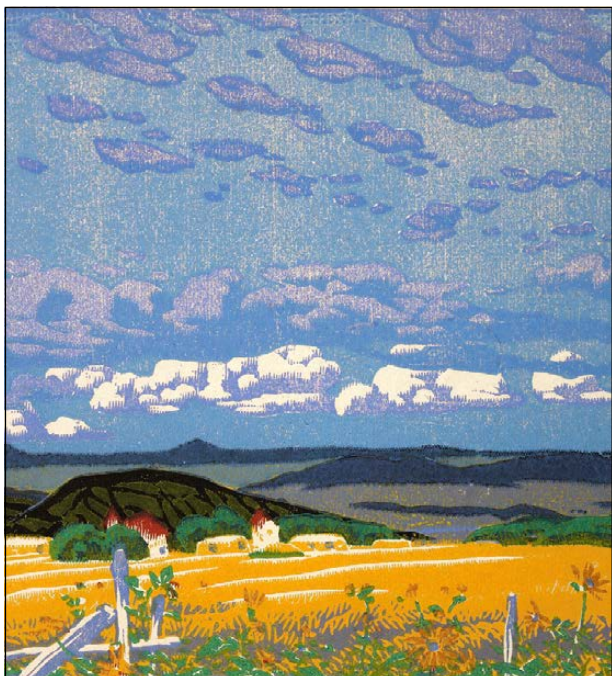
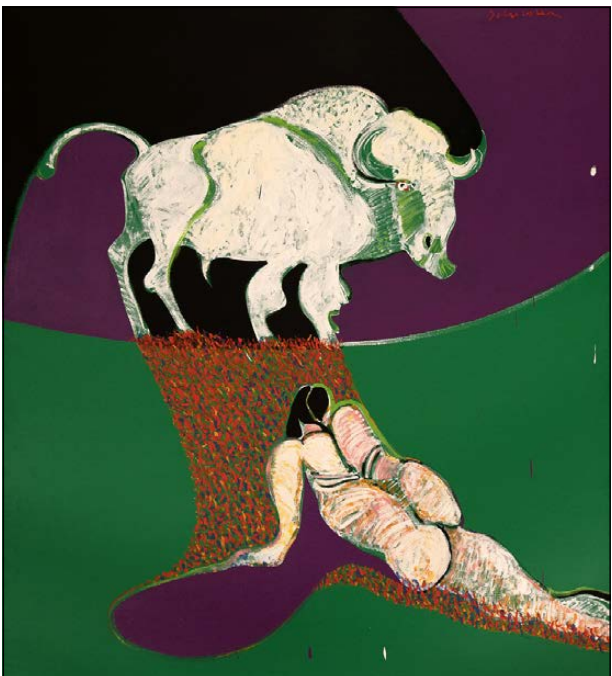


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At The Florence Griswold Museum—

‘Nothing More American: Immigration, Sanctuary And Community’

OLD LYME, CONN. — The Florence Griswold Museum presents a timely and thought-provoking new exhibition, “Nothing More American: Immigration, Sanctuary and Community,” an exhibition by Matthew Leifheit, on view through May 24. Once a symbol of New England colonists’ pious ambition to establish a new society, the “meetinghouse” merged religion, government and community into a powerful civic ideal that prevailed for two centuries.



“Malik Naveed bin Rehman, Zabida Altaf and daughter Roniya in sanctuary at the First Congregational Church” by Matthew Leifheit, Old Lyme, 2018.

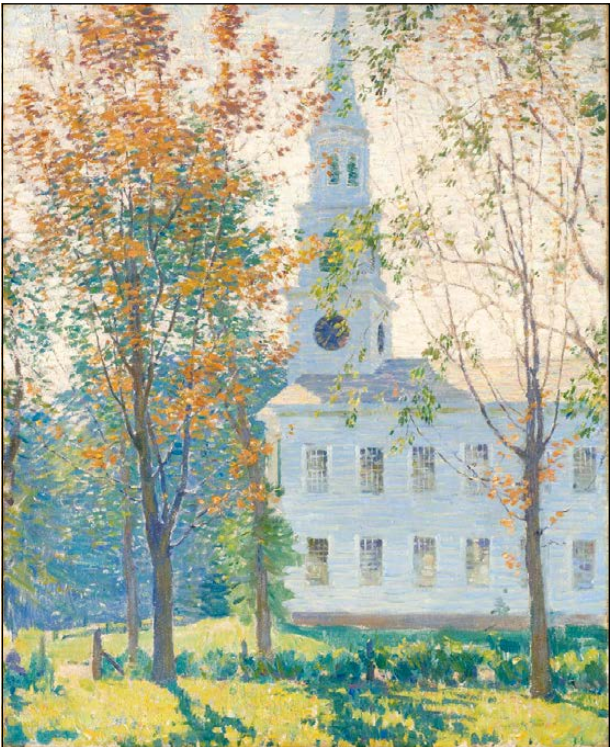
“Nothing More American” brings together depictions of Old Lyme’s renowned First Congregational Church by Nineteenth and early Twentieth Century painters such as Childe Hassam, with photographs by contemporary artist Matthew Leifheit that contemplate the meetinghouse’s evolving symbolism.

The title comes from artist Lorado Taft’s description of Hassam’s painting “Church at Old Lyme” as “nothing more American on all the continent,” a sentiment that resonates with the historic image of the church and immigration’s relationship to the American dream. The exhibition and related programming explore the intersection between the fraught topic of immigration and the history of this local landmark as both an iconic artistic subject and a place of “sanctuary.”

In the summer of 2018 Brooklyn-based photographer Matthew Leifheit provided photography for an article in *The New Yorker* about a Pakistani family who sought refuge from deportation between May and October 2018 in the First Congregational Church of Old Lyme. Leifheit’s photos evoke what it was like for the family, creating images of their living spaces, the art they made while there and the people who helped them. The photos of the church’s neo-classical spaces and architectural details encourage viewers to approach it with reverence as a sanctuary, as well as with a sense of history. The artist expanded his series to include depictions of families aided by the Old Lyme Refugee Resettlement Committee, a coalition of three congregations that assists people who have fled war, persecution or natural disasters and are now building new lives or pursuing paths to citizenship. Leifheit’s images relate people and architecture, pairing their stories to help us understand larger issues by considering them on a human scale.

As part of “Nothing More American,” Leifheit’s images join a long line of artistic responses to Old Lyme’s First Congregational Church, a building whose classical form incorporates pediments, columns and Ionic capitals reminiscent of a Greek temple. Burned in 1907 and rebuilt in facsimile in 1910, the Old Lyme meetinghouse inspired painters such as the American Impressionist Childe Hassam while visiting the art colony based at Florence Griswold’s boardinghouse (now the Florence Griswold Museum).

Hassam’s church paintings became synonymous with the Lyme Art Colony, and the building became a signifi-



“The Village Church” by Everett Warner, circa 1910, oil on canvas, 32 by 26 inches. Florence Griswold Museum.

cant motif for artists visiting town in search of a subject that could represent the essence of New England. Early Twentieth Century works in the exhibition by Hassam as well as Everett Warner, Charles Ebert and Bertha Dougherty depict the church’s venerable architectural elements, such as its white clapboards and towering steeple, which celebrate New England heritage, a key impulse during the era’s Colonial Revival movement. For Hassam, presenting the meetinghouse in this way promoted his pride in his Anglo Saxon ancestry during an era in which America was experiencing significant immigration from eastern and southern Europe.

For more information, www.florencegriswoldmuseum.org or 860-434-5542.

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Alberto Pasini, "Entrance to the Bazaar," oil on canvas, 11 by 14 inches.



Alberto Pasini, "Horseman at a Fountain," watercolor, 10 by 13 inches.

Alberto Pasini: An Appreciation

BY MARK MURRAY
NEW YORK CITY — This autumn, Mark Murray Fine Paintings is exhibiting half a dozen works by Alberto Pasini (1826-1889), one of the most important Italian Orientalist artists of the Nineteenth Century. Pasini was orphaned at a young age, but was influenced by his uncle, the painter and illustrator, Antonio Pasini. He studied lithography at the Academy of Fine Arts in Parma and was encouraged by his early mentor Paolo Toschi to leave Italy for Paris in 1851. There, he trained initially with the Barbizon landscape painters Eugène Ciceri and Eugène Isabey before transitioning to the studio of Théodore Chassériau, who introduced the young painter to the field of Orientalism. In 1855, having already exhibited at the Paris Salon for two years, Pasini was introduced by Chassériau to the French diplomat

Prosper Bourée, who appointed him to be the official artist on a French diplomatic mission to Persia. This long visit to Tehran and the surrounding area, including the Black Sea, Cairo and Constantinople, proved to be crucial to the development of Pasini's enduring focus on Orientalist subjects. Pasini would return several times to the region, visiting Armenia, Turkey, Asia Minor, Syria, Palestine, Lebanon and Athens. He produced many drawings and lithographs during his travels, and these provided invaluable sources for the finished paintings, which he produced and exhibited for the remainder of his career. Within Europe, Pasini traveled to Venice, and to Granada in Spain (where he worked alongside Jean-Léon Gérôme for a month). Pasini's principal Parisian art dealer was Goupil et Cie., as was Gérôme's. But he divided his time

between Paris and a villa he purchased in Cavoretto, near Turin, and had an equally strong following of collectors in Italy. Pasini's work was strongly influenced by the North African views of Eugène Fromentin. As James Thompson notes, they "shared crisp precision of drawing, particularly the difficult anatomy of the horse, and a deft, light touch with a brush. On the whole, even Pasini's 'remembered' pictures were more specifically set amidst accurate architecture...[and his] standard of craftsmanship remained consistently high" (James Thompson, ed., *The East: Imagined, Experienced, Remembered: Orientalist Nineteenth Century Painting*, Dublin and Liverpool, 1988, page 123). Mark Murray Fine Paintings is at 159 East 63rd Street. For information, 212-585-2380 or www.markmurray.com.

WOLFS

The Dean Frank Nelson Wilcox (1887-1964)



Shore of White Island, Maine c. 1923

EXHIBITION AND SALE

**On view through
November 30th**

A century later WOLFS exhibits the works of one of the Cleveland School's greatest artists - Frank Nelson Wilcox, known as "The Dean of Cleveland School Painters".

This comprehensive exhibition will encompass over 200 works by Frank Nelson Wilcox (1887-1964) and provides an opportunity to view fresh, perfectly preserved examples of remarkable work by one of the most highly regarded watercolorists of his generation.

Boston International Fine Art Show Returns October 24-27 At The Cyclorama

BOSTON — The 23rd Annual Boston International Fine Art Show (BIFAS) returns October 24-27 at The Cyclorama at the Boston Center for the Arts. The show will once again feature selection of historic, modern and contemporary fine art. A highly anticipated annual event on the Boston cultural scene, this year, for the first time, BIFAS also includes “Emerge,” a special section of the show with about 15 booths dedicated to individual emerging and mid-career artists. Adding to the excitement, the show now also features jewelry, silver, Oriental rugs and select antiques. Distinguished guest speakers will add interest to the weekend with insights into rediscovered artists, art in interior design and more.

“Each year we see more and more collectors traveling to the show,” comments co-producer Tony Fusco. “Not just to buy

works of art, but also to immerse themselves in the weekend programs and in conversations with scholars and gallery owners. As the only art show of its kind in New England, the fall foliage season provides a perfect excuse to soak up the cultural richness of Boston along with the show.”

Returning to the show are two 23-year veteran galleries that were among the handful of galleries that started the show in the late 1990s: Questroyal Fine Art, New York City, and Martha Richardson Fine Art, Boston. Also returning to the show is Avery Galleries of Bryn Mawr, Penn., who started exhibiting at BIFAS shortly after opening their doors in 2001, and Leonard Parco of Parco Fine Art in Ipswich, Mass., which is devoted to the rich artistic heritage of Cape Ann, Mass., and its famous Rockport and Gloucester artist colonies. Two internation-

ally known galleries that specialize in European fine art will grace the show this year: Trinity House Paintings, with locations in the United Kingdom, New York and San Francisco and Guarisco Gallery of Washington, DC. Gary Bruder, New York City, will feature a selection of original posters by Henri de Toulouse-Lautrec, his specialty for decades, including a rare two-sheet “Moulin Rouge.”

Adding to the diversity will be selection of jewelry, silver antiques and Oriental rugs offered by Brad & Vandy Reh Fine Jewelry, New Canaan, Conn.; Shaia Oriental Rugs, Williamsburg, Va.; Silver Art by D&R France; Jeffrey Tillou Antiques, Litchfield, Conn.; and Glen Leroux Antiques, Westport, Conn. “We introduced a few select exhibitors in jewelry and antiques last year, and our audiences loved it,” comments Fusco. “So, we decided to

add a few more.”

Returning contemporary galleries offer works in a range of styles — from figurative to abstract to experimental — including Bow-ersock Gallery, Provincetown, Mass.; Colm Rowan Fine Art, East Hampton, N.Y.; Edgewater Gallery, Middlebury, Vt., and Boston; J.W. Reilly Fine Art, Boston; Miller White Fine Arts, Dennis, Mass.; Principle Gallery, Alexandria, Va., and Charleston, S.C.; and Renjeau Gallery, Natick, Mass.

There is also a special exhibition of contemporary Chinese artists presented by China Arts Link, New York and Beijing.

A gala preview on Thursday, October 24, from 5:30 to 8:30 pm kicks off the show with a catered opening event, live music and first choice of works on view. Following the gala preview, the three-day weekend show offers numerous programs and speakers appealing to both new and advanced collectors.

On Friday, the show celebrates the launch of “Emerge” with a full day of programs and events, including a 2 pm program by Michael Rose of Michael Rose Fine Art aimed at artists and titled “What Has Your Gallery Done For You Lately?” and a 3 pm panel on “Major Trends in the Art Market” hosted by Bank of America Private Bank.

On Saturday at 2 pm in the lecture hall, a lively panel discussion “Living With Art” will feature three interior designers who emphasize fine art as part of their work: Anelle Gandelman of A-List Interiors, New York City; Lucinda Loya, Houston, Texas; and Craig Tevolitz, Boston. Also on Saturday at 3 pm, the internationally known art expert Peter Hastings Falk, creator of the three-volume standard reference *Who Was Who in American Art* and other scholarly works, presents an illustrated talk titled “An Insider’s View of Valuing Art,” which will reference many of the artists featured by the fair’s exhibitors. His online magazine, *Discoveries in American Art*, has resurfaced the work and careers of



“Portrait of Master St Pierre as a Young Boy” by Mary Cassatt, 1906, oil on canvas, 29½ by 22¾ inches. Courtesy of Guarisco Gallery of Washington, DC.

many American artists, particularly forgotten American Abstract Expressionists.

On Sunday at 2 pm, BIFAS is honored to welcome Eve M. Kahn, widely known for the weekly antiques column she wrote for the *New York Times* from 2008 to 2016. Kahn will launch her new book *Forever Seeing Beauties: The Forgotten Impressionist Mary Roger Williams, 1857-1907*. In 2012, a trove of paintings and letters by this forgotten artist was discovered in a Connecticut boathouse, and Kahn has devoted herself to the retelling of the artist’s fascinating life story.

Show 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 online at <https://bifas2019.eventbrite.com> or at the door, children under 12 free. Admission includes all special programs, readmission throughout the weekend, show catalog and coat check. Discount and valet parking are available, and there is a café at the show sponsored by East Meets West Catering.

The Cyclorama, Boston Center for the Arts is at 539 Tremont Street in Boston’s South End. For additional information, www.fineartboston.com or 617-363-0405.



With its circular design and domed skylight, the Cyclorama is a perfect venue for the show.

—Robert Four photo

BIFAS Continues To Explore New Ground With Masterworks Of American And European Art Side By Side With Emerging Artists Of New England



Visitors in the booth of Colm Rowan Fine Art, East Hampton, N.Y.

—Robert Four photo



“The Final Bow” by Michele Kortbawi Wilk, oil and silver leaf on canvas, 48 by 48 inches. Courtesy of Principle Gallery, Alexandria, Va., and Charleston, S.C.

Santa Fe Art Auction’s Signature Live Sale Inaugurates New Facility

SANTA FE — On November 9, Santa Fe Art Auction will host its Signature Annual Live Auction at a much expanded 12,800-square-foot facility at the Baca Railyard, close to the heart of Santa Fe. The new facility boasts a fully equipped photography studio, art handlers’ workshop and sophisticated climate-controlled art storage, in addition to a 3,000-square-foot dedicated auction room. The move comes as the auction house has continued to add to a year-round program of curated online-only sales supplementing the Signature Live Auction that has been a fixture on the Santa Fe calendar for more than 25 years.

Icons of American art will appear on the block, from Albert Bierstadt, F.P. Sauerwein, J.H. Sharp, E.I. Couse and Maynard Dixon to Howard Cook, Joseph Fleck, Fritz Scholder, James Havard and Paul Pletka. This year, the auction house will feature highlights from several important single-owner collections, including an intimate selection from the estate of Mrs Harold Charles (Carolyn) Price Jr. Frank Lloyd Wright was a great friend of the Price family in Bartlesville, Okla., and designed the H.C. Price Jr residence, “Hillside” as well as the famed Price Tower, which was commissioned by H.C. Price Sr and completed in 1956. Carolyn Price (1927-2018) had a deep affinity for the Southwest and spent a great deal of time in Santa Fe.

Treasured artworks that remained with Price until last year include paintings by Susan Hertel, Richard Schmid and Nancy Guzik, as well as early Navajo photographs by Laura Gilpin. Important selections from the Patricia Janis Broder estate will also appear at this year’s auction. Broder (1937-2002) was an acclaimed writer and historian of Western art and a particular champion of American Indian art in the Twentieth Century. Appearing



Fritz Scholder (1937-2005), acrylic on canvas, 81½ by 72 inches (\$80,000–\$120,000).

Navajo artists Carl and Irene Clark. The Clarks specialize in microfine inlay involving sometimes thousands of stones in a single piece of jewelry, all set in 22K gold.

The auction will open for viewing with a hosted reception from 5:30 to 7:30 pm on Friday, November 8. Previews will continue from 9:30 am to 12:30 pm on Saturday, November 9. The auction will commence at 1:30 pm and be available online as well as the Santa Fe Art Auction’s in-house online bidding platform.

Santa Fe Art Auction is at 932 Railfan Road. For information, 505-954-5858 or www.santafeartauction.com.

“Jet and Moon” by Dorothy Brett (1883-1976), 1959, oil, sea-shell and crystal on Masonite, 36 by 12½ inches (\$10/15,000).

for the first time will be major paintings by Oscar Howe, Charles Lovato, Joe Herrera, Milland Lomakema, Mike Kabotie, Neil David Sr, Terrence Talaswaima and Delbridge Honanie, as well as the American Indian women artists she was the first to document in her 1999 book, *Earth Songs, Moon Dreams*, such as Helen Hardin, Pablita Velarde, Pop Chalee and Jaune Quick-to-See-Smith.

Of special interest in this year’s auction will be a significant representation of these and other American women artists. Four works appear by the pioneering Janet Lippincott (1918-2007), a remarkable abstract expressionist embedded in Santa Fe from the mid-1950s. Alongside Lippincott is the 1959 “Jet & Moon” by Dorothy Brett, as well as works by Alyce Frank, Beulah Stevenson, Gina Knee, Gene Kloss and Donna Howell-Sickles.

Another special highlight of the catalog will be a selection of the distinctive and unrivaled jewelry of



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October 19, 2019 Saturday	10am - 3pm.
October 24, 2019 Thursday	12pm - 5:30pm.
or by appointment	Closed Sundays

Fernando C. Amorsolo
Otto Henry Bacher
Johann Berthelsen
James Renwick Brevoort
John George Brown
David Burliuk
Paul Cadmus
Conrad Wise Chapman
Edmund C. Coates
Edouard Leon Cortes
Montague Dawson
Jean Dufy
Charles Warren Eaton

Edmund W. Greacen
Emile Albert Gruppe
George Henry Hall
William Michael Harnett
Robert Henri
Albert Herter
Thomas Hill
Daniel Ridgway Knight
Nicholas Krushenick
Richard Hayley Lever
Edmund D. Lewandowski
Richard Miller
Edward Moran

Grandma Moses
Walter Launt Palmer
William M. Paxton
Ferdinand Richardt
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Shannon's October 24 Fine Art Sale

MILFORD, CONN. — Shannon's has announced its next major cataloged auction of paintings, drawings, prints and sculpture will be conducted Thursday, October 24, at 6 pm. The sale will feature 250 lots of fine art, including American and European works from the Nineteenth Century, impressionism, modern and contemporary art.

Highlights from the sale include a Grandma Moses painting, "Over the Bridge," depicting children playing in the winter and riding a sled over a covered bridge. The scene captures all the excitement after a heavy winter snow in Moses' nostalgic, recognizable style. The painting has an estimate of \$80/120,000.

Another highlight in American Art is a sporting scene by Percival Rosseau. The painting is a master work by the artist measuring 23 by 32 inches and depicting four pointers on the hunt. Each dog has unique identifiable markings and is painted in a highly realistic style. It has been estimated at \$60/80,000.

Leading the Nineteenth Century American art category is a view of "Half Moon Cove at Gloucester Bay" by James Renwick Brevoort (\$50/75,000). Brevoort, a second-generation Hudson River School artist, mastered the luminist techniques of painters like J.F. Kensett. This painting is a rare example of a Hudson River School artist painting in Gloucester, Mass. Brevoort was elected to the National



"Over the Bridge" by Grandma Moses (\$80,000–\$120,000).



Academy of Design in 1863. Another view of Gloucester Bay by Brevoort is in the collection of the Los Angeles County Museum of Art.

Several paintings by British marine artist Montague Dawson will be featured in the catalog led by a dramatic depiction of a race around The Needles, a top sailing destination off the coast of the Isle of Wight in the United Kingdom. The painting, estimated at \$80/120,000, measures 24 by 36 inches. It depicts three vessels sailing downwind around the lighthouse at the end of The Needles. Another painting by Dawson of the historic *Golden Hind* ship will be offered at \$20/30,000. Several World War II naval works are also included.

Two paintings by Filipino master artist, Fernando Cueto Amorsolo, "Bathing" (1957) and "Bathing in the River" (1951), will be offered. The paintings depict young maidens bathing in a lush tropical landscape.

Other paintings include works by John George Brown, Daniel Ridgway Knight, Martha Walter, William Harnett, Edward Moran, Frederick Carl Frieseke, Walter Launt Palmer and more.

Shannon's is at 49 Research Drive. For information, 203-877-1711, info@shannons.com or www.shannons.com.

Sporting scene by Percival Rosseau (\$60/80,000).

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Max Pollak, "New York: The Battery" image courtesy of The Annex Galleries

Charles Movalli, A Life In Art At Rockport Art Association & Museum

ROCKPORT, MASS. — Artist Charles Joseph Movalli was born in 1945 in the famed fishing port of Gloucester, Mass. Charlie, as nearly everyone called him, was raised in a creative household: His mother was a watercolorist who studied painting with Zygmund Jankowsky (1925-2009), and his father was a pastelist. As a boy and even later in college, Charlie and his parents would all go out and work together, often to the shore to paint surf from the rocks.

Charlie's parents were admirers of Gloucester impressionist Emile Gruppe (1899-1978). So great was their admiration that they paid for Charlie to attend an entire summer's worth of weekly artist's demonstrations by Gruppe, and there he discovered an idol. He was entranced with the deep knowledge and facile skill he saw displayed by the then-senior dean of Gloucester painting. Yet despite these early artistic leanings, Charlie first embarked upon a life in academia. After spending eight years working toward a doctorate in English literature, at 27 years of age, a frustrated Charlie crashed into disappointment with the life he had built and proceeded to lay out the new course to follow: a life in art.

So he set out to be a professional, sending samples of his writing out to several publishers — *American Artist Magazine* responded. He would write for them for 25 years. With name recognition from his writing, Charlie began a prodigious workshop schedule,



"Lobster Boats, Monhegan" by Charles Movalli (1945-2015), circa 2000-13.

teaching as many as 15 a year, touring the entire country to do it. He also painted. And painted. And painted some more.

From 1973 forward, he won prizes for his artwork, both on Cape Ann and nationally. A long list of major American corporations and collectors acquired his work. He did more than 50 solo shows and was in countless exhibitions. He judged shows all over the country, traveled to paint and painted Gloucester. He may well have produced 8,000 paintings.

Charlie lived 70 years, and during those years he was relentlessly productive, painting thousands of pictures, writing 11 books and more than 100 articles for magazines. Yet, perhaps the most important thing he left behind was influence. Charles had a particular "take" on painting, and through his teaching, lectures and writing he taught countless people about art. There are many artists working today who had their eyes opened to new possibilities by Charles Movalli. His paintings are enjoyed in the homes of thousands of collectors, and he has taken his well-earned place in the history of Cape Ann painting.

"Movalli in the Moment: The Art of Charles Movalli" is a major retrospective of the celebrated artist's career that features numerous pieces of his artwork for sale to collectors. The exhibition will run to October 27 at the Rockport Art Association & Museum, 12 Middle Street. For information, 978-546-6604 or www.rockportartassn.org.

SMALL BRONZES BY ANTOINE-LOUIS BARYE (FRENCH, 1796-1875)

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Wolfs Presents 'The Dean,' An Exhibition On Frank N. Wilcox

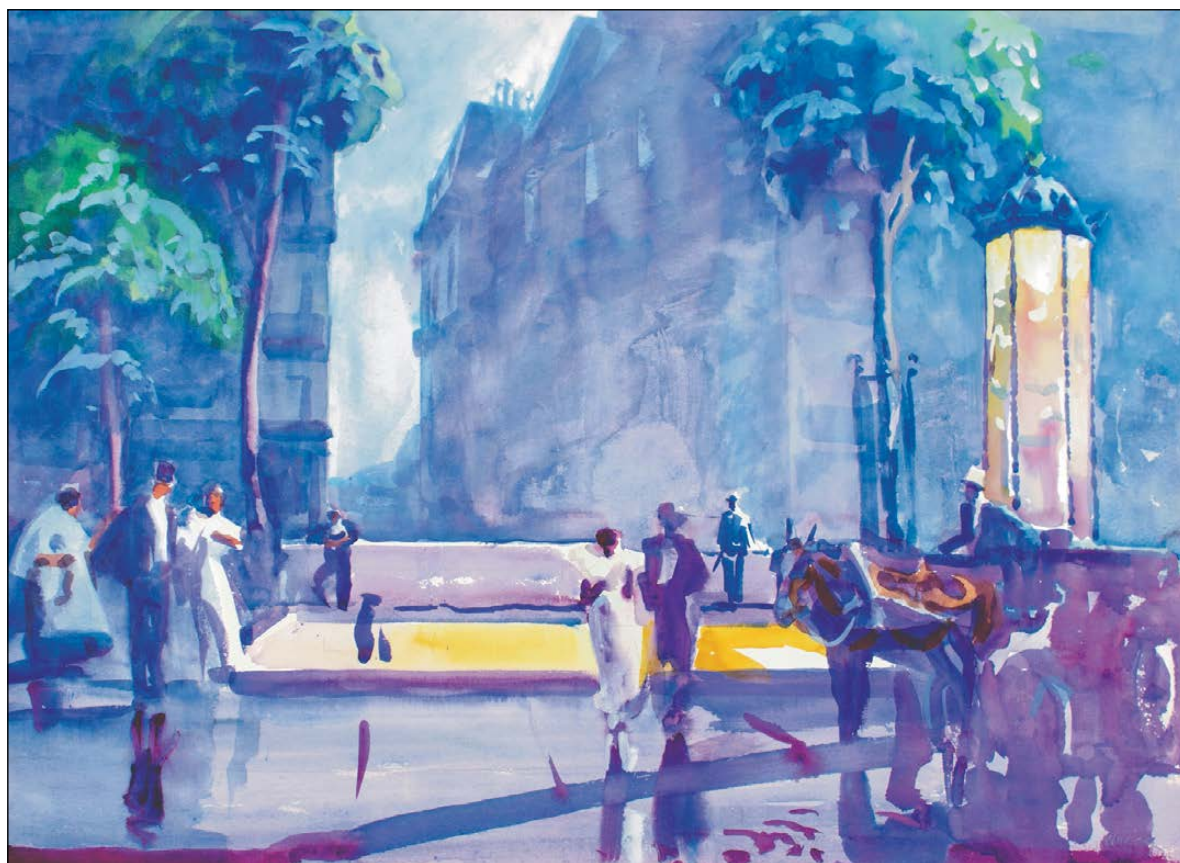
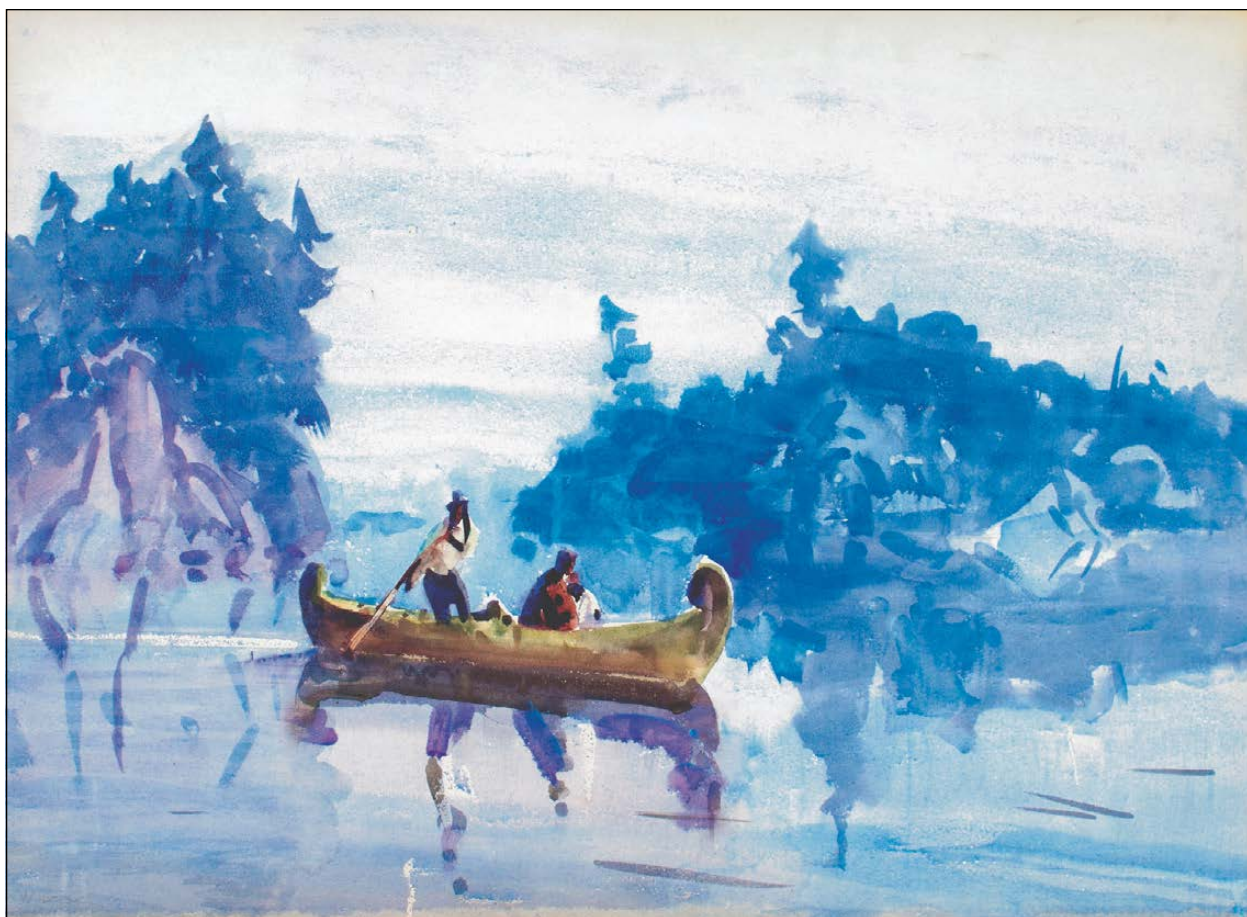
CLEVELAND, OHIO — Wolfs is presenting "The Dean," an exhibition of paintings by Frank Nelson Wilcox (1887-1964) that provides an opportunity to view fresh, perfectly preserved examples of remarkable work by one of the most highly regarded watercolorists of his generation.

Known as "the Dean of Artists," Frank Wilcox was a graduate of the Cleveland School of Art in 1910 and began his teaching career at the institute in 1913. As a student of Henry Keller and a teacher to Charles Burchfield, Clarence Carter, Carl Gaertner and Paul Travis, among others, Wilcox grew to become one of the foremost leaders in the development of the Cleveland School.

This exhibition includes the debut of his masterful modern watercolors from the 1920s and 1930s. Fortunately, these works were discovered while working with the Wilcox estate and the grandson of the artist. This provided Wolfs with uninhibited access to dusty boxes and cupboards filled with paintings and ephemera that were, until now, unseen for decades. The deep cobalt and shimmering emeralds Wilcox used in this group of seascapes and landscapes remain as vibrant as the day they were painted. In addition, the estate has shared a cache of dramatic early oils and stunning watercolors executed throughout Europe and North America.

The majority of the works in this exhibition were com-

"Reflections along the Ohio River," Frank N. Wilcox, circa 1920, watercolor and graphite on board, signed lower left, 22 by 30 inches.



"Rainy Paris" by Frank N. Wilcox, circa 1926, watercolor on board, signed lower right, 22 by 30 inches.

pleted at a time when Wilcox was solely and intensely painting. Into the 1930s, Wilcox began focusing on research for his first book, *Ohio Indian Trails*, a *New York Times* best seller, which led him towards a more historical and archaeological mindset. Prior to this shift in his attention, he was at a pinnacle in his artistic career. In a document in which he details great satisfaction with his methods in watercolor, he describes how he was painting "light, weather and the sense of space...seen through the lightness and airiness of the watercolor technique."

Upon return from his first trip to Paris in 1911, Wilcox wrote that Keller, the Cleveland School's most revered teacher and mentor, pushed him to express himself more impressionistically. Although initially resistant, Wilcox began to find great value in Keller's urgings — to be more intentional and deliberate in using pure color. In addition to the use of bold, pure colors, Wilcox began abandoning sketching and underdrawing. Instead, directly applying paint to paper, enhancing his personal artistic style of fluid line, striking composition and vivid color.

In his autobiography, Wilcox further acknowledges that his first trips to Boothbay, Maine, greatly benefited his artistic style. He notes that these works were "full in tone and not dependent upon a linear support" and that he "took great pleasure in directly molding the rock formations and contrasting them with fluid skies. In his numerous trips to Gaspé, Canada, Wilcox specified that he needed a "special palette" for the "extra blues and the contrasting keys of sky and earth." Indeed, the dramatic and intense cool blues continue to triumph in these watercolors, which Wilcox never revealed to the public.

For additional information, www.wolfsgallery.com or 216-721-6945.

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"Pottery and Pears"
oil on canvas
artist, Gerald Simcoe



Graham Shay 1857 Presents Antoine-Louis Barye's 'Small Bronzes'

NEW YORK CITY —Graham Shay 1857 is presenting works by the master sculptor Antoine-Louis Barye (French, 1795-1875). The exhibition, "Small Bronzes by Antoine-Louis Barye From Two Distinguished Private Collections,"

also includes works from the gallery inventory and is on view through October 20. Barye's widely popular sculpture was instrumental in solidifying the European Animalier School of sculpture as one of refinement and raw

beauty, a contribution exemplified in this exhibition through various bronze casts by an artist considered to be one of the masters of Nineteenth Century French sculpture. Barye was uniquely gifted in capturing the emotion of the natural world, apparent when viewing his "Elan Surprised by a Lynx," which conveys the crude panic of the unsuspecting stag in tandem with the fierce determination of the lynx.

Likewise, the uninhibited spirit of a Senegalese elephant manifests itself in Barye's representation through weightlessness of the great beast, midstride, floating above the terrain. The artist was a master of romanticism and naturalism, communicating the drama that is so present in classical sculpture through his own work. Predator and prey, the struggle for survival in the natural world.

At the same time as the exhibition, the gallery will be featuring a selection of American paintings and sculpture. One work in particular, is a painting by Alfred S. Wall (American 1825-1896), which depicts a group of laborers and surveyor, building the railroad through the Allegheny mountains of Pennsylvania. This painting, executed in 1859, is a record of a moment in time when Wall, exploring this region, likely happened upon this scene.

Also featured will be figurative and animal sculpture by American artists,



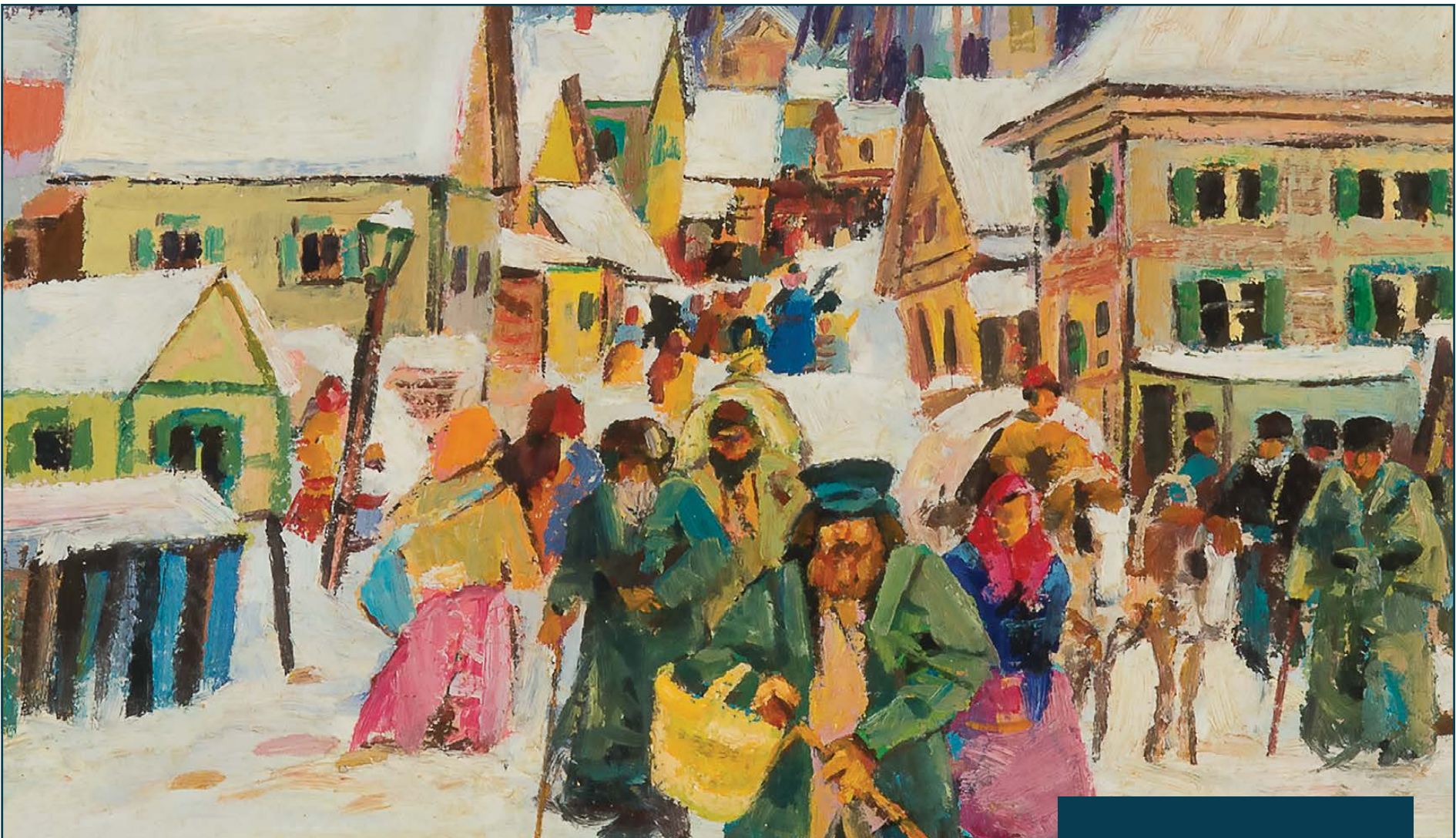
Antoine-Louis Barye (French 1796-1875), "Seated Lion (Lion assis)" no. 1, 1847, bronze, dark brown patina, 14 inches high by 12 inches wide. A rare, lifetime atelier cast, signed Barye.



Antoine-Louis Barye (French 1796-1875), "Tartar Warrior Checking His Horse," bronze, 14 by 13-7/8 by 5 3/4 inches, mounted on period wood base.

Paul Manship, Bessie Potter Vonnoh, John Gregory, Harriet Frishmuth, Paul Bartlett and Arthur Putnam.

All this is on view at Graham Shay 1857, 34 East 67th Street, third floor. Graham Shay 1857 specializes in fine Nineteenth and Twentieth Century American and European paintings and sculpture. For more information, www.grahamshay.com or 212-535-5767.



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New York Satellite Print Fair Returns To Manhattan October 24-27

NEW YORK CITY — The New York Satellite Print Fair is now in its third year at the Mercantile Annex 37, which is only one block from the Javits Center, in the revitalized Hudson Yards neighborhood on Manhattan's West Side. The show brings together 17 dealers each with a strong commitment to presenting fine prints, drawings and other works on paper during Print Week in October.

The fair will run from Thursday, October 24, through Sunday, October 27, concurrent with the IFPDA Print Fair, with hours from 10 am to 7 pm Thursday, Friday and Saturday, and from 10 am to 5 pm on Sunday. Admission will be free if you register on www.nysatelliteprintfair.com or at the door on arrival.

Our exhibitors this year are David Allen Fine Art, The Annex Galleries, Jeannot R. Barr Prints & Drawings, Joel R. Bergquist Fine Art, William P. Carl Fine Prints, Center Street Studio, Marc Chabot Fine Arts, Davidson Galleries, Pia Gallo, Conrad R. Graeber Fine Art, Jan Johnson Old Master & Modern Prints, Georgina Kelman Works on Paper, Oehme Graphics, Edward T. Pollack Fine Arts, Stevens Fine Art, Stewart & Stewart and VanDeb Editions.

Works on display will span the range from prints and drawings of the Old Masters (Johnson, Gallo), to works of American and European artists of the Nineteenth and Twentieth Centuries (Allen, Annex, Barr, Bergquist, Carl, Chabot, Davidson, Graeber, Kelman, Pollack, Stevens) through to contemporary prints produced by master printers and publishers in collaboration with artists (Center Street, Oehme, Stewart, VanDeb).

The NY Satellite Print Fair has always attracted institutional buyers and dealers, but the range of material shown will include work that will appeal to private collectors, with much that is affordable and accessible to those who may just be beginning to form a collection.

There will be many highlights among the thousands of works that dealers will bring to the fair. Among these are three new fine print editions printed and published by Stewart &



Prints from Gustave Baumann will be offered at Annex Galleries, Santa Rosa, Calif.

Stewart which will be shown for the first time at the fair, including work by Mary Prince, Jeanette Pasin Sloan and Titus Welliver, the son of the painter Neil Welliver and star of the Amazon TV series *Bosch*. Conrad Graeber will bring Picasso's iconic "The Frugal Repast," Pia Gallo has Matisse's "Dancer Reflected in a Mirror," Joel Bergquist will show Klee's rare "Hoffmanesque Scene," and Ed Pollack has Arthur Dove's watercolor "Study for Woodpile." Bill Carl will bring Martin Lewis' "Stoops in the Snow," and "Snow on the El."

Annex Galleries will show many rare prints by Gustave Baumann, featured in the recently published book, *In A Modern Rendering: The Color Woodcuts of Gustave Baumann A Catalogue Raisonné*, written by Gala Chamberlain. Sue Oehme will bring many prints and portfolios she has produced at Oehme Graphics, including some of her own prints and prints by Deborah Friedman. Jim Stroud of Center Street Studio will feature suite of four large and striking portraits in photogravure. M.C. Escher's famous and enigmatic print "Three Worlds" will be shown in Davidson Gallery's booth, Stevens Gallery will show a major lithograph by Thomas Hart Benton, and Marc Chabot will show Sybil Andrews' vortistic color linocut "Sledgehammers."

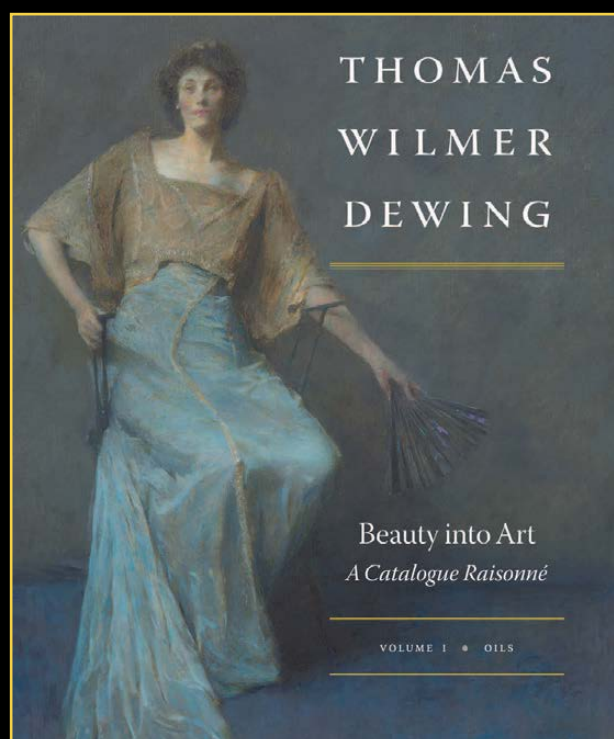
Jan Johnson will be bringing first state impression of a Pulcinello subject from G.B. Tiepolo's

Scherzi di Fantasia, an extremely rich, early printing of a Diana Scultori (called Ghisi) subject, as well as Claude le Lorrain's print, "Le Bouvier." Georgina Kelman will highlight works by James Tissot and Eugen Kirchner, Jannot Barr will feature a broad selection European prints and drawings, and David Allen will bring rare works by artists of the Charleston Renaissance. VanDeb Editions will highlight recent prints by Nancy Azara, Emily Berger and Michael Creighton.

The Mercantile Annex 37 is at 517 West 37th Street. For more about the show, and to see images of work that dealers will bring to the fair, visit www.nysatelliteprintfair.com, its Facebook page "NYSatellitePrintFair" and its Instagram page at PrintFairsUSA.

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Beauty into Art

A Catalogue Raisonné

By Susan A. Hobbs; with Shoshanna Abeles

Best known for his interiors and landscapes featuring beautiful women in artful poses and subtly related color harmonies, Thomas Wilmer Dewing (1851-1938) lived and worked at the forefront of developments in modern American art. His paintings, which navigate a course between the bravura of John Singer Sargent and the attenuated aestheticism of James McNeill Whistler, convey a sensuous beauty that remains uniquely his and represents an exceptional phase in American painting. Featuring a comprehensive biography and engaging commentaries, this elegant, 2-volume catalogue raisonnée is an essential and much-needed reference. Included in it are more than 550 works of art, as well as previously unpublished photographs from the artist's own album. Each work is accompanied by a full provenance, exhibition history, and published and archival documentation.

Susan A. Hobbs is the director of The Thomas Wilmer Dewing Catalogue Raisonné and former curator of American art at the Smithsonian American Art Museum and the Freer Gallery of Art.

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Dealing With A Passion? — Customized Commercial Coverage Is Even More Important

BY BRUCE COLEMAN PERKINS

WASHINGTON, DC — It was the end of Antiques Week in New York. Buoyed by a successful seven days, the dealer loaded his van with more than \$1 million in antiques and was preparing to depart the Big Apple when nature called. Leaving the vehicle with its precious cargo in a seemingly safe location, he ran back inside the building for only a few minutes. Upon his return, the van and its contents were gone.

When I answered my phone, I was as stunned as you might be. Over the years, insuring dealers, galleries, exhibitions, museums and corporate collections, I've pretty much heard everything. After all, our clients are in the business of buying, selling, displaying and shipping treasured pieces of artwork or one-of-a-kind antiques all over the world. Priceless objects are sometimes damaged in transit, whether they're being shipped to a customer, museum or gallery or to a restorer. We've developed a world-wide reputation because of our unparalleled service and our in-depth knowledge of this highly specialized field. And our clients know we will provide customized coverage at surprisingly competitive rates.

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Bruce Coleman Perkins.

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and/or shows; in storage; at the restorers; at a client on approval, etc. (This coverage also applies to transit, including FedEx, UPS, Fine Arts carriers, as well as while being transported by the insured or their agent.)

In addition, owned goods are insured using a predetermined valuation based upon cost, cost plus a percentage, or selling less a percentage. We provide coverage for consigned goods at the lowest agreed consigned value plus a percentage. And items sold, but not delivered, are covered at the selling price. Finally, non-inventory Business Personal Property coverage is also available, with \$1 million general liability.

We've had a few recent milestones to celebrate. In 2017, we marked our 100th anniversary of providing superior service to our clients. And 2018 began a new partnership with Hub International, the fifth largest insurance brokerage in the nation.

So, what happened to my client whose van appeared to have been stolen with a million dollars of booty? A VIN search and a few phone calls revealed it had been towed to an impound lot by New York's finest for being illegally parked. Despite the inconvenience of retrieving it and expense involved, both of us breathed a huge sigh of relief!

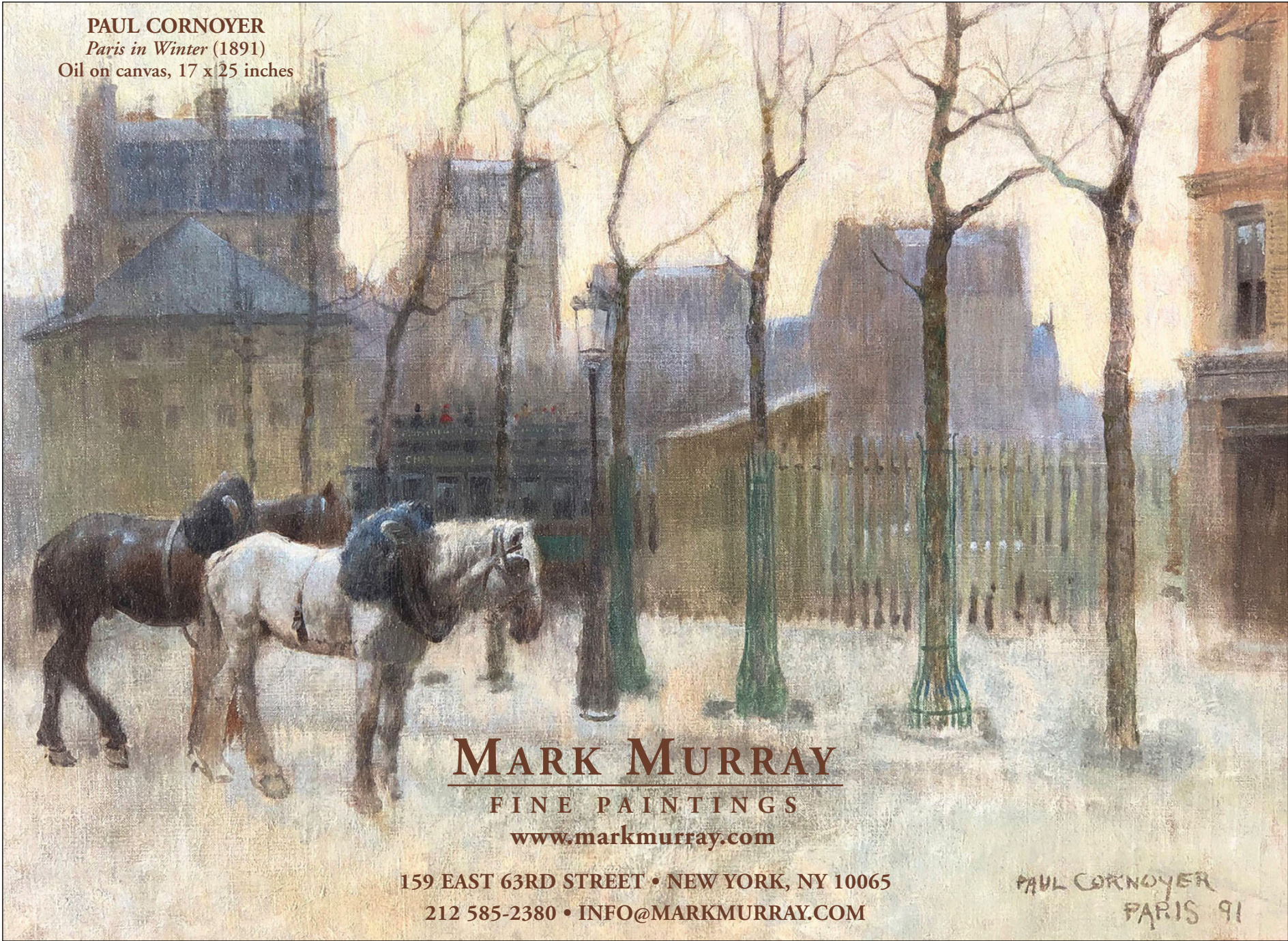
Bruce Coleman Perkins is president of Flather & Perkins, Inc, a firm specializing in insuring many of the finest museums, galleries, collections and fine arts dealers in the United States for more than 50 years. Bruce joined the firm in 1983 and became president in 1992.

For more information, www.flatherperkins.com.

PAUL CORNOYER

Paris in Winter (1891)

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Autumn/Winter Online Exhibit At BertGallery.com—

'Postwar American Paintings: New England And The Providence School'

PROVIDENCE, R.I. — Past artistic talent is often crowded out and forgotten in the culturally rich and active capital city of Providence, R.I. Postwar American painting is particularly overlooked and hence the subject of an online exhibit by Bert Gallery this autumn/winter season, available to view at www.bertgallery.com/blog.

On December 7, 1941, every American life changed with the attack on Pearl Harbor and the entry of the United States into World War II. Most American artists left art school or faculty positions to serve in the war, and while many American artists adjusted to the disruption in their career, the war irrevocably transformed the art world. The postwar art profession was convulsing with new ideas and approaches to painting. A variety of New England and Providence artists were transformed by the art currents of European Modernists like Cezanne, Surrealists like Dalí, Cubists like Braque, Abstract Expressionists like Pollock & de Kooning and Geometric Abstractionists like Albers.

Bert Gallery's autumn/winter online exhibit documents the many examples of five artists and postwar American paintings available at the gallery. Karl Knaths (1891-1971), a Provincetown summer resident, painted "The Can-



"Imperial Judgement" by Walter Feldman, 1958. Kraushaar Gallery Label, Walter S. Feldman Collection, Brown University trustee.

dle," an early Cubist work exhibited at New York City's Paul Rosenberg Gallery in 1945. TheArtStory.org said Knaths "used multiple vantage points to fracture images into geometric forms" in his early work, garnering the patronage of famed collector Duncan Phillips beginning in 1926.

Teaching at Rhode Island School

of Design in Providence, Gordon Peers (1909-1988) evolved through the fantasy side of realism in a Surrealist phase and landed in the European modernist style of Paul Cezanne "building form with color" and using "thick layers of pigment often applied with a palette knife," according to the Metropolitan Museum of Art. His wife

Florence Leif (1913-1968) quickly transformed along with Peers but settled into an expressionist style — happy to source her work with realistic objects and locations using rich color and bold lines.

Artists such as Louise Marianetti (1916-2009) were attracted to the strangeness of Magic Realism, rejecting expressive styles and sources of the Freudian unconscious. In her hyper realistic egg tempera works she looks at the strangeness of outward experience. Her subjects speak to the "feelings of alienation and isolation felt in the modern era."

In the postwar-era, Walter Feldman (1925-2017) was drawn to the Abstract Expressionists early in his career. Graduating from Yale under the tutelage of both Albers and de Kooning, Feldman was nurtured by the giants of American abstraction early on. World War II left Feldman battle-scarred from an explosion and a witness to the Jewish genocide. War violence and Jewish heritage become recurrent themes that surface in his 1950s and 1960s abstract works, such as "Ardenne Skirmish," "Imperial Judgment" and "Sign in the Eastern Desert."

Visit www.bertgallery.com/blog to access the autumn/winter online exhibit "Post-War American Paintings: New England and the Providence."

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RODIN: TRUTH, FORM, LIFE

Selections from the Iris and B. Gerald Cantor Collections



September 13 - December 21, 2019

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fairfield.edu/rodin

This exhibition has been organized and made possible by the Iris and B. Gerald Cantor Foundation

Image: Auguste Rodin, *Study for Torso of the Walking Man*, modeled 1878-79 (cast 1979). Bronze. On loan from the Iris and B. Gerald Cantor Foundation.

Take A Trip Into The Psychedelic Art Of Peter Max At RoGallery

By JESSIE GILLAN —
RoGALLERY.COM
LONG ISLAND CITY,
N.Y. — In the past few months Peter Max has been making headlines around the world with the sad news of his dementia, family issues and the suicide of his wife after some of these articles gained popularity. It seemed important to RoGallery to highlight the bright, psychedelic days of Peter Max with all of this darkness in the news.

Peter Max was born in 1937 in Germany, lived in both China and Israel as a child and gained prominence as an artist in the late 1960s with vibrant images of love and peace, translating the hippie movement to paper with posters anyone could hang in their room. In September 1969, he was featured on the cover of *Life* magazine with the article “Poster Artist Peter Max is Making His Mark Just About Everywhere.”

His popularity flourished in the 1970s with continued works in the psychedelic spectrum with surreal bright portraits swirling in landscapes

with birds and spiritual guides being primary themes. As seen in the featured painting (shown) a man appears to

be meditating in the center while two spiritual figures float above.

In 1976, Peter Max teamed

up with Chrysler chief executive officer Lee Iacocca to aid in fundraising for the restoration costs of the Statue of

Liberty and began a series of artworks that included the Statue of Liberty, which he could see out of the window from his apartment in New York City.

In the 1980s, his works started to blend more with the aesthetic of that period, using more pastel colors and focusing on fashion and flowers. In the 1990s he had established himself as a Pop artist, blending the worlds of Pop art portraiture with portraits of Bill Clinton, Frank Sinatra, Nelson Mandela and so many more, using psychedelic colors and themes of his earlier well-known works.

Peter Max made psychedelic Pop art accessible by being a commercial artist who was smart about advertising and corporate sponsorships. The style is now an iconic one and quite fun. RoGallery has a selection of more than 300 artworks by Peter Max, including original paintings, prints, posters, collectibles, watches and home décor items spanning his career.

RoGallery is at 47-15 36th Street. For further information, 800-888-1063, 718-937-0901 or www.rogallery.com.



Peter Max (German American, b 1937), “His Birthday,” 1976, acrylic on canvas, 36 by 48 inches, signed upper right, dated verso.

Italian Day, May 1918 by Childe Hassam

On loan from Art Bridges through May 24, 2020

“Nothing More American:” Immigration, Sanctuary, and Community—An Exhibition by Matthew Leifheit, features depictions of civic ideals by contemporary photographer Leifheit alongside artwork by 19th and 20th century artists.

Art Bridges

This exhibition has been made possible with generous support from Art Bridges, the Department of Economic and Community Development, The David T. Langrock Foundation, The George A. and Grace L. Long Foundation, Mr. Charles T. Clark, The Howard Gilman Foundation, The Vincent Dowling Family Foundation, Mr. & Mrs. J. Geddes Parsons, Mr. William Blunt White, as well as donors to the Museum’s Annual Fund.



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Childe Hassam, *Italian Day, May 1918*, 1918. Oil on canvas. On loan from Art Bridges

'Rodin: Truth, Form, Life: Selections From The Iris And B. Gerald Cantor Collections'

FAIRFIELD, CONN. — Fairfield University Art Museum is presenting “Rodin: Truth, Form, Life / Selections from the Iris and B. Gerald Cantor Collections,” which is on view through December 21 in the museum’s Walsh Gallery in the Quick Center for the Arts.

By the early Twentieth Century, Auguste Rodin (1840-1917) was widely regarded as the greatest European sculptor since Michelangelo. Rejecting Nineteenth Century academic traditions that dictated what was “proper” in art, Rodin pursued his own deeply held belief that art should be true to nature. Working in clay, wax, plaster, marble and bronze with vigorous modeling that emphasized his personal response to his subjects, Rodin explored new ways to express the vitality of the human spirit. He was also one of the first sculptors to embrace the fragment as a complete work of art, capable of conveying the same expressive qualities as a fully finished figure. With his commitment to the free exploration of form and emotion, Rodin’s sculptures paved the way for the development of Twentieth Century sculpture from Matisse to Brancusi.

This special exhibition, organized and made possible by the Iris and B. Gerald Cantor Foundation, presents 22 of Rodin’s bronze sculptures, which were modeled between 1860 and 1910. The works on view include preparatory studies for some of Rodin’s most important public commissions, such as “The Burghers of Calais” and “The Gates of Hell,” as well as portraits of French authors Victor Hugo and Honoré de Balzac.

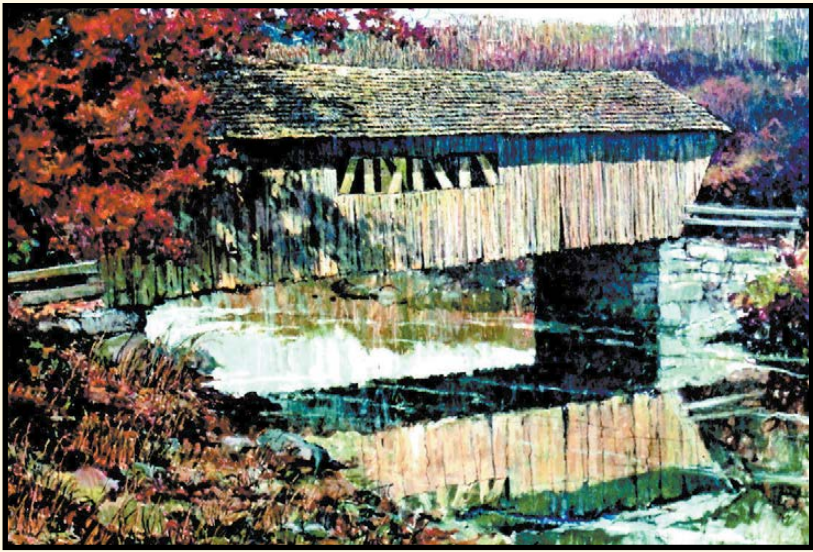
On October 4, in the Bellarmine Hall Galleries, the museum will open the complementary exhibition “Prints from the Age of Rodin,” featuring lithographs and etchings by Rodin’s contemporaries, including portraits, theater playbills and depictions of the urban environment of Paris.

For a full roster of programming, visit www.fuam.eventbrite.com or call 203-254-4046.



“Monumental Torso of the Walking Man” by Auguste Rodin; modeled circa 1905, Musée Rodin cast 1/8 in 1985. Bronze, Godard Foundry. Lent by Iris Cantor.

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Gerald Simcoe’s Retrospective Of Portraits

BY GERALD SIMCOE
BETHLEHEM, PENN. — Portraying people has been an important tradition in American art since colonial times. Good portraiture conveys the psychology of its subject in a biographical dialog of setting, costume and pose.

In “Autobiography of a Face,” Lucy Grealy recounts her battle with Ewing’s sarcoma in her left jawbone, beginning in the fourth grade, and her continuously changing face with every surgery she endured throughout treatment and reconstruction. Never really identifying with her ever-changing countenance, there was not one specific face she was connected to, relying on her inner persona instead. Echoing the psychology of war-torn faces, it causes one to wonder if they have changed dramatically from before the terrible event or if it is our perception which has changed.

Great portraiture has presence, a body taking up space, existing beyond the frame of the canvas. There is depth and volume to the figure, even viewed from across the room, holding our interest in going to museums and having a personal experience with subjects from times past. It is a different experience than photography, which would be more comfortably viewed online, given the medium.

This “presence” may be illustrated with the skeleton versus the dress form. If one were to enter a room and see them out of the corner of one’s eye, you might say “oh, there’s a skeleton.” But upon seeing the dress form, the lizard brain engages,

which recognizes a form easily confused with a real person, and the fight or flight aspect takes over.

The more one identifies with the dazzling surface details, say of a Klimt or a Wyeth portrait, the further one strays from this experience. Details must be incorporated over this form without encroaching on it. Simplicity is key so long as it relates to organic form.

Pop art with its graphic goal, is most appreciated in the supermarket or in the automobile, highlighting the industrial mindset.

Looking back to my self-portraits painted in 1987 and 1983, there is a marked contrast in styles and attitudes of each. The one on the right was painted at home in the English style at the easel holding a palette while still a student at the Art Student’s League of New York. The self-portrait at the left is a visualization in the Italian style of a Hungarian cowboy, imagined before I visited my relatives behind the Iron Curtain. Developing one’s own unique voice is paramount and portraits are an interesting diary in the life of a representational painter.

These and many other works of art are on display during my recent retrospective show “Gerald Simcoe — Artist Journey Retrospective” at the Town Hall Rotunda.

The Bethlehem Town Hall Rotunda is at 10 East Church Street. For information, www.geraldsimcoe.com or 610-262-8427.



Gerald Simcoe, “Self Portraits” 1987 (left) and 1983, oil on canvas.

Post War American Paintings

NEW ENGLAND & THE PROVIDENCE SCHOOL



Karl Knaths (1891-1971), The Candle, 1945
Exhibition Label: Paul Rosenberg & Co.

Autumn/Winter Online Exhibit

www.bertgallery.com/blog

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SATURDAY, 3pm - Peter Hastings Falk, "An Insider's View on Valuing Art", Editor & Chief Curator of the online magazine, *Discoveries in American Art*, Falk untangles the formula for determining fine art values.

SUNDAY, 2pm - Eve M. Kahn, Special Guest Speaker and Book Launch
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