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Tel. 203-426-8036 or 203-426-3141  
or Fax 203-426-1394  
www.AntiquesAndTheArts.com  
contact: Barb Ruscoe  
email - barb@thebee.com

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## Top Lots By American, European & Asian Artists At Shannon's Spring Fine Art Auction May 2

MILFORD, CONN. — Shannon's Spring Fine Art Auction is sure to attract an international audience with top lots by American, European and Asian artists. The sale, on May 2 at 6 pm, which features nearly 250 lots, will comprise top-quality paintings, drawings, prints and sculpture.

Leading the American category is John F. Kensett's "The Coast Near Narragansett." This painting has been in a private collection for 30 years and is sure to generate excitement as Kensett's views of Narragansett rarely come to market. Twenty-five paintings from an important collection of the Hudson River School will be offered in ready-to-hang condition, beautifully framed and well-maintained. Paintings from this collection are by artists such as William Sonntag Sr, David Johnson, Worthington Whittredge, John Williamson and many others.

A rare painting of a young woman in a field by Alexander Harrison leads the American Impressionist category. The painting has all the hallmarks of American ex-patriate art in subject, style and composition. It is a masterpiece quality work by Harrison and was likely exhibited in Paris in 1891. Other American Impressionism highlights include a view of Old Lyme by William Chadwick, a view of Wall Street in winter by Guy C. Wiggins and a large-format view of New Hope by contemporary American Impressionist Laurence A. Campbell.

European Impressionism is also well-represented in the sale led by a beautiful drawing of two dancers by Edgar Degas. In just a few lines, Degas was able to capture the gesture and expression of the dance depicted in his characteristic bird's-eye view. The top lot in the sale is a portrait of Julius Bard by German Impressionist Max Liebermann. Bard was Liebermann's publisher and friend. The work descended in the Bard family in remarkable condition and is being offered at auction for the first time after several decades stored in a private collection.

Other highlights in European art include paintings by Jean Dufy, Félix Ziem,



*"The Red Door" by Doug Brega (American, b. 1948), 2006. Watercolor on paper, signed lower left "Doug Brega," 24¾ by 39 inches sight, (\$25/35,000).*

Roland Strasser, Hermann Corrodi, André Lhote and more.

The Asian art category is led by a contemporary sculpture by Taiwanese artist Li Chen. "Harmonize without Compromise" depicts a Buddha standing on a silver cloud — a classic motif in Asian art — made contemporary with the addition of silver headphones. This highly approachable composition makes evident Chen's appeal on the international market. Other highlights in Asian art include two paintings by French/Vietnamese Impressionist Le Pho and a painting of mothers with their children by Chinese/Woodstock artist Hongnian Zhang.

Contemporary art highlights include two large-format watercolors by American Realist Doug Brega, a three-dimensional composition of the Bronx Zoo by Larry Rivers, a watercolor by Jean Dubuffet, a large-format oil painting by Paul Jenkins and more.

Previews will be held daily through Wednesday, May 1 (closed Sunday). Preview hours are 11 am to 6 pm, except on Saturday, April 27, when the preview will be from 10 am to 3 pm. There will also be a preview on Thursday, May 2, the date of sale, from noon until 5:30 pm. The auction will start promptly at 6 pm. Live, internet, phone and absentee bidding will all be accepted.

Shannon's produces an extensive color catalog, which is available for sale. A large, 8-page color brochure will be mailed to 18,000-plus clients. To join Shannon's mailing list, email the gallery at info@shannons.com.

Shannon's Fine Art Auctioneers is always accepting quality consignments for future auctions. The Online Fine Art Auction on June 20, followed by another cataloged Fine Art Auction in October. To consign a single piece of artwork, an estate or a collection, call 203-877-1711 or email to info@shannons.com. For information on the May 2 auction or to order the color catalog, visit www.shannons.com. Updates are posted frequently. Shannon's is at 49 Research Drive.



*Lot 51, "Misty Morning" by Alexander Harrison (American, 1853–1930). Oil on canvas, signed lower right "Alex Harrison," 27¾ by 39½ inches, (\$50/75,000).*

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from top left:  
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Berninghaus,  
Henning, Dunton,  
Adams, Higgins,  
Rolshoven, Sharp,  
Couse, Phillips,  
Blumenschein



TAOS SOCIETY OF ARTISTS  
*helped shape the identity of the American Southwest*

In 1915, a group of American-born, European-trained artists founded the TSA to promote the authentically American, native art and culture of the Southwest. The society was the driving force in turning the tiny New Mexico art colony into an influential art center, and drawing attention to the artistic accomplishment of the local Pueblo and Hispano communities. Two of the founders were E. I. Couse and J. H. Sharp, neighbors and friends whose homes, studios and collections form the basis of the Couse-Sharp Historic Site.



PERMANENT EXHIBITION  
J. H. SHARP: THE LIFE AND WORK OF AN AMERICAN LEGEND

TEMPORARY EXHIBITION | JUNE 14 - NOV 2  
JOSEPH HENRY SHARP'S MONTANA

A permanent rotating exhibition of artwork, ephemera and collections chronicling the life and work of J. H. Sharp is on display in the Taos studio he used for almost 40 years, now fully restored. This season's focus will be from the artist's time living in Montana. Open by appointment and 3-5 pm 1st Saturday of each month July-Oct; Sharp's 1915 Studio, Couse-Sharp Historic Site.

JULY 6 - NOV 2  
TAOS PUEBLO PORTRAITURE: THE PHOTOGRAPHIC STUDIES  
OF E. I. COUSE Showcasing contact prints made by E. I. Couse from his photos of Taos Pueblo models, chosen from the 8,000+ negatives in The Couse Foundation archive. The resulting stunning images are windows into his artistic process and into the life of Taos people in the early 20th century; Luna Chapel, Couse-Sharp Historic Site.

THE LUNDER RESEARCH CENTER  
The next stage in our vision of The Couse Foundation is being the center for scholarship of E. I. Couse, J. H. Sharp and the Taos Society of Artists. Contact us to find out how you can participate in our capital campaign.



Ben Lujan (Taos Pueblo), 1915.  
Photograph by E. I. Couse



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# A Nation Reflected: Stories in American Glass

NEW HAVEN, CONN. — The Yale University Art Gallery will place a student-curated exhibition of American glass from Yale University's collections, including a remarkable array of objects from the gallery's esteemed Mabel Brady Garvan Collection alongside select loans from the Yale Peabody Museum of Natural History. The exhibition draws on the research of John Stuart Gordon, the Benjamin Attmore Hewitt associate curator of American decorative arts and author of the 2018 publication *American Glass: The Collections at Yale*. During the fall 2018 semester, Gordon oversaw six Yale students who came together to organize an exhibition for the public, studying objects firsthand and selecting more than 130 works to present in thematic displays. While each object tells a story of its own, "A Nation Reflected: Stories in American Glass" also presents broader narratives of American history, innovation and creativity.

For generations, glass — in its natural as well as manmade form — has been fashioned into objects of both beauty and utility. The development of glassmaking in America, beginning with the short-lived glasshouses in early Seventeenth Century Jamestown, Va., has mirrored the expansion of colonial settlements into a thriving nation, and thus the medium offers captivating insights about many aspects of American history. Flasks and bottles emblazoned with portraits of politicians and celebrities such as George Washington, the Marquis de Lafayette and Jenny Lind signal the personal beliefs of those who used them; light bulbs, laboratory glass and patented innovations bring technological sophistication into the home; and contemporary artists and craftsmen continue to reinterpret the medium's rich past.

The Yale University Art Gallery's Garvan Collection has particular strengths in Eighteenth Century mold-blown vessels and Nineteenth Century pressed glass, and features objects crafted by the major glassmakers in the country from the colonial era through the Nineteenth Century. Makers represented in the exhibition include Boston and Sandwich Glass Works, Pittsburgh Flint Glass Works of Bakewell, Page & Bakewell, Corning Glass Works, East Hartford Glass Works, New England Glass Company, John Frederick Amelung's New Bremen Glass Manufactory and many others. Works on view range from the whimsical — such as a Nineteenth Century turtle-shaped sailor's flask and a blue salt in the shape of a top hat — to the stylishly pragmatic Chemex coffeemaker and a glass rolling pin. Scientific instruments on display include one of the oldest complex microscopes in the United States, an early Edison light bulb and a Wimshurst electrostatic generator. Names of famous designers and architects make an appearance with Louis Comfort Tiffany lamps, a stained glass window by Frank Lloyd Wright,

## Yale University Art Gallery Presents First Major Survey Of Its Extraordinary Collection Of American Glass



*Table Lamp by Clara Driscoll, shade designer, and Tiffany Studios, manufacturer, Corona, N.Y., 1895–1902. Bronze with Favrile glass. Yale University Art Gallery, Bequest of Evelyn A. Cummins.*

goblets by Frank Gehry and glassware by Calvin Klein. Contemporary sculptures by Lynda Benglis, Alyson Shotz, Toots Zynsky and others demonstrate the incredible versatility of the medium as well as its enduring appeal to the artist's imagination.

One section of the exhibition explains the glassmaking process and illustrates various techniques, while several beautifully decorated free-blown glass objects from the gallery's ancient art collection remind visitors that American makers continue and elaborate on a millennia-old tradition. Pieces of obsidian and opal from the Yale Peabody collections further expand our perspective by bringing

natural and manmade glass into proximity for close consideration.

As Gordon explains, "While researching the gallery's American glass collection, I soon realized that glass is everywhere in the museum's collections, and indeed everywhere on Yale's campus. It constitutes the sugar bowls and flasks that often come to mind when we think about early American glass, but it also appears in furniture, scientific equipment, architecture. We live in a world of glass. And the various ways it is decorated and the various functions it takes on reflect our ever-evolving interests as users of glass, as well as scholars of glass. Teasing out the stories from these objects became the driving theme of our seminar and inspired how the students conceived of the exhibition."

Jocelyn Wickersham, ES '19, one of the six student curators, continues, "We each brought unique research interests and individual curiosity to this project and were, therefore, captivated by different objects in Yale's collections. The resulting exhibition aims to provide visitors with a similar variety of points of entry to the works on view and to encourage newfound appreciation for glass as an art form, historical artifact and expression of American material culture."

The exhibition is made possible by the Friends of American Arts at Yale Exhibition Fund, the Jane and Gerald Katcher Fund for Education, the John F. Wieland Jr. B.A. 1988, Fund for Student Exhibitions, and the Nolen-Bradley Family Fund for Education. Organized by Yale University students Julia Carabatsos, MC '20, Nolan Crawford, GH '19, Lily Dodd, SM '21, Adelaide Goodyear, B.A. 2018, Mariana Melin-Corcoran, GH '20, and Jocelyn Wickersham, ES '19, under the mentorship of John Stuart Gordon, the Benjamin Attmore Hewitt associate curator of American decorative arts, with the assistance of Alexandra Ward, the Marcia Brady Tucker Fellow, department of American decorative arts.

Related programs include **Performance:** Thursday, April 25, 5:30 pm, "Gallery+Glass Is Everywhere." **Gallery Talks:** Wednesday, May 1, 12:30 pm, "Stories in American Glass," Nolan Crawford and Jocelyn Wickersham; Wednesday, July 10, 12:30 pm, "The Craft of Color," Alexandra Ward; Wednesday, September 11, 12:30 pm, "Science, Sparks, and Sight," Alexi Baker. **Walking Tour:** Wednesday, June 19, 12:30 pm, "Walls of Light: Stained Glass in New Haven," John Stuart Gordon, weather permitting.

The exhibition runs March 29 to September 29. All programs are free and open to the public unless otherwise noted. For more detailed programming information, visit [artgallery.yale.edu/calendar](http://artgallery.yale.edu/calendar).

The Yale University Art Gallery is at 1111 Chapel St. For more information, [www.artgallery.yale.edu](http://www.artgallery.yale.edu) or 203-432-0601.



*Vase by Hobbs, Brockunier & Co., Wheeling, W.Va., 1886–87. Mold-blown lead Coral Ware glass and pressed lead glass. Yale University Art Gallery, purchased with a gift from William Bates Jr. in honor of Edward S. Cooke Jr. B.A. 1977, and Charles F. Montgomery, hon. 1970.*



*Flask Commemorating Zachary Taylor, Midwest, 1846–50. Mold-blown soda-lime glass. Yale University Art Gallery, Mabel Brady Garvan Collection.*



*Vase by Pittsburgh Flint Glass Works, Pittsburgh, 1824–25. Blown and cut lead glass. Yale University Art Gallery, Gift of Miss Susan Lewis Shaffer.*



# Montague Dawson: An Appreciation

By Mark Murray

NEW YORK CITY — This spring, Mark Murray Fine Paintings is exhibiting a group of ten works by Montague Dawson (1890–1973), one of the most important international marine artists of the Twentieth Century.

Born in Chiswick in West London in 1890, the grandson of an eminent Victorian landscape artist, Montague Dawson was destined to be a painter from an early age. His mentor was an established marine painter, Charles Napier Hemy, whom Dawson met while on leave from the Royal Navy during the First World War, and whose studio he frequented in Falmouth, Cornwall. Hemy advised the young Dawson, “You must follow after me and you must do better than me.” After the war, Montague Dawson became a frequent exhibitor at the Royal Academy and began a life-long exclusive relationship with the London gallery Frost & Reed.

Dawson’s paintings are instantly recognizable. He developed a style and approach to marine painting that was entirely his own and consistent throughout his long developing career. Dawson combined what he called



“A Sea Battle” by Montague Dawson. Oil on board, 14 by 23 inches.



“A Close Race” by Montague Dawson. Watercolor on paper, 17 by 27 inches.

“portraits” of clipper ships and racing yachts with “landscapes” at sea in order to lure the viewer into “that moment of time,” as he said, in which “you can hear the sea — that sea.” The dazzling array of oceans and skies in Dawson’s work is encapsulated by his evocative titles such as “Song of the Sea” or “Vast Heaving.” Dawson was as at ease painting Queen Elizabeth’s Royal Yacht *Bluebottle* racing in the Solent as he was summoning the great clipper ship *Cutty Sark* from its noble past.

“Shortly before his death in 1973,” writes Ron Ranson in his 1993 monograph, “a remarkable tribute was made to Montague Dawson. He looked out of his window one day to see two fully rigged training ships, the *Royalist* and the *Sir Winston Churchill*, apparently sailing straight towards his house on the shore. At what appeared to be the very last moment, they turned about, and both ships dipped their ensigns in salute to the man who had probably done more than any other to capture the magic and majesty of sail.”

Mark Murray Fine Paintings is at 159 East 63rd Street. For information, 212-585-2380 or [www.markmurray.com](http://www.markmurray.com).



RICHARD SCHMID (1934- ), *Begonias with Jamie's Cup*  
oil on canvas, 16 x 20 inches, Estimate: \$30,000-\$50,000



G. HARVEY (1933-2017), *Genteel Times New York*  
oil on canvas, 16 x 12 inches, Estimate: \$20,000-\$30,000





*Couse's studio, beautifully lit by a huge north window, features his easel, palette and other tools of his art, the family's magnificent collection of Pueblo pottery, and a selection of his paintings, including those left unfinished when he passed on.*



*J.H. Sharp modified and expanded an old house southwest of his own as a new studio in 1915, replacing the "Studio of the Copper Bell" east of his home that he had used since 1909. The later studio was extensively restored in 2017 and now hosts a permanent rotating exhibition of his work, collections and ephemera. Photo by Tony Donaldson.*

## See Where It All Began

### *Couse-Sharp Historic Site Is The Best-Kept Secret Of Taos Art And History*

TAOS, N.M. — "This is just the kind of thing I came to Taos to see!" a recent visitor from California exclaimed after touring the Couse-Sharp Historic Site. Her experience was far from unique. Visitors to the 2.3-acre site on the edge of old downtown frequently express astonishment that such a well-preserved — and charming — complex of early Twentieth Century buildings, gardens, furnishings and associated art collections still exists anywhere.

The site features the studios of E.I. Couse and J.H. Sharp, two of the American-born, European-trained artists who formed the Taos Society of Artists in 1915 with the mission to promote American art and the Native art of the region. Focusing on the vibrant Native American and Hispano cultures set in the dramatic landscape of the Taos valley, the group grew to include 12 active members and several more associate and honorary members.

"These painters helped create the cultural fabric of Taos and the Southwest as we know it today," explained Davison Koenig, executive director and curator. "They profoundly influenced the popular vision of Western landscapes, lifeways and Native people."

A special treat is to visit the Couse Home to see how these pioneer painters lived. In the Couse Studio, nothing is under glass; the artist's tools, furniture, cameras and darkroom remain largely as he left them upon his death in 1936. Bathed in the light from a magnificent north window, you can stand at Couse's easel among finished paintings near the model's stage and props, and marvel at his outstanding collections of regional Hispano religious art, Pueblo pottery and Native beadwork and artifacts.

All tours are free and docent-led, and frequently start in the 1835 Luna Chapel, originally a Hispano family chapel, which was converted by Sharp into his first Taos studio in 1909. In the summer, CSHS presents art exhibitions in the chapel. This year's exhibition features a selection of the 8,000-plus Couse photographs that he shot as part of his artistic process.

Sharp built a second studio in 1915, and it was carefully restored in 2017 to its former glory, with the added bonus of modern environmental controls and lighting to showcase "J.H. Sharp: The Life and Work of an American Legend." This permanent, rotating exhibition spans Sharp's artistic career and includes examples of his paintings, ephemera and Native American art that he collected and which appeared in his work. This year's focus is on the years Sharp spent painting in Montana.

Public areas of the site can be toured by appointment, which can be made on the [couse-sharp.org](http://couse-sharp.org) website or by calling the site office. In the summer and fall high season, the site hosts open houses, temporary exhibitions, lectures and other events.

The site has something for just about everyone, including a large workshop brimming with period tools. It was established by the Couses' son, Kibbey, a gifted mechanical engineer and inventor, and is presented largely as he left it in 1936. "It's like being in my grandfather's shop, with the smell of oil and metal, and interesting parts everywhere," noted an older gentleman



*The E.I. Couse home and studio gracefully frame the "Mother Garden of Taos," so called because Mrs Couse's generous gifts of seeds and cuttings established many of the town's plantings.*

visiting from Dallas. An even more grittily authentic experience awaits at "Little Egypt," Sharp's outhouse that he remodeled in 1915 after a visit to Egypt to resemble a mastaba.

Flower aficionados find delight in sitting on the "portal" (porch) to experience the garden designed by Virginia Walker Couse with the help of art model and family friend Ben Lujan, creating what is believed to be the first decorative garden in the town beginning in 1909. The unobstructed view to the south across meadows and groves toward the soaring Truchas Peaks is unique in Taos.

The site highlights the contributions of the people from Taos Pueblo and other indigenous groups who modeled for Couse and Sharp's paintings and photographs, as well as the Native artists whose work was collected and used by both painters and served as inspiration and influence on all of the Taos Society of Artists.

CSHS is listed on the National Register of Historic Places, and is one of only 35 sites affiliated with the Historic Artist Homes and Studios program, a coalition of former homes and studios of American artists.

The mission of the Couse Foundation is to preserve and interpret the Couse-Sharp Historic Site, its buildings, grounds, collections and the archives of the Taos Society of Artists, through education, collaboration and scholarly engagement. The organization's vision is even more expansive: To be the center for scholarship of E.I. Couse, J.H. Sharp, and the Taos Society of Artists.

To that end, a research center focusing on the TSA is now moving forward. In January, the foundation acquired a 5,000-square-foot adobe building immediately adjacent to the CSHS that incorporates the last remnants of Sharp's home.

"Our team of local architects has developed plans to transform the Mission Gallery into an archive and research facility devoted to all of the artists who were part of the groundbreaking TSA," said Carl Jones, chairman of the board of the Couse Foundation. The museum facility will include a reception area, exhibition gallery, curatorial and conservation space and offices.

Many factors of scheduling and funding will affect the development of the Lunder Research Center, but the foundation hopes to be able to open the facility by 2021.

#### Docent Tours

Tours are by appointment only and include the Couse garden, home, studio, workshop, machine shop, Sharp's studios and current exhibitions. Available appointment hours from May 1 through November 2 are Monday to Saturday 9 am to 5 pm; October through April appointment hours are Tuesday through Friday 10 am to 4 pm. and some areas may be closed due to environmental factors or preservation work. Visit [www.couse-sharp.org](http://www.couse-sharp.org) or call 575-751-0369 to schedule. Free admission, donations encouraged.

#### Open Houses

First Saturday of each month, July-October, 3 to 5 pm. Docents interpret each room of the historic site, painting demonstrations, book signings and other activities scheduled. Free admission, donations encouraged.

The Couse-Sharp Historic Site is at 146 Kit Carson Road.



*The site hosts seasonal exhibitions in the 1835 Luna Chapel, later converted to a studio by Sharp. The 2018 show featured contemporary artists from Taos Pueblo working in a variety of media, including jewelry, scratchboard, micaceous pottery, fashion design and glass sculpture.*



# Florence Griswold Museum Presents 'The Great Americans: Portraits by Jac Lahav'



**"Harvey Milk — Primary Celebration"**  
by Jac Lahav, 2018. Oil on canvas,  
80 by 32 inches. Courtesy of the artist.



**"Woodrow Wilson — Fireside Cat"**  
by Jac Lahav, 2019. Oil on canvas, 80 by  
32 inches. Courtesy of the artist.

OLD LYME, CONN. — On view at the Florence Griswold Museum through May 12 are 30-plus, larger-than-life works that explore the ideas of who we consider great Americans. In "The Great Americans: Portraits by Jac Lahav," the artist's nearly 7-foot-tall images of famous figures are layered with references to history, lore and imagery that have shaped our understanding of that person. Through his sometimes cheeky, psychologically complex treatment of iconic figures from politicians to celebrities, Lahav explores the nature of cultural identity, pushing us to contemplate the very notion of greatness among American historical figures.

Born in Israel in 1978 and educated at Wesleyan University and Brooklyn College's MFA painting program, Lahav's work centers on oversized images of famous figures, whose updated costumes incorporate references from history, legend, art and advertising that have shaped our collective perception of each person. His portrait series, Lahav says, reflects "the push and pull between who are the people that we see as being great Americans and who actually achieved greatness." At the heart of the series is Lahav's question to viewers about the validity of any canon, with their inherent value judgments and exclusions.

Lahav's portraits feature major historical figures such as George Washington, Abraham Lincoln, John F. Kennedy (with references to Barack Obama) and Jackie Kennedy. Lahav's depictions of Lincoln, JFK and Jackie in mourning track the way that subsequent presidents have assimilated Lincoln's archetype — for example, through Jackie's patterning of JFK's funeral after Lincoln's, or through the way that both Kennedy and Lincoln were invoked in relation to Obama, whose likeness surrounds an enthroned JFK. Lahav also takes on the myth of the frontier with portraits of Daniel Boone and Andrew Jackson. His portrayal of Jackson on horseback as the Marlboro Man intersects with current reexaminations of Jackson's legacy with respect to American Western frontier expansion. At the same time, Lahav contemplates portraiture's lineage, incorporating visual references from modern artists such as Francis Bacon, Robert Mapplethorpe and Gerhard Richter into paintings of JFK, Jackie Kennedy and Lady Bird Johnson.

Also featured are portraits of Eleanor Roosevelt, Justices Ruth Bader Ginsburg and Sandra Day O'Connor, Rosa Parks, Martin Luther King, Harvey Milk, Woodrow Wilson and John Adams. The artist also takes on the challenges of representing historical figures, especially ones who have been ignored in mainstream culture. He chose to paint a portrait of Charging Bear (aka Little Big Man) after finding that internet searches for the Lakota's rival Crazy Horse yielded instead pictures of Charging Bear. Crazy Horse was never photographed, and in the digital age, images of one man have been substituted for the other by search engines with few noticing the difference. Rather than a conventional portrait image of Cesar Chavez, Lahav uses an alternate figure to represent the labor activist — drawing attention to the lack of awareness that often describes white Americans' engagement with nonwhites.

Celebrate the museum's Community Free Day on Sunday, May 5, from 10 am to 5 pm. Visitors can enjoy free admission to the museum's 12-acre campus from 10 am to 5 pm.

Florence Griswold Museum is at 96 Lyme Street. For more information, 860-434-5542 or [www.florencegriswoldmuseum.org](http://www.florencegriswoldmuseum.org).

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*“Three Warped Circles” by Robert Engman (American, 1927–2018). Bronze, green patina, 27 by 29¾ by 23½ inches. Robert Engman was a student of Josef Albers at Yale in the 1950s, as well as a professor of sculpture at the University of Pennsylvania. His pieces are compelling geometric sculptures that explore the relationship between various shapes and surfaces.*



*“The Eyes Have It” by Ralph De Burgos (American, 1906–1979), 1972. Acrylic painting on canvas, 37¼ by 37¼ inches. Signed and titled on verso. Ralph De Burgos was a well-known Washington, DC artist who operated the De Burgos School of Art in Georgetown. He briefly acted as the president of the Society of Washington Artists, which was closely affiliated with the Washington Color School, which this piece relates to.*

## Modernist American Paintings And Sculpture 1925 To 1985

NEW YORK CITY — At the newly formed gallery, Graham Shay 1857, established in 2018 on the upper east side of Manhattan, director Cameron M. Shay, who brings 38 years of experience in the American art business, and associate gallery director, Douglas Gold, have curated an exhibition that includes works by some of the most respected artists in early to midcentury American modernism, in union with discoveries of admirable works by artists lesser known today. “Modernist American Paintings And Sculpture 1925 to 1985” is on view May 1

through June 28. The exhibition includes paintings, watercolors and drawings. As the gallery is known for specializing in sculpture, this genre is represented in numerous types and styles of works, cast bronzes, carved stones and fabricated objects.

The various artists display a range between pure abstraction and for some, a more representational style. A partial list of artists to be included are Milton Avery, Ernest Briggs, Fritz Bultman, John Chamberlain, Jose de Creeft, Robert Engman, Marsden Hartley, Bertram Hartman, Walt Kuhn, John

Marin, Clement Meadmore, Elie Nadelman, Louise Nevelson, Beverly Pepper, Sewell Sillman, Kimber Smith, Theodoros Stamos, Benedict Tatti, Wheeler Williams and William Zorach. A number of works in the exhibition are directly, or by descent, from the estates of artists. Represented in the exhibition, combining both painting and sculpture, approximately 50 works of art will be shown.

Graham Shay 1857 is at 34 East 67th Street, third floor. For additional information, 212-535-5767 or [www.grahamshay.com](http://www.grahamshay.com).

## Flower As Art

BY GERALD SIMCOE

Flowers have long held special meaning in cultures around the world, both representationally and physically. The local landscape and climate of a certain geographical area is reflected in its culture. Temperate versus tropical is also a factor in the materials used in portraying them, from tastes in fashion to cuisine and decor.

Many of the related species from Asia and Europe have a bit more of a refined appearance than their American cousins, in texture and form.

Medieval tapestries consisting of complex arabesques of medicinal herbs played an integral part of design. Woven from plants themselves, the entire substrate were grown in the nearby fields. One of the species depicted and rarely found in gardens today is the hardy *Leucojum vernum*, or Spring Snowflake, native to Eastern-Central Europe. Blooming in March, they overlap the snowdrop season and herald spring.

My artistic display at the annual Galanthus Gala was held at the Friend’s Meeting in Downingtown, Penn. Live snowdrop flowers from my garden were arranged in a natural setting under the Roman god Mercury. The theme was based on a line in a poem by native Imagist poet Hilda Doolittle (H.D.): “One flower may slay the winter and meet death.” Interpreting this as a snowdrop faces the bleakest of winter days and sends forth its flower, even piercing the snow! This flower is native to the homeland of Moravians — Herrnhut, Germany, north of the city of Prague.

The city of Bethlehem, Penn., is hosting a year-long celebration of the poet H.D., honoring their native daughter who acquired worldwide fame. Growing up in the Moravian Community, she was the pinnacle of American Imagist poetry traveling in the circle of D.H. Lawrence and Ezra Pound around World War I England. Much of her writings contain flowers as images.

These lovely structures of reproduction that we call flowers play an important role of life in the food chain. By attracting pollinators and providing nourishment for them, we are dependent on the role they play as purveyors of plant reproduction. Occasionally, the wind may supplement or even take over pollination, but their role is essential for life.

Inflorescences form many shapes and colors replete with fragrance from the sweetest to that of rotting carrion, depending on the tastes of the vector. In the



case of most geophytes, ants play a major role in carrying the mature seed from the host plant to a new location. There is a sticky, sweet coating on the seed which ants devour, then discard the unwanted harder seed itself after the meal. This is why one may find a new bulb growing uphill from the mother plant.

I will again be exhibiting my latest floral interpretations at the Newport Flower Show, June 21–23, held at romantic Rosecliff Mansion. The theme this year will be Audubon’s birds. This event officially kicks off the Newport summer season when the majority of flowers are at their peak.

See you there among the blooms!

*Editor’s Note: Simcoe Gallery is at 1925 Main Street, Northampton, Penn. For information, [www.geraldsimcoe.com](http://www.geraldsimcoe.com) or 610-262-8427.*



# 23rd Annual Boston International Fine Art Show October 24–27

BOSTON — Co-producers Tony Fusco and Robert Four announce the 23rd annual Boston International Fine Art Show (BIFAS) will take place October 24–27 at the Cyclorama, Boston Center for the Arts. The show will once again feature an outstanding selection of historic, modern and contemporary fine art offered by 40 galleries from the United States and Europe.

Galleries interested in exhibiting at the show should visit [www.fuscofour.com](http://www.fuscofour.com) and click the link at the bottom of the page to register. This year, as public relations and marketing agency, Fusco & Four is celebrating its 40th anniversary of promoting the arts and design industries and more than 20 years as a show and event producer. The team also produces Boston Design Week, which recently held its 6th annual festival, with more than 80 events citywide, attracting 20,000 attendees. Boston Design Week is now part of an international coalition of more than 30 Design Weeks globally.

The Boston International Fine Art Show is the only show and sale of its kind in New England, and one of the few successful shows in the country to feature both historic and contemporary work.

The gala preview has been called “one of the highlights on the city’s cultural calendar,” with one media source declaring, “The event organizers/art dealers/marketers combine their skills with a grace that befits a slew of experience, a fitting hand for the duo that has been around since the very beginning and helped shape the current Boston cultural climate into a thriving and burgeoning



*The Boston International Fine Art Show takes place October 24–27 at the Cyclorama, Boston Center for the Arts. Photo by Robert Four.*

community rooted in action. And with them come the galleries and dealers, designers and decorators and makers and builders, both old and new, who continue to promote the arts and surge the city forward.” Attracting an audience of both seasoned and new collectors, the gala is an elegant evening where attendees have first choice of the works on view while enjoying fine food and wine and live music.

When the show started at the Cyclorama, there was a derelict theater and a vacant lot next door, the roof leaked, the neighborhood was dangerous at night and the area was far from the re-gentrified arts hub that it is today. BIFAS has been one of the engines of that transformation, bringing tens of thousands of people to the area who had never before been to the South End. The 20-year economic impact of BIFAS based on a simple multiplier of the show budget is in the tens of millions of dollars, not even counting the millions of dollars in fine art the show has sold over the years.

The Cyclorama, Boston Center for the Arts is located at 539 Tremont Street in Boston’s South End. The gala preview takes place Thursday, October 24, 5:30 to 8:30 pm. Weekend hours are Friday, October 25, 1 to 8 pm, Saturday, October 26, 11 am to 8 pm, and Sunday, October 27, 11 am to 5 pm. Weekend admission is \$15, under 12 free and includes all special programs, readmission throughout the weekend, show catalog and coat check. For information, 617-363-0405 or [www.fineartboston.com](http://www.fineartboston.com).

Artwork by Jennifer Angus, Photography by James Harnois, Courtesy of MadArt, Seattle

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# The Providence School: Gritty, Imaginative And Enduring

*Bert Gallery Exhibition Surveys Providence Artists Through The Ages*

PROVIDENCE, R.I. — For 34 years, Bert Gallery has looked regionally to rediscover what has been lost, forgotten or suppressed in the construction of an American art history. “The Providence School: Gritty, Imaginative And Enduring” shows the distinct art culture that resonated in

Providence in the Nineteenth and Twentieth Centuries.

Over the decades, Providence, R.I., was home to several innovative and resourceful artists and collectors. The industrial and manufacturing businesses leaned heavily on artistic trades attracting a diversified multi-

cultural workforce. In the 1880s, the wealth generated in Providence was invested into the foundation of a rich cultural capital city and the coterie of artists became the city’s creative engine.

The Providence School of artists contributed to the regional American art scene.

Many were innovators and advocates in the national arena of American art. “The Providence School: Gritty, Imaginative And Enduring” examines artists who shaped the cultural scene. Since the 1830s artists set up studios in Providence; entrepreneurs founded galleries: Vose Gallery, 1842, and Bert Gallery, 1985; collectors acquired paintings and philanthropists established cultural institutions at the Rhode Island School of Design, Providence Art Club, Handicraft Club and the Providence Athenaeum.

This exhibit explores artists such as James S. Lincoln (1811–1888), the first Providence portrait painter to capture the identity of Providence luminaries; Edward Bannister (1828–1901), the first African American artist gold medal winner at the 1876 Centennial Exhibition; Sydney R. Burleigh (1853–1931), watercolorist and Arts & Crafts “kinder child,” builder of the National Historic Landmark Fleur-de-Lys Studios; Charles Walter Stetson (1858–1911), sensational colorist painter founder of the Providence Art Club and Art Workers Guild; Anna Richards Brewster (1870–1952), daughter of William Trost Richards, pioneer woman professional artist; and Maxwell Mays (1918–2009), documenter of the historical Rhode Island scene.

A sneak preview of the exhibition will take place April 25 to May 4. Exhibit hours are Thursday through Saturday, 10 am to 4 pm.

Bert Gallery is located along the Providence waterfront at Corliss Landing, 24 Bridge Street, formerly 540 South Water Street. For more information, 401-751-2628 or [www.bertgallery.com](http://www.bertgallery.com).



*Bert Gallery, Providence, R.I.*

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*Bittersweet*

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Oil on canvas 22" x 28"

Scott was instrumental in establishing the Hudson Highlands Art Association which was also known as the “Everhoj” existing in the early 20th century with many artists and craftsman working in Milton, NY. This painting has original exhibition labels from Babcock Gallery, Art Institute of Chicago, Salmagundi Club, and the Penn. Academy of Fine Art.

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# Postwar Cubist Painting By Romare Bearden — A History

By SARAH PERDUE, PHOTOGRAPHER  
AND CATALOGER AT ROGALLERY.COM

Romare Bearden is known today as one of the most influential African American artists of the Twentieth Century. His painting “The Soul Never Dwells in a Dry Place” was produced in 1946 during a highly transitional state in his career and personal life. Bearden had just returned from the European front in World War II, and just a few years later he would travel to Paris to study at the Sorbonne under the auspices of the GI Bill. He was represented

by a new avant-garde gallerist named Samuel Kootz, who was also representing the likes of Robert Motherwell, Adolph Gottlieb and Carl Holty. Bearden would produce artwork during his free time while he was not at work in the Department of Social Services. The works he produced during this time mark his return to making art after the traumas of war. This is evident in the humanist tones in the literary works he would take inspiration from.

Stylistically abstract, this work serves as an example of Bearden’s

shift away from his figurative pre-war works. The figures represented are somewhat recognizable, but fractured, rotated and boldly outlined. The thick black lines that segment these bright figures echo the famed expressionist Georges Rouault; his MoMA retrospective occurred just a year before in 1945. The abstracted forms are also somewhat reminiscent of Picasso’s “Guernica,” which Bearden would have seen many times, as it was also on display at MoMA. The emotion that is prevalent in “Guernica” would perhaps have reminded Bearden of the war he had just returned from. Like most soldiers, he was deeply impacted by his wartime experience, which might explain the focus on literary subjects rather than the current state of man.

“The Soul Never Dwells in a Dry Place” derives its title from François Rabelais’ famous Fifteenth Century literary work *Gargantua & Pantagruel*, the bawdy tale of two giants who are father and son. Other artists like Joan Miró and Salvador Dalí have also used Pantagruel in particular as inspiration. It is likely that this work was displayed in Bearden’s 1947 show “New Paintings by Bearden” at Samuel Kootz’s gallery, where his other Rabelaisian works were exhibited. Bearden’s close friend Barrie Stevens de-



“Sunrise Coffee” by Romare Bearden (American, 1911–1988), 1970. Collage and mixed media on Masonite, 18 by 21 inches.

scribed this series in the exhibition catalog as “Affirmations of man in relation to his life: in them Bearden says there are good seasons in life.”

Beginning with his first solo show at Kootz Gallery in 1945 titled “The Passion of Christ,” one of several shows formed from literary works, Bearden began experimenting into working with oil paints, as he had largely worked with watercolors and gouache before. He would begin the process by tracing photostatic

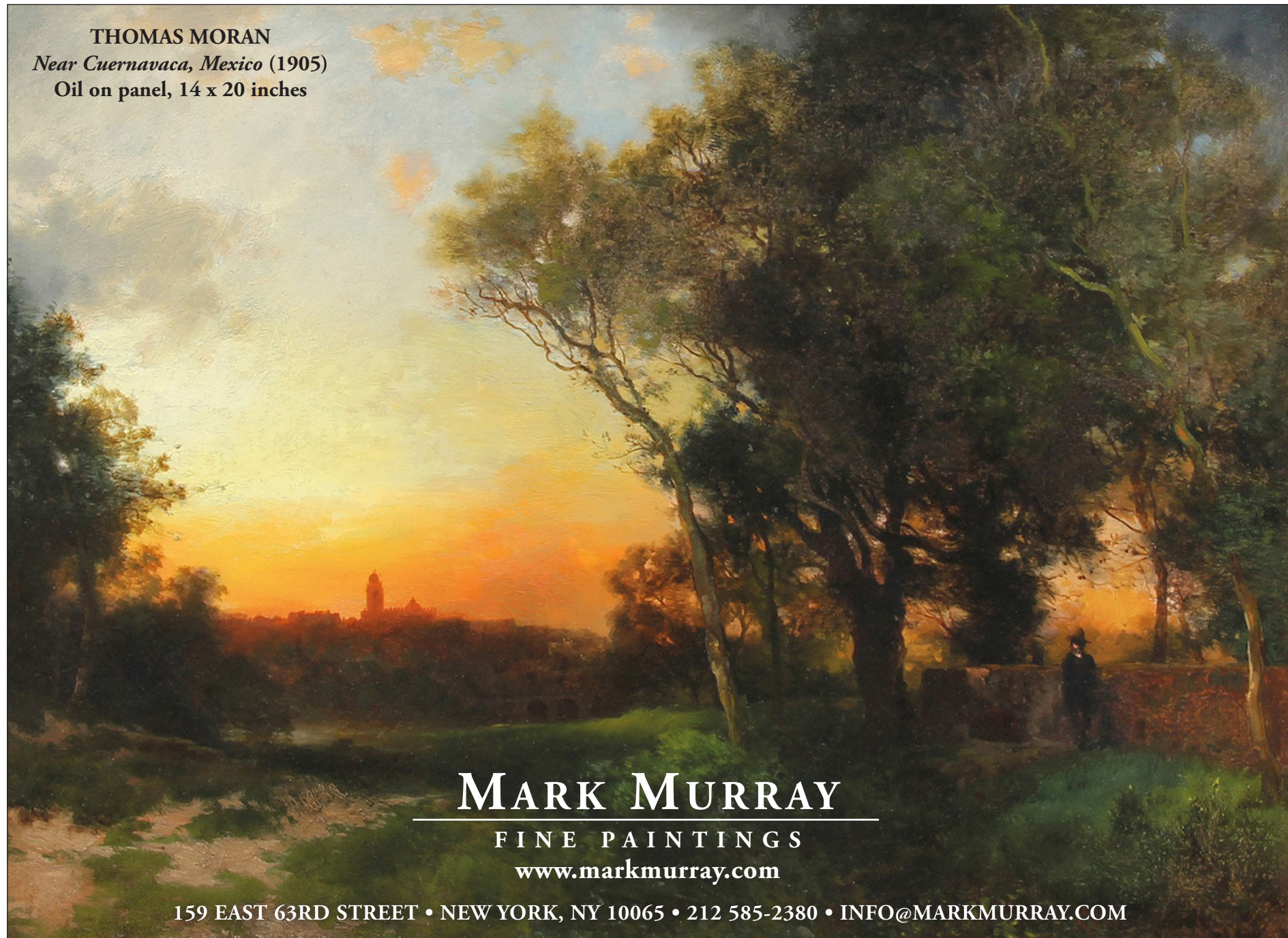
enlargements of his watercolors onto gessoed panels. He would then paint out the composition using diluted oil paints. It is likely that this is how Bearden composed this painting, evidenced by his watercolor with the same title. This painting is available for purchase and view at [www.rogallery.com](http://www.rogallery.com).

To make an appointment, or if you have other questions, contact the gallery at [art@rogallery.com](mailto:art@rogallery.com) or call 718-937-0901. Ro Gallery is at 47-15 36th Street, Long Island City, N.Y.



“The Soul Never Dwells in a Dry Place” by Romare Bearden (American, 1911–1988), October, 1946. Oil on Masonite, 24 by 31 inches.

THOMAS MORAN  
*Near Cuernavaca, Mexico* (1905)  
Oil on panel, 14 x 20 inches



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# I.W. Taber: A Collector's Gold Mine

*Tracing Isaiah West Taber's Influence On West Coast Photography*

SAN FRANCISCO — In 1850, Massachusetts-born Isaiah West Taber arrived in San Francisco with dreams of finding fortune in the gold mine. Instead, Taber's next 30 years established his success in a different currency: photography. By the time of his death in 1912, Taber had built a reputation as one of the most prominent photographers in Western history.

After trying his hand at mining, ranching, selling hay, trading Chilean arms, sketching and learning dentistry, Taber found his true passion in developing new techniques to document Nineteenth Century California via photography. After working for a San Francisco studio from 1864 to 1871, Taber opened his own gallery and the studio quickly rose to prominence. By 1882, Taber employed 30 full-time employees. He photographed the most elite of the West Coast glitterati, including King Kalakaua of the Hawaiian Islands and also chronicled everyday life: Taber's many contributions to photography include the introduction of the "promenade photograph" size, a 4-by-7-inch format designed to incorporate full-length portraits and an electrically operated camera with instantaneous exposures for photographing children. Taber's passion for the natural world resulted in an appointment as Yosemite Commissioner in 1888, in recognition of his efforts to increase public awareness of the valley through photography.

Taber's personal collection included not only his own photographs of West Coast scenery and people, but the negatives of Carleton Watkins, one of the most acclaimed early Western landscape photographers. In 1906, Taber's career ended in tragedy. The fire following the San Francisco earthquake destroyed nearly everything he possessed: 80 tons of portrait negatives and 20 tons of view negatives. Although his photographic career was over, Taber helped his fellow earthquake victims as a volunteer for the Relief Commission of the Photographers' Association of California. Taber died of heart failure several years later without resurrecting his business.



*An interior photograph of I.W. Taber's photographic studio, one of 110 original albumen prints from "The Taber Photographic Album of Principal Business Houses, Residences, and Persons." PBA Galleries offers the album in its May 2 sale.*

As a result, original Taber materials remain exceedingly scarce and valuable when found in good condition.

In 1880, Taber published a significant promotional album titled "The Taber Photographic Album of Principal Business Houses, Residences, and Persons." The folio contained between 98 and 103 original albumen prints promoting San Francisco commerce and Taber's work. An exemplar of photographic illustrated publications, it is a testament to Taber's contributions. The work was published in limited numbers in response to specific orders and placed in premiere hotels on both coasts to promote San Francisco.

On May 2, PBA Galleries will offer a first edition of "Taber's Photographic Album" at auction. This copy contains 110 original albumen prints on 100 unnumbered pages. Among the highlights are exterior and interior photographs of Taber's photographic studio, a fine portrait of Taber himself; an advertisement of Levi Strauss & Co.; exterior and interior shots of the Palace Hotel, with the latter showing court decorated for the visit of President Rutherford B. Hayes; and portraits of US presidents and politicians including Grant, R.B. Hayes, W.T. Sherman, California governor George C. Perkins, California senator A.A. Sargent along with several others. Less than a handful of copies are extant, this copy is in exceptionally bright condition especially given the purpose of the publication.

The sale will begin at 11 am PST. The public may preview the auction Monday, April 29, 1 to 5 pm, Tuesday and Wednesday, April 30 and May 1, 9 am to 5 pm; and Thursday, May 2, 9 to 11 am or by appointment at PBA Galleries, 1233 Sutter Street. PBA accepts absentee bids by phone, fax or email or bids may be placed during the sale in person or online. For information, 415-989-2665, pba@pbagalleries.com or www.pbagalleries.com.

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# Santa Fe Art Auction Expands 2019 Sale Calendar

SANTA FE, N.M. — Now in its 25th year, Santa Fe Art Auction (SFAA) will be hosting its signature, annual Live Auction on November 9, in the well-known and spectacular exhibition space of its affiliate, Peters Projects. The auction house has been developing a growing roster of online-only sales that continue the deep tradition of bringing the best of Western and Southwestern American art to market, by focusing on the rich proliferation of niche genres within the region. February saw a very successful Spanish Colonial and Hispanic Arts sale, featuring paintings, folk art and Hispanic devotional art ranging from a fine Eighteenth Century Cuzco school painting to a contemporary folk art squirrel by the renowned New Mexico artist, Felipe Archuleta. Simultaneously open for bidding on multiple online platforms, the SFAA February sale welcomed bidders from 15 countries who together led the auction to a stellar 83 percent sell-through rate.

In 2019, SFAA is honored to be featuring the private collection of Patricia Janis Broder, renowned western art scholar and author of such classic works as *Taos: A Painter's Dream* and *Bronzes of the American West*.

Broder went on to become one of the earliest western scholars to recognize the importance of Twentieth Century American Indian art, including her groundbreaking salute to American Indian women artists in *Earth Songs, Moon Dreams*. Her collection features notable works ranging from pieces by early studio-era artists Alfonso Roybal (Awa Tsireh, 1898–1955) and Tonita Peña (Quah Ah, 1893–1949) to contemporary standouts Jaune Quick-to-See Smith (b 1940) and Kevin Red Star (b 1943), and also including Inuit and Canadian First Nation artists such as Jessie Oonark and Kenojuak Ashevak. Those Indian artists who began to break with established conventions constitute a strong component of Broder's collection, with remarkable examples by Oscar Howe (1915–1983) and Joe Herrera (1923–2001). This includes the group founded in 1973 known as Artist Hopid that utilized the stylistic conventions and symbols of ancient Hopi art and the techniques and motifs of Twentieth Century modernism to create a synthesis that continues to confront the boundaries between the traditional and modern worlds. Selections from the collection will be featured across online



Installation of Santa Fe Art Auction's Spanish Colonial & Hispanic Arts Sale, February, 2019.

auctions in April, August and December as well as in the Live November sale.

SFAA's newly expanded calendar will this year feature An Earlier West: Books, Prints, and Pamphlets, a sale presented in conjunction with the Gerald Peters Gallery Bookstore that showcases ephemera and materials highlighting the excitement of the burgeoning West

at the turn of the Twentieth Century. The online auction, to be held on Saturday, June 15, makes available letters from Joseph Henry Sharp, as well as early postcards, books, maps and prints. August 16–25, SFAA will once again host its Western Decorative Arts + Objects sale featuring historic arts and crafts that coincide with Santa Fe's annual Indian

Market.

Santa Fe Art Auction is embracing a digital strategy that enables an expanding, global outreach to thousands of collectors, regularly adding new sales that characterize the rich culture and arts of the West and Southwest.

For additional information, [www.santafeartauction.com](http://www.santafeartauction.com) or 505-954-5858.

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# 'Hildreth Meière: The Art of Commerce' On View At Fairfield University Art Museum

FAIRFIELD, CONN. — The Fairfield University Art Museum is presenting "Hildreth Meière: The Art of Commerce" through September 21, in the museum's Bellarmine Hall Galleries.

Hildreth Meière (1892–1961) was a prolific muralist whose commissioned works adorn the walls and ceilings of public buildings from New York to California. Born in New York, Meière first studied art in Florence, Italy, where she discovered the frescoes and mosaics that were to inform her craft. Continuing her studies in New York, San Francisco and Chicago, she traveled to Europe during the summers where she was introduced to *les arts décoratifs*, later to be known as Art Deco, of which she became an early American exponent.

Meière's career was launched in 1923 when architect Bertram Grosvenor Goodhue hired her to decorate the dome of the National Academy of Sciences in Washington, DC. Before the commission was complete she was already working on two additional projects for him, most notably the Nebraska State Capitol, which ultimately encompassed eight distinctive works that collectively became her *pièce de résistance*. She found her muse in monumental buildings; their domes, ceilings, walls, windows and floors were her canvas. A master of scale, she is best known for conceiving murals and mosaics of arresting beauty, combining glittering hues and flowing forms.

"Hildreth Meière: The Art of Commerce" will highlight corporate commissions in New York, Connecticut and New Jersey and will include paintings, wall sculptures, preparatory drawings, cartoons and gouache sketches, as well as photographs of finished commissions and mosaic samples. Also included in this exhibition will be full-size cartoons for the mosaics in the lobby of the Travelers Insurance Company in Hartford, Conn. Some of Meière's other best-known works are in New York City,



"Study for Radio and Television Encompassing the Earth" by Hildreth Meière, 1932. Gouache on paper. Private Collection.

including the "Dance, Drama, and Song" roundels that grace the limestone façade of Radio City Music Hall and the arch and ark mosaics in the Temple Emanu-El.

A versatile artist whose commissions were executed in glass and marble mosaic, tile, terracotta, tapestry, leather, wood and metal, Meière understood that her success was in large part due to the positive collaboration she forged with corporate clients, architects and the talented craftsmen who executed her works. She completed more than 100 commissions which ranged from corporate art to liturgical works.

The exhibition will also include the screening of the *New York Times* virtual reality film "Tour an Art Deco Masterpiece" from "The Daily 360" by Benjamin Norman, Niko Koppel and Guglielmo Mattioli. This film, which visitors will experience on virtual reality viewers, shows the historic skyscraper at One Wall Street and the restoration of Meière's red and orange glass mosaics in the lobby, known as the Banking Room or Red Room.

In conjunction with the exhibition, the Fairfield University Art Museum has organized a full roster of public programs, including an opening night lecture by Joseph A. LoSchiavo, president and chief executive officer, SDG Music Foundation, titled "Classical Influences in the Corporate Murals of Hildreth Meière." In September, professor emeritus Kurt C. Schlichting will present a lecture titled "The City Comes of Age: NYC in the Gilded Age."

For additional information on the exhibition and related programs and to register for events, [www.fairfield.edu/museum](http://www.fairfield.edu/museum) or 203-254-4046.

"Hildreth Meière: The Art of Commerce" was organized by Carey Mack Weber, executive director, in collaboration with the Regina A. Quick Center for the Arts at St Bonaventure University and the International Hildreth Meière Association.

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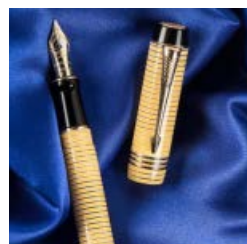
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# Steven Thomas and Deborah Bassett Open Shop In White River Junction, Vt.

WHITE RIVER JUNCTION, VT. — After mainly being show dealers for nearly 40 years, Steven Thomas and Deborah Bassett decided to buck the trend and open a shop. “We initially did it for the purpose of buying items we need for shows,” Bassett explained. “But it has been a good selling venue for us too. We have many items that have lived in boxes between shows or items we had squirreled away years ago and decided to put them out.”

While they are not thinking of retirement, they noted they are digging through their storage units and uncovering artwork and antiques that have been squirreled away for years — even decades. “We are finding some very exciting things and we are working them into the shop now,” noted Thomas.

White River Junction, just south of Dartmouth College in Hanover, N.H., and at the junctions of Interstates 89 and 91, was an old railroad town that has been undergoing revitalization in the past few years. “Meryl Weiss had a shop in this spot for years and we heard she was going to close, so we decided to take the plunge and rent the space,” Thomas explained.

The shop opened on June 1, 2017, and is open most weeks Friday and Saturday from 11 am to 5 pm or by appointment. The couple still does shows and they go on buying trips that take them away, mostly in the winter months. They post a calendar for the upcoming month on their front door and a call ahead is always advised if driving from some distance. Bassett noted that, “we have items being brought into us most every day so one never knows what they will find.”

They both agreed that those who know their booths at shows, like the old Stella Piers shows, the Baltimore Summer Antiques Show or in Miami Beach, would feel right at home. “We try to showcase a selection of what we carry — artwork of all media, jewelry, silver, pottery, decorative items — the unusual.” All of Thomas’ fine print inventory is at the shop but not all the Arts and Crafts artwork — which he has a large selection — is there at any given time. “I try to rotate items in and out,

and if someone goes onto my Arts and Crafts page on my website and has items they’d like to see, they should call ahead and I’ll be sure to have those in the shop when they come by,” Thomas offered. The same is true of Bassett’s jewelry inventory. “If you’ve seen something at a show, call me to make sure I still have it and I can have it

held for you when you stop by,” she said.

As a bonus, the Antiques Collaborative and Vermont Antiques Mall in Quechee are just 7 miles to the west on Route 4.

The shop is at 85 Gates Street. For additional information, [www.woodblock-prints.com](http://www.woodblock-prints.com) or 802-457-1764.



*An interior view of the White River Junction shop features a selection of artwork and jewelry.*

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*"Steppenbrand" by Friedrich Wilhelm Kuhnert (1865–1926). Oil on canvas, 21½ by 33¾ inches (\$70/100,000).*

*"Cheyenne Remnants" by Martin Grelle (b 1954). Oil on canvas, 44 by 60 inches (\$250/350,000).*

## Jackson Hole Art Auction: From Wildlife Masters To The Wild West Of Past & Present

JACKSON, WY. — The 13th annual Jackson Hole Art Auction is scheduled for September 13 and 14. 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 this sale, auction coordinator Madison Webb says, "Our 2019 auction is shaping up to be an impressive one, with early highlights by contemporary western masters like Martin Grelle and G. Harvey already committed. In addition to the western art, we also have a number of significant wildlife consignments by artists like Carl Rungius, Bob Kuhn, Friedrich Wilhelm Kuhnert and many 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 contemporary western art has been holding strong over the last few years, and the Jackson Hole Art Auction maintains the price-per-square-inch world auction record for Cowboy Artists of America member Martin Grelle. The sale will include a major work by the artist. The monumental 48-by-60-inch oil on canvas, "Cheyenne Remnants," speaks to Grelle's immense skill as a story teller. The piece will be offered at \$250/350,000 and is expected to rouse significant interest among collectors. Other western artists included in the auction include Arnold Friberg, W.H.D. Koerner, Tom Lovell and Olaf Wieghorst.

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 "Begonias with Jamie's Cup" from 2014.

Wildlife art, the crowning jewel of the Jackson Hole Art Auction, is also well-represented in early consignments with numerous works already onsite in the showroom in Jackson. Noteworthy wildlife highlights include Friedrich Wilhelm Kuhnert's "Steppenbrand," which will be offered at \$70/100,000. It is estimated that Kuhnert's body of work totaled 5,500 paintings. Today, there are less than a thousand known works in existence. The remainder of his artwork was destroyed or lost in World War II, making this piece all the more significant.

From wildlife to the Wild West, this year's sale has something for everyone. For more highlights or information on consigning, [www.jacksonholeartauction.com](http://www.jacksonholeartauction.com) or 866-549-9278.

## James Scott, Elverhoj And The Hudson Highland Art Association

NEW PALTZ, N.Y. — James Scott (1889-1967) came to Milton, N.Y., on the Hudson River in 1913, after studying at the Art Institute of Chicago. Here he became involved in an art colony founded by Anders Anderson, a Danish artist from Racine, Wis. Anderson named the colony Elverhoj, Danish for "hill of the elves."

Other members of the group included Ralph Pearson, an etcher, and Joe Popelka, a silversmith. Two other artists, Otto Bacher, a potter, and Will Low Bacher, a designer and painter — both associated with the crafts guild known as White Cloud Farm in nearby Orange County — were also charter members.

All of these artists lived at the colony in Milton and their works were exhibited in a gallery that Anderson operated in nearby Poughkeepsie, N.Y. As Elverhoj became more established, the name was changed to the Hudson Highlands Art Association. Along with his work at the colony, Scott studied art with John F. Carlson in Woodstock and at the Art Students League in New York City.

In 1918, Scott was called into military service and remained in France after the war. He



*"A View on Lake Champlain" by James Scott. Oil on board, 16 by 22 inches. William Rhoads will deliver a lecture on all of the Elverhoj artists at the Ulster County Historical Society on May 5, 3 pm. More information at [www.ulstercountyhs.org](http://www.ulstercountyhs.org).*

became an instructor at the College of Applied and Fine Arts at the University of Beaune, France. Upon returning to the United States, he resumed his work at the studio in Milton.

Scott became a member of the Salmagundi Club, exhibited at the Babcock Gallery, Art Institute of Chicago, Pennsylvania Academy of Fine Art as well as the National Academy. In 1925,

well-known New York art critic Catherine Beach Ely published a book titled *Modern Tendency in American Painting*, in which she devoted an entire chapter to the work of James Scott. She writes

of the artist, "It is refreshing to turn aside from the garish high-ways of aggressive modernism to the quiet grove of James Scott's productions. His work is the record of introspective attitude which reveres nature instead of exploiting her...His originality is of the unobtrusive sort which finds nourishment in quiet scenes of haunting beauty."

During World War II, Scott continued painting and teaching at the studio in Milton. His paintings are in the permanent collections of the Franklin Roosevelt Presidential Library and Museum in Hyde Park, N.Y., Syracuse University Art Galleries, Vassar College, West Point, the Albany Institute of History and Art and the Samuel Dorsky Museum of Art in New Paltz, among others.

In 1966, Scott and his wife moved to Colorado where he died in 1967.

Jenkinstown Antiques is interested in acquiring works by James Scott and discovering where more of his works may be located.

Jenkinstown Antiques is at 520 Route 32 South. For information, [www.jenkinstownantiques.com](http://www.jenkinstownantiques.com), 845-255-4876 or email [info@jenkinstownantiques.com](mailto:info@jenkinstownantiques.com).



# Preserving The Roots Of The American South

NEW ORLEANS, LA. — The New Orleans Museum of Art (NOMA) presents, “Timothy Duffy: Blue Muse,” on view through July 28. Using a photography process invented in the United States in the Nineteenth Century, Timothy Duffy creates masterful one-of-a-kind tintype portraits of American musicians, preserving the faces of American roots music for future generations.

“Tim Duffy’s choice of the tintype aligns with a distinctly American history of photography, while his subjects represent one of the most important legacies in the United States,” said Susan Taylor, NOMA’s Montine McDaniel Freeman director. “His work to preserve this part of southern culture is monumentally important. We look forward to sharing it with the city of New Orleans.”

Featuring artists from the American South, including local New Orleans legends such as Alabama Slim, Little Freddie King and Pat “Mother Blues” Cohen, NOMA’s premier of “Blue Muse” will feature 30 of Duffy’s original unique tintypes. In order to give these under-represented cultural figures even greater visibility, “Blue Muse” will also include an outdoor component in which the museum will partner with a number of local sites to install enormous images on buildings around New Orleans, introducing the public to these musicians.



Duffy’s tintypes are an extension of his other occupation, as founder and executive director of the Music Maker Relief Foundation, which provides support and promotion for Southern American musicians. “In making these photographs, in compelling us to pay attention, look closer, know their faces, and learn their names, Duffy has enlisted one American tradition, the tintype, in the service of securing another,” said Russell Lord, NOMA’s Freeman Family curator of photographs.

The exhibition is accompanied by an illustrated book, *Blue Muse*, published by UNC Press and the New Orleans Museum of Art.

Music Maker Relief Foundation, a nonprofit organization, preserves and promotes the musical traditions of the American South, which celebrates its 25th anniversary in 2019. Since 1994, they have partnered with senior roots musicians living in poverty, sustaining their day-to-day needs while building their careers.

The New Orleans Museum of Art is at I Collins Diboll Circle. For additional information, 504-658-4100 or [www.noma.org](http://www.noma.org).

*“Ironing Board Sam, Super Spirit, Hillsboro, NC” by Timothy Duffy (American, b 1963), 2015. Tintype, 7½ by 9¼ inches. ©Timothy Duffy 2019.*



Francoise Gilot Title : Double Portrait / Picasso  
Oil on canvas - 35" height x 28.6" width  
Provenance : Christie's NY  
Signed & dated 1951

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*“The Card Players” by Adriaen Brouwer (Oudernaade Belgium, 1605–1638), oil on cradled panel, 12½ by 15¾ inches (\$100/150,000).*

*“Double Portrait / Picasso” by Francoise Gilot (French, b 1921), signed and dated 1951, oil on canvas, 28½ by 35 inches (\$100/150,000).*

## Ford Art Auctions May 26

LEWES, DEL. — Ford Art Auctions will offer 40 lots of fresh-to-the-market Seventeenth through Twentieth Century American and European paintings in their upcoming sale on May 26, which begins at 11 am. Previews are scheduled for 11 am to 6 pm May 24–25.

Lots featured include works by artists such as Camille Pissaro, Eugene Boudin, Leon-Augustin Lhermitte, Theodore Rousseau, Francoise Gilot, Pablo Picasso, T Foujita, Adrian Brouwer, Aelbert Cuyp, Bahram Hajou, Jasper Francis Cropsey, Colin Campbell Cooper, Raphaela Peale, Milton Resnick, Frederick Carl Frieseke and Frederick Childe Hassam.

One highlighted lot is Adriaen Brouwer’s “The Card Players,” a work that was sold at Sotheby’s Parke Bernet in 1956 and is from the collection of Dr Edwin Thanhouser; it has been authenticated with both Gerrit David Gratama, curator at the Frans Hals Museum in Haarlem, The Netherlands, and in 1946 by professors Dr W. Vogelsang and Wilhelm Suida of Boston. It bears an estimate of \$100/150,000.

Another anticipated highlight is Francoise Gilot’s “Double Portrait / Picasso,” signed and dated 1951 that was acquired in a private sale at Christie’s New York in 2018. It is expected to bring between \$100/150,000.

Ford Art Auctions believes in the universal appeal of fine art and its value to discerning clients and gives clientele access to a network of diversified buyers and sellers. This dedication to embracing the global art market is displayed in the tremendous growth of its fine art department, global presence through LiveAuctioneers or Invaluable, and offers personalized service with attention to detail.

Ford Fine Art offers live, absentee, phone and online bidding. On May 1, view the online catalog at [www.fordartauctions.com](http://www.fordartauctions.com).

Ford Art Auctions is at 16192 Coastal Highway. For more information, 800-659-2094.



## LGBTQ+ Art 50 Years After Stonewall

BROOKLYN, N.Y. — The Brooklyn Museum presents the exhibition, “Nobody Promised You Tomorrow: Art 50 Years After Stonewall,” which commemorates the 1969 Stonewall Uprising in New York City by exploring the rebellion’s profound legacy and lasting impact on the queer artistic community of today. The exhibition features 22 LGBTQ+ artists currently active in New

York, whose work spans painting, sculpture, film, photography and performance. It takes its title from the rallying words of transgender artist and activist Marsha P. Johnson, aiming to expand the collective understanding of the Stonewall Uprising’s legacy for today’s LGBTQ+ communities. The summer 1969 revolt at the Stonewall Inn, a gay bar in New York City’s West Village,

was a landmark moment in the queer liberation and gay rights movements in the United States. However, in the ensuing decades, the crucial role of transgender women of color and homeless LGBTQ+ youth in the uprising, as well as the radical politics the rebellion embodied, have been largely marginalized by the mainstream gay rights movement. The exhibition sheds light on alternative narratives, including those of individual participants, while also exploring the realities of our current political moment through the work of artists from the vanguard of contemporary art. The exhibition will be on view May 3 through December 8.

“Nobody Promised You Tomorrow: Art 50 Years After Stonewall” is organized by an interdepartmental group of five curators, each of whom brings a unique perspective to the curatorial process. The exhibition will touch all corners of the Brooklyn Museum, with work on view in the Elizabeth A. Sackler Center for Feminist Art, a related resource room for further learning, expanded public and educational programming and new institutional initiatives. This multidimensional approach to curation emphasizes the museum’s dedication to inspiring conversa-

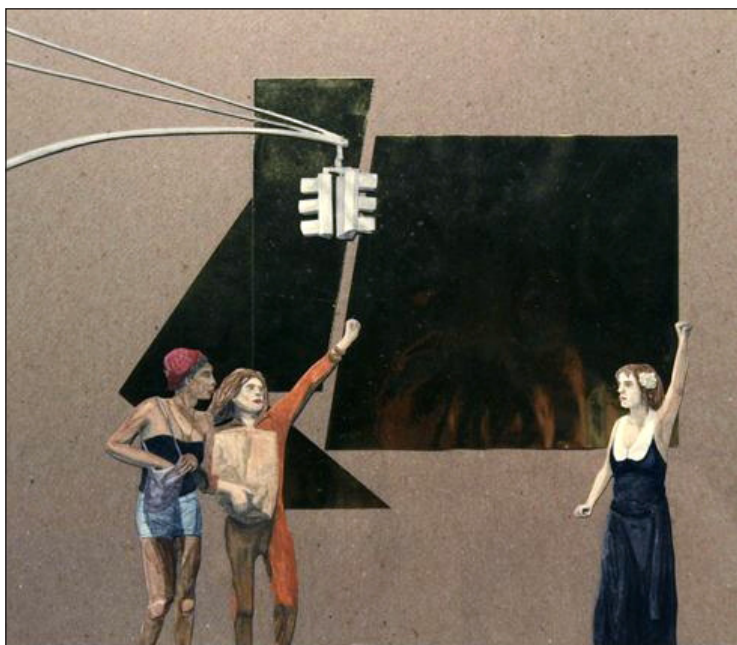
tions through art and providing community members with a place to have those conversations.

“The Brooklyn Museum has long been committed to providing a platform for those courageous enough to confront and question history,” says Anne Pasternak, Shelby White and Leon Levy director, Brooklyn Museum. “With ‘Nobody Promised You Tomorrow,’ we’re telling a more inclusive story of the Stonewall Uprising that connects it directly to the remarkably diverse community of LGBTQ+ artists carrying on the legacy of Stonewall now and into the future.”

The exhibition features artists Mark Aguhar, Felipe Baeza, Morgan Bassichis, David Antonio Cruz, Amaryllis DeJesus Moleski, John Edmonds, Mohammed Fayaz, Camilo Godoy, Jeffrey Gibson, Hugo Gyrl, Juliana Huxtable, Rindon Johnson, Elektra KB, Linda LaBeija, Park McArthur, Elle Pérez, LJ Roberts, Tuesday Smillie, Tourmaline, Kiyann Williams, Sasha Wortzel and Constantina Zavitsanos. Their work will be displayed across four sections that explore themes of Revolt, Heritage, Desire and Care Networks. These themes expand upon the prevailing understanding of the Stonewall Uprising and its legacy.

Artists included in the exhibition have worked individually and in collaboration to grapple with the unique conditions and questions of the current political moment. The museum has commissioned new works specifically for the exhibition. They include Tourmaline’s new film *Salacia*, which depicts Mary Jones, a black transgender woman who lived in New York City during the early Nineteenth Century, as she carves out a life for herself — and a legacy for generations thereafter — in the face of systemic racism and transphobia. LJ Roberts’ “Stormé at Stonewall” is a large-scale sculpture that pays tribute to the diverse participants in the Stonewall Uprising — particularly lesbian activist Stormé DeLarverie — whose stories are often erased by popular media. Morgan Bassichis has created an interactive installation inspired by the radical communal living practices of Lavender Hill, a commune founded outside of Ithaca, N.Y., in the late 1960s. Numerous performances have also been commissioned as part of the robust schedule of public programs in conjunction with the exhibition.

The Brooklyn Museum is at 200 Eastern Parkway. For more information, 718-638-5000 or [www.brooklynmuseum.org](http://www.brooklynmuseum.org).



*“S.T.A.R.” by Tuesday Smillie (American, b 1981). 2012. Watercolor, collage on board, 9½ by 11 inches. Courtesy of the artist. ©Tuesday Smillie.*



# 'No Spectators: The Art of Burning Man' Takes Over Cincinnati Art Museum

CINCINNATI, OHIO — Burning Man. It has been called “an experience in collective dreaming.” It is a cultural movement and a thriving temporary city of more than 70,000 active participants from all over the globe who gather in the dust of the Black Rock Desert outside Reno, Nev., for seven days.

And soon visitors will be able to experience the visual art and artists of Burning Man in Cincinnati.

From giant mutant art vehicles and creative costuming to immersive gallery-sized installations, “No Spectators: The Art of Burning Man” will land at the Cincinnati Art Museum in two phases. The first phase opens on April 26, and the second, which will unveil additional art throughout the museum, opens on June 7. Both phases of the exhibition will close September 2.

The exhibition will take over much of the museum, exploring the maker culture, ethos, principles and creative spirit of Burning Man. The exhibition was organized by Nora Atkinson, the Lloyd Herman curator of craft at the Smithsonian American Art Museum; it debuted at the museum's Renwick Gallery in spring 2018.

In addition to the over-sized sculptures, the exhibition will feature jewelry, video and photography by artists and designers



“Shrumen Lumen” by FoldHaus, 2016. —Ron Blunt photo

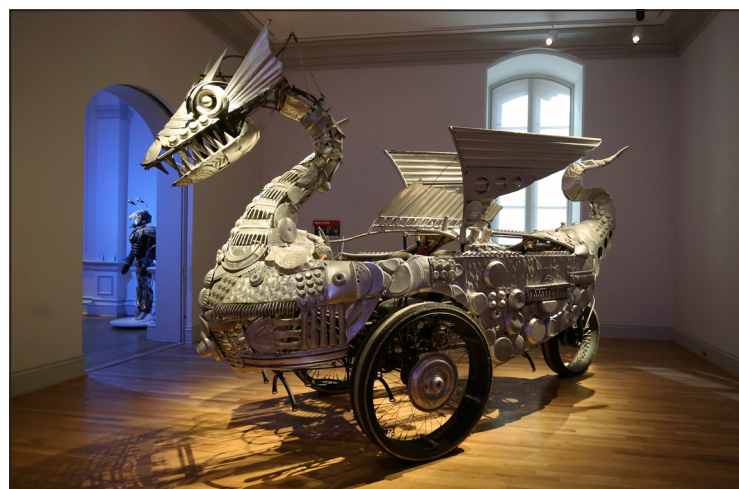
who participate in Burning Man. Ephemera, archival materials and photographs will be on view in the companion exhibition, “City of Dust: The Evolution of Burning Man,” organized by the Nevada Museum of Art in Reno; it will trace Burning Man's origins from its countercultural roots to the world-famous desert convergence it is today.

“No Spectators: The Art of Burning Man” was produced in collaboration with the Burning Man Project, the nonprofit organization responsible for producing the annual Burning Man event in Black Rock City, Nev. The Burning Man community has been instrumental in suggesting artworks for inclusion in the exhibition. Following the presentation in Cincinnati, the

exhibition moves to the Oakland Museum of California from October 12 to February 16.

Visitors to the exhibition will experience works by contemporary artists Candy Chang, Marco Cochrane, Duane Flatmo, Michael Garlington and Natalia Bertotti, Five Ton Crane Arts Collective, Scott Froschauer, Android Jones and Richard Wilks. Also included are the FoldHaus Art Collective, Aaron Taylor Kuffner, HYBYCOZO (Yelena Filipchuk and Serge Beaulieu), Christopher Schardt and others.

Burning Man is a hotbed of artistic expression and innovation through its shared principles. Enormous experimental art installations are erected, and many are ritually burned to the ground. The event thrives on the



“Tin Pan Dragon” by Duane Flatmo, 2006. —Libby Weiler photo

gifts, radical self-expression and participation of those who attend, with a special reverence for art that is created through innovation and community contributions, the work is uniquely generated by the citizens of Black Rock City.

“It is one of the most influential movements in contemporary American art and culture,” said Cameron Kitchin, Cincinnati Art Museum's Louis and Louise Dietler Nippert director. “The visual culture created in conjunction with the Burning Man gathering each year is a democratic and inclusive model of artistic expression. Working with the thinkers and artists who create the culture challenges the very notion of an art museum.”

The exhibition is organized

by the Renwick Gallery of the Smithsonian American Art Museum. The name “No Spectators” comes from a longstanding saying at Burning Man. Atkinson said, “You are encouraged to fully participate. It's all about being there, being fully present and not just observing. There are no outsiders. Everyone is part of the experience.”

In this spirit, the Cincinnati Museum will be reaching out for volunteer participation and developing methods of experiencing the exhibit that allow for all who visit to engage in the spirit of Burning Man.

The Cincinnati Art Museum is at 953 Eden Park Drive. For information, 513-721-2787 or [www.cincinnatiartmuseum.org](http://www.cincinnatiartmuseum.org).

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