rogallery.com will be shipped free. We encourage other galleries, auction houses, mu-

seums and artists to celebrate the day by using the hashtag #fineartappreciationday. You can also showcase art in your home, whether it be by a fine artist or the tiniest and most creative fine artist in your home. For extra fun, you can dress up as your favorite artist or artwork, (it is just six days before Halloween) — imagine yourself as Edvard Munch’s “The Scream” or get a fake mustache and curl up the ends like Dali — so many possibilities. RoGallery will repost any posts using this hashtag to give your gallery or personal profile an extra social media boost. Follow us on Twitter by our handle @rogallery. Contact Robert Rogal, the director of the gallery, with any questions on how to celebrate. Mark your calendars for October 25; it will be an amazing day for art!

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Jonny Kelson, A New Old Master

NEW YORK CITY — Stark use of light with a shadow of tenebrism and the smoky, atmospheric application of chiaroscuro are all hallmarks of Old Master figural painting. Taking inspiration from artists such as Caravaggio and Rembrandt, Minneapolis artist Jonny Kelson adeptly brings these traditions and techniques of oil painting into the present. Primarily a portraitist working in the Renaissance tradition, Kelson creates visually compelling works that introduce contemporary twists to the tonal depth and technical prowess of Old Master-style paintings. Represented in New York City by Bicycle Fine Art, and in collaboration with Art Advisor Lisa-Thi Beskar, Kelson’s commissioned oil paintings are offered as accessible contemporary yet timeless portraits of families, children and individuals.

Although portraits today may not correspond in historic significance to those of the past, Kelson’s shading, lighting and attention to the figure’s face and expression carry on the heritage of these classical examples. His sitters are imbued with importance because of the long lineage and associations attached to this

historic genre. However, there is always room for development and modernization, which Kelson proves through his paintings. As the artist, Kelson can embark on fantastical explorations of the subject’s possible existence. In his own words, “All portraits have a mysterious narrative going on, whether subtle or not.”

An example of Kelson’s skill in capturing the portrait is his work titled “Daniel.” In this piece, Kelson portrays Daniel Corrigan, renowned Minneapolis photographer, who is shown gazing at the viewer with his face half in shadow. Taking a note from early Twentieth Century American portrait painters, Kelson says, “I like the idea of making portraits of other artists and musicians.” Like those before him, Kelson wants to create these oil paintings as documentation, but without the grandeur and opulence of the baroque. By placing the figure against a dark, ambiguous background, Kelson ensures that the focus is on the subject, creating an intimate relationship between viewer and painting. Further elaborating on his subject matter, Kelson explains, “I like the consequence of aristocratic

portraits, and the contrast of incorporating everyday life and imagery into that model.” Kelson manifests his interest in art history through his portraiture, especially through “Daniel.”

Jonny Kelson is currently represented in New York City by Bicycle Fine Art; a unique Art Advisory that has built a rich reputation of partnering with established and emerging artists from across the country, introducing their work to the broader public and the industry’s top designers. From classic portraiture to monochromatic minimalism, Bicycle Fine Art is committed to fostering close connections between private collectors and artists. Working closely with the New York Design Center each month, Bicycle presents a new selection of thoughtfully curated original contemporary paintings, drawings and limited-edition prints, making fine art easily accessible for today’s art enthusiasts and fine art collectors alike. With his extensive knowledge of art history and impressive attention to detail, Kelson’s commissioned oil portraits add a unique perspective to the antiques and contemporary conversation, making them



“Daniel” by Jonny Kelson, 2016, oil on canvas, portrait: 20 by 16 inches, frame: 25 by 21 inches.

a wonderful addition to the modern home interior.

Bicycle Fine Art is at New York Design Center, 200 Lexington Avenue. For additional information, www.bicyclefineart.com or 347-405-8488.

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