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Floating Beauty: Women In The Art Of Ukiyo-e



Utagawa Kunisada (Japanese, 1786-1865), “Standing Courtesan” by Utagawa Kunisada (Japanese, 1786-1865), 1828, ink on paper, 14-7/8 by 10-1/8 inches, Gift, Mr and Mrs Jenckes through Mrs Wendell Jay, 1956.70.1. Reading Public Museum, Reading, Pennsylvania.

GREENWICH, CONN. — On view through November 1 in the Bruce Museum’s recently renovated art gallery, “Floating Beauty: Women in the Art of Ukiyo-e” examines historical perspectives on women and their depiction in art in Edo Period Japan (1615-1858). Featuring more than 40 woodblock prints on loan from the permanent collection of the Reading Public Museum in Pennsylvania, this exhibition highlights female characters in literature, kabuki theatre and poetry; the courtesans and geisha of the Yoshiwara district; and wives and mothers from different social classes performing the duties of their station, in order to gain some insight into the lives of women in pre-modern Japan. Ukiyo-e, literally translated as “pictures of the floating world,” is a Japanese art form that flourished during a period marked by drastic social, political and economic change as the country was brought under military control of the Tokugawa shogunate. The shogun’s societal restrictions created tension and

fostered resentment toward the ruling class. To prevent a revolt, the regime authorized the creation of Edo’s pleasure district, known as the Yoshiwara, in 1617. This new urban culture came to be known as “the floating world,” a term which described the hedonistic lifestyle of frequenting the Yoshiwara, attending kabuki plays and patronizing brothels. The ukiyo-e art form emerged within this floating world. Artists depicted a range of subjects, including samurai warriors, kabuki actors, folklore, literary scenes, landscapes and travel series and historical events. But no genre was as popular or well represented as the bijinga, “pictures of beautiful women.” The image of the bijin (beautiful woman) was the feminine ideal, and these beauties were passive, attentive and demure. Looking beyond the bijinga, the “Floating Beauty” exhibition shows that women in Edo society took an active role in their own lives. The dynamic urban culture of the floating world led



“Courtesan Hanaogi in Ogiya with Attendant” by Kitagawa Utamaro (Japanese, 1753-1806), Eighteenth Century, ink on paper, 14¾ by 10-1/8 inches. Museum Purchase, 1928.30.1. Reading Public Museum, Reading, Pennsylvania.


to the celebration of new art forms. Ukiyo-e artists most commonly produced their work in the form of woodblock prints, which were inexpensive to create, cheap to purchase, and lent themselves to producing large quantities of each image. “Floating Beauty: Women in the Art of the Ukiyo-e” is organized by the Reading Public Museum, Reading, Pennsylvania. The Bruce Museum is grateful for exhibition support from Sue Moretti Bodson and Michael Bodson, Maryann Keller Chai and Jay Chai, Tracy and Mark Holton, Deanna and Steve Mulligan, Candace and Chris Procaccini, The Charles M. and Deborah G. Royce Exhibition Fund and the Connecticut Office of the Arts.



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Majolica... Majolica... Majolica!



"Old" or "New"... but always the most exotic treasures.

My Adventure With Majolica

BY LINDA HORN

Majolica first caught my eye many years ago... I thought... "What a wonderfully whimsical treasure"... so in love with color and forms of nature was I that it not only appealed to my fantasy but also to the detective in me. Something to hunt for, something most people wouldn't want or even understand. What fun... what a challenge... each time I read about a flea market or an antique show... I would trot off, urging my family out of bed, to be the first one at the door of the show, not wanting to miss some wonderful treasure. I didn't know the difference between Etruscan, Minton, Wedgwood or George Jones... I only selected with my heart and my eyes... I chose what excited me, with no regard for anything else. As my collection grew, naturally I became more selective... trying to find pieces without chips or bad gashes, trying to find brighter color, stronger designs. The thing that kept me fascinated though, was the never-ending vastness of new things. When would I see it all... when would those wonderful unknown artists repeat themselves enough to bore me... and I'm easily bored! But majolica gave me the continued adventure, excitement and pleasure that I sought... it kept me interested enough to try and track down as many pieces as I could... just so I could see all that these wonderful artists had to say. If you're a collector... you're a certain type of personality... you like to find the lost or hidden article that has not been found by anyone else... you



France, Belgium, Morocco... a shopping adventure.

watch... you listen... you are curious. Your curiosity compels you to never give up the hunt... and that personality trait is what spirited my eternal quest for finding unknown examples of this quirky pottery. Thirty years later, my excitement goes

on and on... will my adventure never end?

Eventually I had created for myself a special collection of many types of Nineteenth Century European majolica... particularly monumental pieces by Minton and rare finds by George Jones, Lonitz, Massier and Choisy Le Roi to name a few. I became fascinated by the majolica artists... what inspired them? How did these colorful dimensional pieces of clay, that are sitting in my living room today, become the works of art that they are? I've always been curious about the "unsung heroes"... these men and women who produced incredible works of art and just disappeared into the past. Who were they... what were they like... were they young or old... poor and struggling... never to know what a masterpiece they had created... but most of all what inspired them... what made them want to create a physical thing out of what they saw? To create something that was dimensional and that you could touch and look at from all angles... something that you could afford... have in your home and admire... pass it on from generation to generation... that's how this all began.

In studying the paintings through the centuries... the Seventeenth... Eighteenth... and Nineteenth Century... suddenly you see the source... the inspiration... that was used by the "unsung heroes" who studied... copied... changed... imagined... who by trial and error, and sometimes by accident, created a beautiful work of art... a colorful decorated terracotta creation inspired by the fine arts. Of course, I have no way of knowing whether any particular painting was the source of their inspiration... but I definitely saw a visual connection between great art and great sculpture... and great majolica design. So you see... that's why I decided to do a book on my majolica collection and that the title for my book should be *Inspiration*... as that is exactly what this whole love affair is about. The inspiration from the geniuses that painted these masterpieces of art that surely inspired the majolica artists. You will see examples of majolica that you didn't even know existed... a "collector's collection" never seen before... all put together in an entertaining coffee table book.

The paintings have mythological creatures... robust putti... gay Bacchus figures and romantic garlands of flowers... wild hunting scenes... Bacchanal celebrations and water in all its many personalities... all of these themes are found in majolica... all with a simple piece of clay that they used to capture the drama... the structure... the link from one art form to another. Imagine the Nineteenth Century Victorians living in what was basically their very black and white and brown world... suddenly, this pottery with color and drama became something Queen Victoria bestowed her blessing on... well... they thought... "we must follow her example" so the passion to collect this brightly colored majolica pottery was launched.

My book represents the history of majolica through a different lens... not just a factual history... but it is a collection of small vignettes... a diary... written by me over a period of years as I studied my majolica collection... one that allows the viewer to fantasize what is seen through a collector's eye. It certainly has been a labor of love... one that has taken many, many years to joyfully collect and study... a never-ending treasure hunt... and the end is still not in sight... I want you to be intrigued by this book... I want you to be fascinated by it... I want it to be an... "INSPIRATION"...



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Frank Nelson Wilcox (American, 1887-1964)
The Entertainment, c. 1955



Luigi Morgari (Italian, 1857-1935)
The Nun



Frank Nelson Wilcox (American, 1887-1964)
Stevedores, Ohio River, c. 1920



Hughie Lee-Smith (American, 1915-1999)
Counterpoise II, 1989



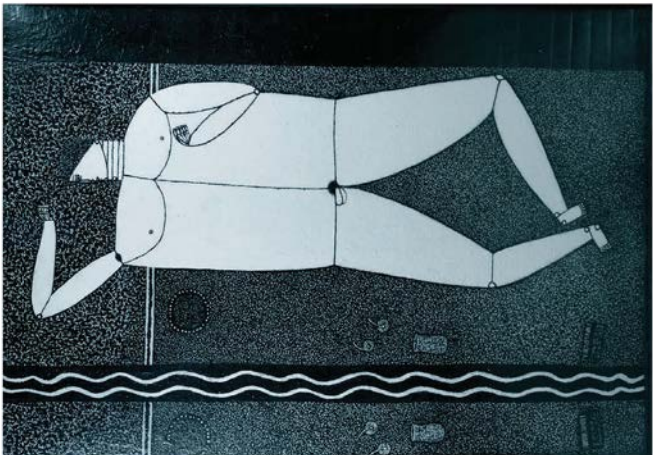
Julian Stanczak (American, 1928-2017)
Untitled, 1955



Henry James Soulen (American, 1888-1965)
Three Bros Circus, c. 1919



Clarence Holbrook Carter (American, 1904-2000)
Squirrels in a Cage, 1949



Joseph Glasco (American, 1925-1996)
Narcissus, c. 1970



Guillermo Meza (Mexican, 1917-1997)
Sentada Desnuda, 1941



Gertrude Abercrombie (American, 1909-1977)
Untitled, 1954



Charles Green Shaw (American, 1892-1974)
Yellow Afternoon, 1959.



Grant Wood (American, 1891-1942)
Latin Quarter, Paris, c. 1920

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Florida Highwaymen Take Spotlight On Ruby Lane

BY CHARLES SNIDER

For collectors passionate about the works of self-taught artists, Ruby Lane offers works by artists with a wide range of diverse backgrounds, such as the group of self-taught painters known as the “Florida Highwaymen.” The “Florida Highwaymen” were a group of self-taught artists who painted Impressionist-style landscapes of the Florida coast, beaches and waterways from the 1950s through the 1970s. Self-taught art refers to works by artists who create art without formal training or education. Self-taught artists create despite the lack or availability of formal training, and often without access to traditional art instruments and resources. Self-taught artists are traditionally resourceful and inspired by an inner voice, their surroundings, or their times and environment, to create.

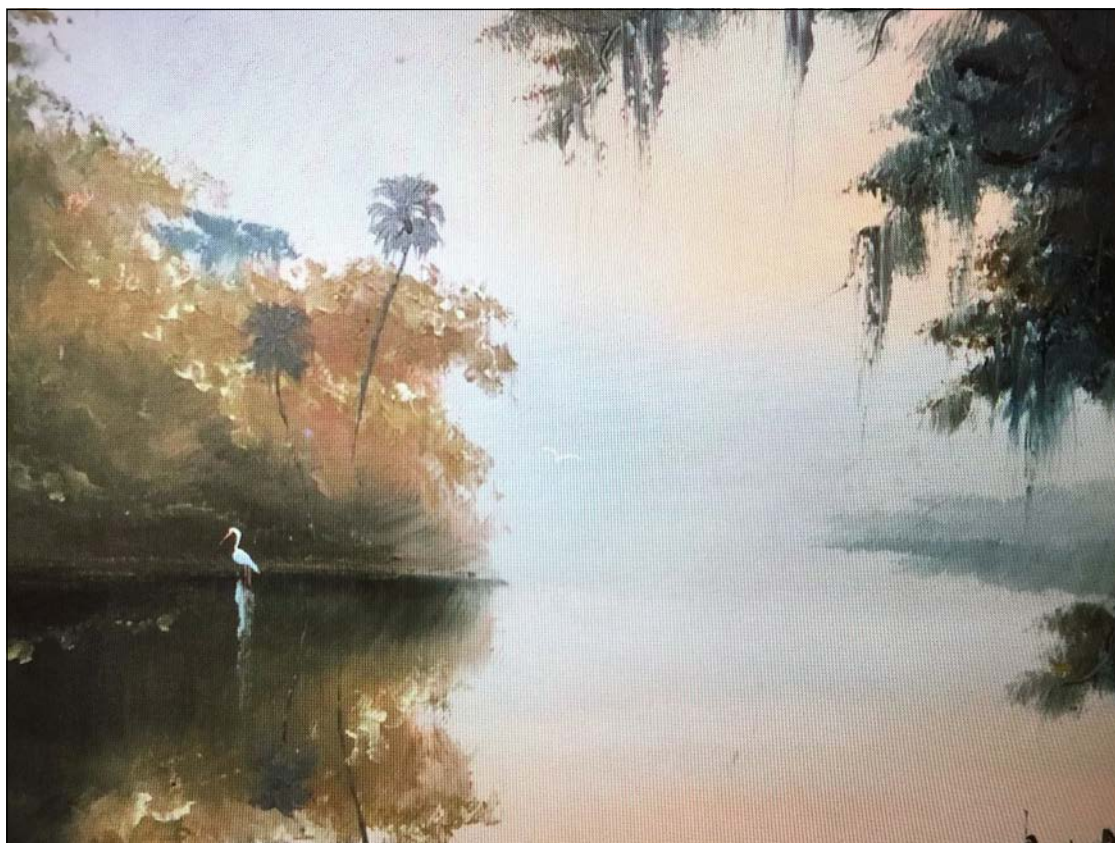
For the “Florida Highwaymen,” this group of self-taught artists were mostly employed in Florida’s manual labor industries, and painting their Florida beach, groves and ocean surroundings became an additional source of revenue for the group of painters. Many of the oil paintings are done on Upson board, which is a housing construction material used for interior and exterior wall paneling. Unable to display their artwork in galleries during segregation and Jim Crow laws, the artists would sell their landscape oil paintings from the trunks of their car, from the roadside of famous US Highway 1 and for barter and trade. In the book *The Highwaymen: Florida’s African-American Landscape Painters* (University Press of Florida, 2001), photographer and author Gary Boyle wrote that to this group of artists, “anonymity was perfectly alright,” as “time was money, and money meant more than sustenance. It was a way to keep score in their invented game of artistic entrepreneurship.”

The paintings capture a landscape and moment that evoke the natural beauty and the non-commercial beaches and landscape of Florida’s coast — at sunrise, sunset, under a full moon or even leading up to a storm’s arrival. They remind one of vintage postcards of the Florida coastline. Helaine Fendelman, certified member of the Appraisers Association of America and author of several books on valuing art and antiques, shared with me that the works of the “Florida Highwaymen” possess a “subtle exuberance, an innocence of Florida in the 1950s and 1960s.”

In September 2019 an art gallery in Miami spotlighted the



R.A. McLendon’s “Perfect Day at the Beach” is reminiscent of the beach landscapes of the French Impressionists.



“Florida Highwaymen” during Art Basel. This year a major exhibition of the “Florida Highwaymen” recently concluded at the Orlando Museum of Art. Eighteen paintings by the “Florida Highwaymen” hang today in Washington, DC in the Smithsonian National Museum of African American History & Culture, and they are the subject of a new feature film called *The Highwaymen*. Delayed by the closure of the film industry due to COVID-19, the film is slated for production later this year into 2021. The trailer is already released, and the feature film will likely inspire renewed attention, appreciation and interest in the works of these self-taught Twentieth Century artists and the landscape oil paintings they were inspired to create.

“An Egret in Water near Palm Hammock” by Harold Newton (1934-1994).



Al Black’s oil on canvas captures the Florida wetlands at sunrise or sunset.



Willie Daniels’ “Fire Sky over the Marsh” captures the ever-changing beauty of the Florida landscape.

Graham Shay 1857 Opens New Space On Upper East Side



NEW YORK CITY — Graham Shay 1857 is celebrating the opening of its new gallery location on the Upper East Side of Manhattan at 17 East 67th Street, between Madison and Fifth Avenue. Graham Shay 1857 is a private art gallery, specializing in fine American paintings and American and European sculpture, spanning a time-period from the 1840s through the Twentieth Century. The elegant space, in a private apartment building, is steps off Madison Avenue,

in the midst of the Upper East Side museum and gallery district.

Director Cameron M. Shay has been in the American art business for 40 years and has placed works in leading institutions and distinguished private collections. He is recognized for his expertise in American and European sculpture of the Nineteenth and Twentieth Centuries.

The gallery has an active exhibition program and is looking forward to showing ex-



emplary works in a fresh space. Among the genres shown at the gallery are historic American art, important American sculpture, the Hudson River School, the Ashcan and New York school painters, Western and wildlife art, American modernism, abstract paintings and sculpture.

Artists of particular focus

include Guy Pène du Bois, Everett Shinn, John White Alexander, Helen Torr, Oscar Bluemner, Thomas Hart Benton, Frederic Remington, Harriet Frishmuth, Charles M. Russell, Antoine-Louis Barye, Rembrandt Bugatti, Norman Bluhm, Gertrude Vanderbilt Whitney, William Zorach and Paul Manship.

The firm is a member of the Art Dealers Association of America. We are open to the public with regular hours or by appointment. We are committed to providing a safe space to view and discuss fine art and will be following CDC guidelines and social distancing.

For additional information, www.grahamshay.com.

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There Are Galleries And There Are Galleries

BEACHWOOD, OHIO — The number of artists in this world and their creations are almost infinite, but a source of endless joy when you begin fishing in this vast ocean. A small percentage of artworks become the Guccis and Ferraris, the popular fish. If you cannot catch a Gucci or Ferrari, it is not a problem though. There are many more fish in the sea, and in fact, they are often more interesting and beautiful. It is the keen-eyed gallerists, hopefully including us at Wolfs, who are rounding up these more elusive works, researching them and making markets for new prizes that engage collectors.

Major museums and mega galleries are a different animal altogether. They are not usually in the discovery mode, but instead present the already famous. So, who is at the bottom holding up this pyramid? The thousands of galleries in this world with a passion to search, discover and present.

The artist exclaims, “look what I made,” and the gallerist, “look what I found,” endeavoring always to present the best window on the world for their discovery.

As you drill down, however, similarities between galleries begin to sharply diverge. Contemporary galleries represent artists, usually alive, hoping to promote their vision. Galleries like ours have an occasional living and breathing artist, but most of our people are dead, and sometimes long dead. Artwork withstanding the test of time removes much of the crystal-ball scenario and strengthens our endorsements and the long-term quality of our collection.

While there are the rare galleries that do seem to predict the future, that is not our focus. We like looking backwards and doing detective work, which is actually quite exciting. Imagine stumbling upon a great abstract expressionist work by a virtual unknown, Trudy Fisher (Swiss, b 1917) in this case, and to learn upon digging she was the well-trained and mentored talent we suspected. That beautiful painting of hers was no accident. Like many women artists of the Twentieth Century, she chose to minimize her artistic footprint to bolster her husband’s career. So naturally we put out an APB on works by Trudy Fisher in

the hopes of finding a cache of her work. This does happen, although rarely, so at worst, we have a terrific painting to sell at a fraction of the cost of her better-known peers.

When we have a cache (usually 25 or more) it is time to roll up the sleeves and set to writing, printing, marketing and making our case. Sometimes history and the hard work of others, now long gone, help fire up nearly forgotten artists when a cache is rediscovered. In the case of Joseph Glasco (1925-1996), midcentury figural expressionist, two large important consignments allowed us money and material enough to make our case. Building on the work of past publications and the push from Wolfs, Glasco’s work is now deservedly on the rise and again sought-after by collectors.

Myriad variables can influence a collector’s enthusiasm for an artist’s work. Some are as simple as availability or changing tastes and others more complex such as presentation, scholarship, curation and marketing. With Clarence Hollbrook

Carter (1904-2000), Wolfs really became the hound dog that finally caught that pickup truck. In taking on the estate of this masterful artist we embraced the sheer volume of production, diversity of subject and styles, and rose to the challenge of publishing a 250-page catalog that treated the enormity of his talent.

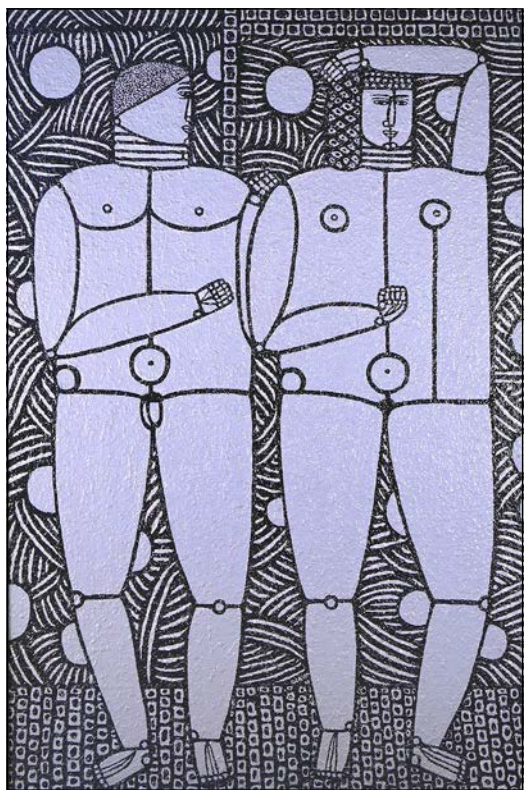
Sometimes you get lucky though, and have the 70-year-old grandson of a terrific artist deliver the artist’s entire collection right into your lap. Frank Nelson Wilcox (1887-1964), known as the Dean of the Cleveland School and a nationally acclaimed watercolorist, assembled a fine collection of his own works over his lifetime. These were things he had refused to sell and were carefully organized — truly a gift from the past! Adding to the good fortune were Wilcox’s numbered journals, catalog notes and his unpublished autobiography. No detective work here. Our catalog nearly wrote itself.

What makes Wolfs a little different from the pack is our passion to embrace different styles and periods, which is lovingly reflected in our extremely eclectic environment. We are a large rambling gallery on the east side of Cleveland doing business for more than 45 years. Wolfs began life as an auction house, and with a proud history in that world evolved to become an art gallery dealing in fine paintings, sculpture and certain decorative arts.

We thrive on the excitement of dealing with many different genres, from a wide range of places, periods and styles, each appealing to a different world of collectors. This is something we surely inherited from our many years as an auction house.

Certainly some of our success is owed to having evolved in the rich cultural center of Cleveland with its artists, museums, scholars and collectors.

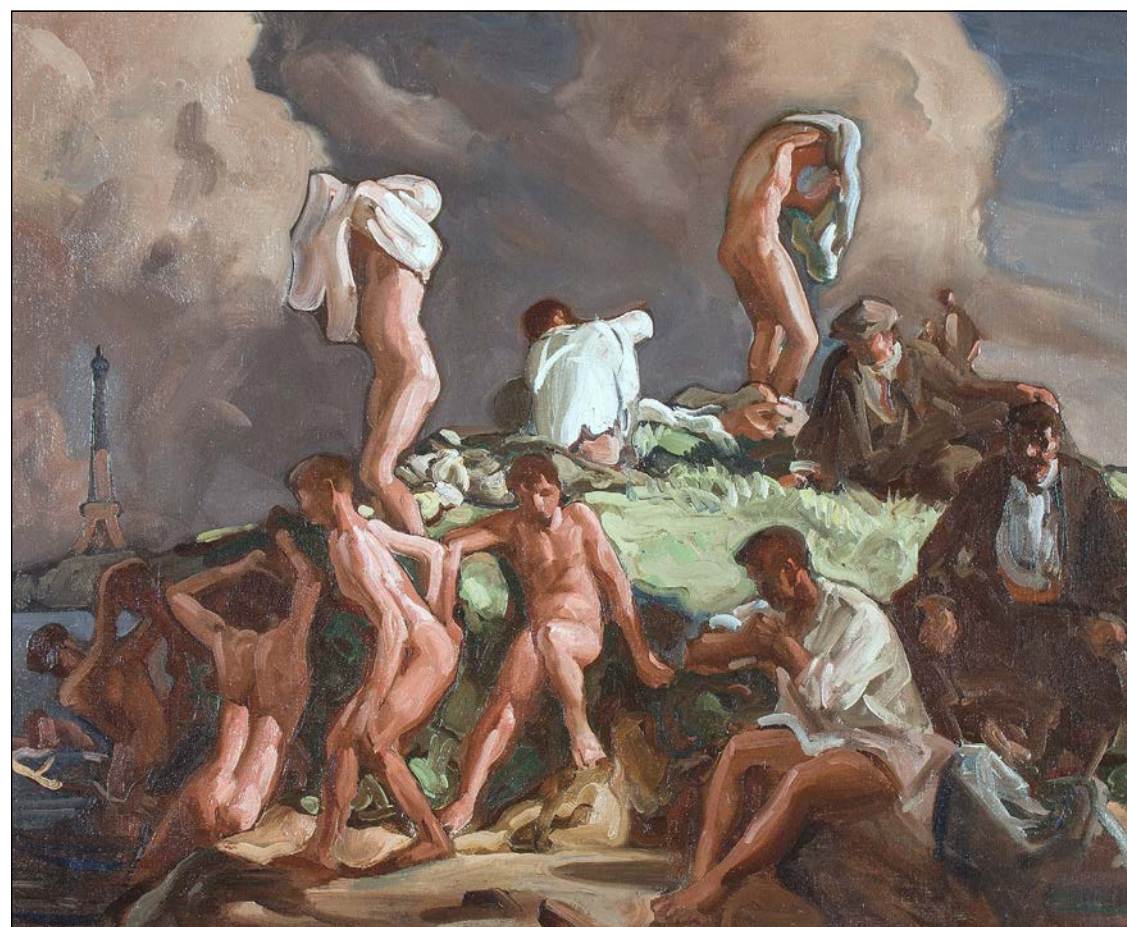
For an introduction to our diverse collection, visit www.wolfsgallery.com and also find panel discussions, tours and fully illustrated catalogs.



“Two Figures” by Joseph Glasco (American, 1925-1996), 1973, acrylic on board, 59 by 39 inches.



“Riding the Surf” by Clarence Holbrook Carter (American, 1904-2000), 1945, oil on canvas, 25 by 30 inches.



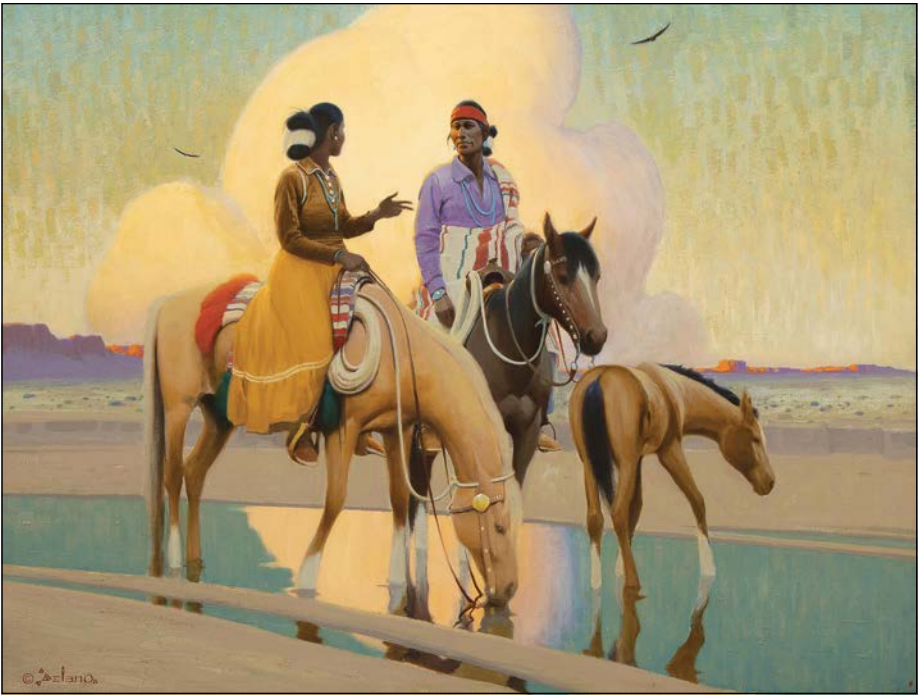
“Skinny Dipping in the Seine, Paris, France” by Frank Nelson Wilcox (American, 1887-1964), 1925, oil on canvas, 25 by 31 inches.



“Balancing Act” by Clarence Holbrook Carter (American, 1904-2000), 1965, acrylic and collage on paper, 30 by 22 inches.

Innovators Of The West

*Santa Fe Art Auction Expands Reach
To Include New Collecting Categories
And Fine Art Markets*



“The Orange Cloud” by Gerard Curtis Delano (1890-1972), oil on canvas, 32¼ by 42¼ inches (\$500/700,000).

SANTA FE, N.M. — Gerard Curtis Delano was an innovator when it comes to the art of the Southwest. At midcentury, when most Western artists were painting in a strict representational style, Delano instead offered orange skies, vermilion cliffs, brightly-hued Navajo blankets and spotted Indian ponies.

Thus, it is no coincidence that 12 of Delano’s most sought-after masterworks — led by “The Orange Cloud” (\$500/700,000) — will highlight the Santa Fe Art Auction’s annual Signature Auction November 14. Also an innovator when it comes to the Southwest, the Santa Fe Art Auction has expanded greatly over the last three years under the helm of Gillian Blitch to become a full service auction house with departments ranging from fine timepieces and jewelry to historic and contemporary Native art, New Mexican Modernism and, of course, Western art.

“In 2019 we moved into a 13,000-square-foot state-of-the-art facility in the heart of Santa Fe’s Railyard District to accommodate our growth into digital platforms, online sales and single owner collections,” says Blitch. “New technologies, combined with old-fashioned customer service, underscore our continued expansion. Nevertheless, the heart of a fine art auction house remains the expertise of our staff and specialists.”

In January 2020, the nearly 30-year-old auction house brought in Nate Borgelt, formerly of Sotheby’s, to launch new programs for fine timepieces and jewelry. Borgelt’s first auction will take place in early December. Recently, they also hired Joshua Rose

to help with fine art, Western art, Native art and photography. Rose spent the past 15 years as the editor of *American Art Collector*, *Western Art Collector*, *American Fine Art* and *Native Art* magazines.

The expansion in categories can also be seen in the November 14 Signature Auction. Long an auction that focused on historic and contemporary Western art, this year’s sale will include work by the Transcendental Painting Group, the Taos Society of Artists, women artists and New Mexican Modernists such as Beatrice Mandelman, Louis Ribak and Janet Lippincott. There will also be contemporary works by Ken Price and David Bradley.

“Western art presents a crowded market with historically a very strong base of dedicated and passionate collectors,” says Blitch. “It is our plan to sell traditional Western art of course but also to make inroads in new collecting categories such as Native art, Modernism, contemporary art, Spanish Colonial art, works on paper and photography. We have undergone an extensive expansion over the last two years and it can be seen in our upcoming offerings.”

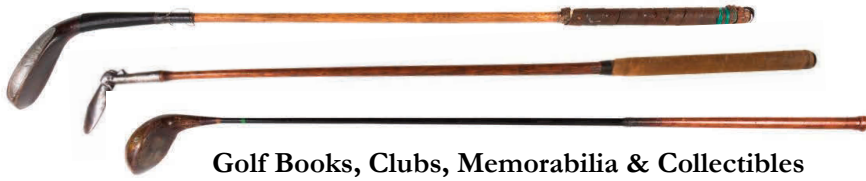
The auction house has planned a busy fall and winter season. At the end of September, it is launching a first-ever online Native jewelry sale titled Navajo Silver. In October, an in-house exhibition of contemporary ceramics from the Okun Collection will be organized. The November 14 Signature Auction will be followed by a special Native Art sale December 10 and a Timepieces and Jewelry Sale the following week. All auctions can be found at www.santafeartauction.com.

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Hartford Steam Boiler Collection Revisited At Florence Griswold Museum

HARTFORD, CONN. — The Hartford Steam Boiler Inspection and Insurance Company’s gift of their art collection to the Florence Griswold Museum in 2001 marked an unprecedented milestone in the museum’s history. As the home of the Lyme Art Colony based at

Florence Griswold’s boardinghouse, the museum’s collection prior to receiving the gift had focused on examples by American Tonalist and Impressionist artists who had painted on its grounds at the turn of the Twentieth Century. With the Hartford Steam Boiler’s

190-piece gift, the scope of the museum’s collection instantly broadened, both geographically and chronologically, to include artists working in every corner of Connecticut from the Eighteenth to the mid-Twentieth Century. While landscape was the preferred subject of most Lyme Colony artists, the Hartford Steam Boiler Collection brought to the institution a variety of canonical American portraits, still lifes, figurative compositions, narrative scenes and landscapes painted by artists from outside of Old Lyme. Elizabeth Broun, former director of the Smithsonian American Art Museum and the Renwick Gallery observed, the company’s holdings constituted “truly one of America’s landmark collections, the kind that can put a museum on the map.”

The Hartford Steam Boiler Collection was gifted in the spirit of public accessibility and learning. Richard H. Booth, the president and chief executive officer of the Hartford Steam Boiler Inspection and Insurance Company at the time, stated, “The collection embodies the values that made Connecticut a leader in building the nation — hard work, craftsmanship and excellence. This gift assures that the public will have full access to these works of art.” The Florence Griswold Museum is honored to have been trusted with the ownership and care of the collection.

Museums are not static institutions — they must constantly self-reflect and reevaluate their collections to connect historical works with changes happening in our contemporary world. The field of art history has followed the evolving trajectory of our socio-political culture by seeking more inclusive perspectives that reflect greater diversity. To celebrate the 20th anniversary of this transformative gift, the museum is presenting highlights from the collection with an emphasis on new methods of research and interpretation, showcasing the innovative ways in



“Portrait of a Lady” by Walter Griffin, circa 1897, oil on canvas, 36 by 28¾ inches. Florence Griswold Museum, gift of the Hartford Steam Boiler Inspection and Insurance Company, 2002.1.60

which scholarship has progressed over the past two decades. Commemorating these past 20 years, 20 leading art historians reexamine works through the lenses of environmental art history, material culture, landscape studies and issues of identity, such as gender and race. For example, Alan C. Braddock, professor of art history and American studies at William & Mary, analyzes Walter Griffin’s “Portrait of a Lady,” circa 1897, to demonstrate how women’s fashions of the period were linked to destructive hunting practices and the decimation of the avian population, which awakened interest in the burgeoning animal protection movement. The expanded horizons with which the museum regards the Hartford Steam Boiler Collection offers exciting avenues for continued study and display in future decades at the museum.

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

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Floating Beauty: Women in the Art of Ukiyo-e

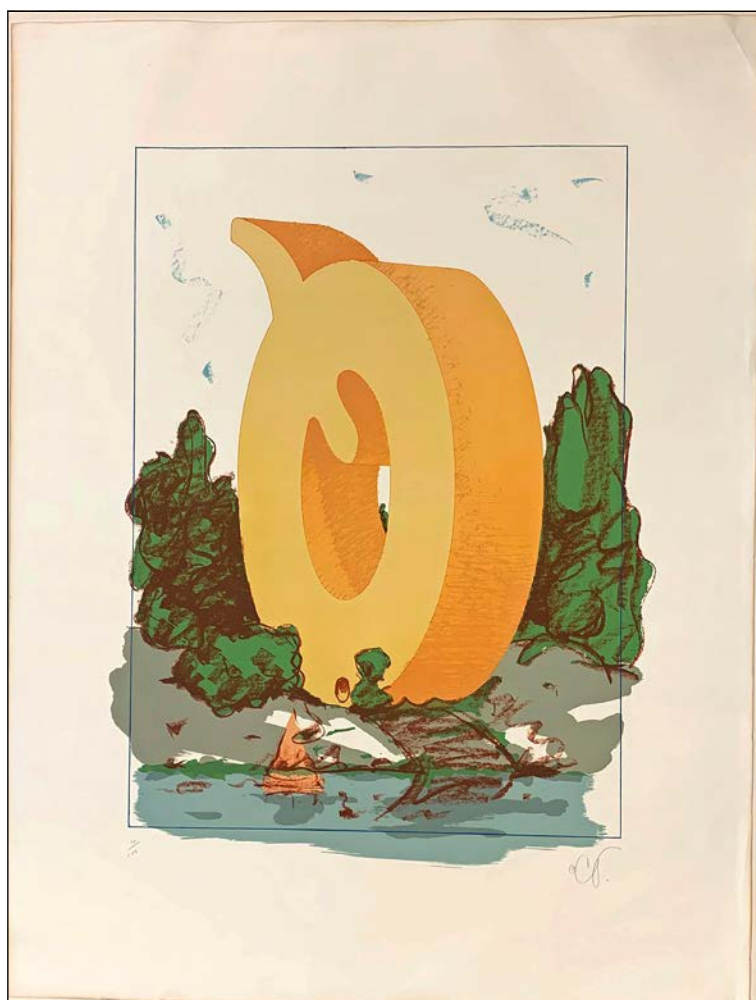
September 1–November 1, 2020

This exhibition is organized by
Reading Public Museum,
Reading Pennsylvania



BRUCE MUSEUM
Greenwich, Connecticut
203 869 0376 | www.brucemuseum.org

The New York Satellite Print Fair Launches Online Show October 16-25



"The Letter Q as Beach House, with Sailboat" by Claes Oldenburg, lithograph in 15 colors, 1972.

ONLINE— The New York Satellite Print Fair is now in its 11th year, having begun in 2010 when a group of dealers partnered with a show promoter to produce a show at the New York Lighthouse for the Blind on East 57th Street to serve as an adjunct to the International Fine Print Dealers Association's (IFPDA) New York Print Fair at the Park Avenue Armory. The fair later moved to The Bohemian Hall on East 77th Street, and then followed the IFPDA Fair to the West Side, where it found a new home at Hudson Mercantile's Annex 37. Throughout the annual iterations of the fair in the different locations, there has been a cadre of supportive dealers, about half of them IFPDA members and the rest well-established sellers from all over the United States, as well as Canada and even Europe.

Plans were already underway to produce the 2020 show at Annex 37 when the Covid virus pandemic created a situation where it is not feasible to hold live shows and fairs. The IFPDA and Editions/Artists' Books Fair canceled their shows, and The NY Satellite Print Fair followed suit and canceled their event at Annex 37 for this year.

They have since created the NY Satellite Print Fair 2020 – Virtual Edition to take place October 16 to 25. This fall, it will substitute for the "live" fair, but going forward organizers plan to use it to supplement future live fairs by providing opportunities for those who cannot get to the live show to see selected works and access the websites of the exhibitors to see the full range of their inventories.

Space limitations at Annex 37 enabled the show to accommodate 17 booths;

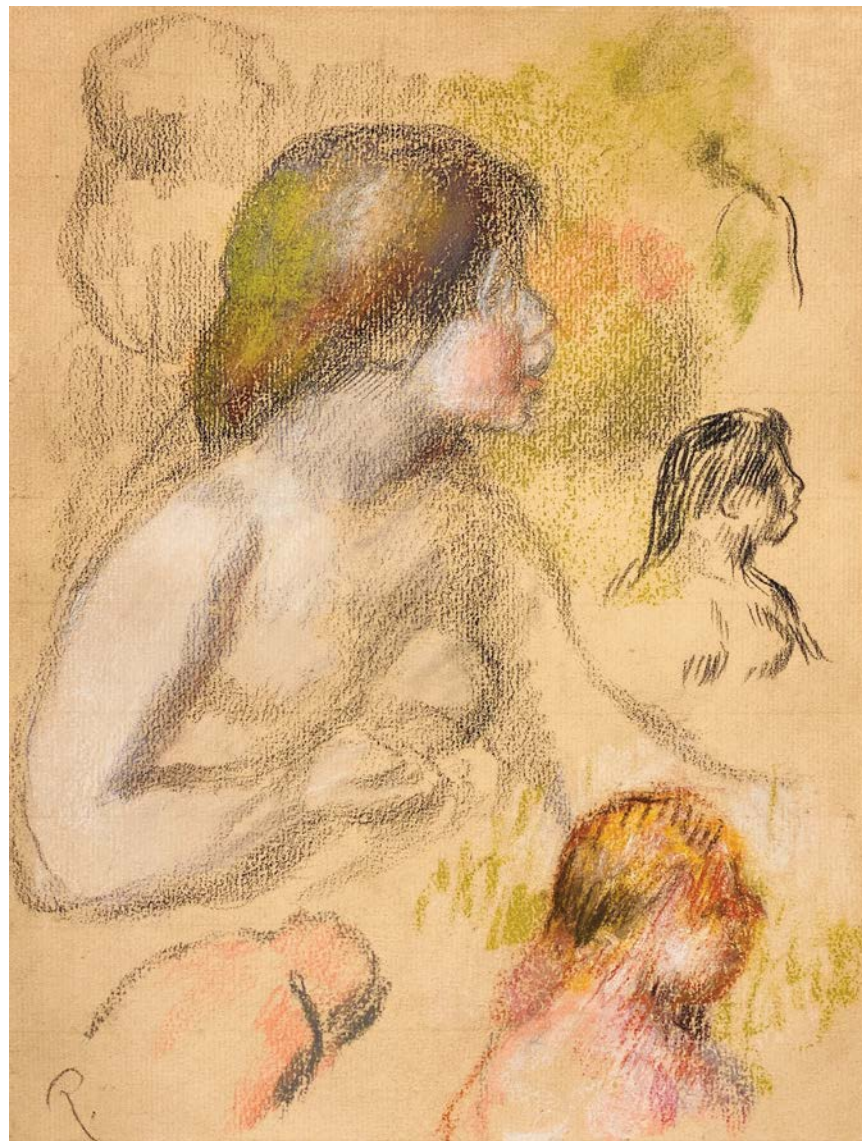
in the virtual world there are no such limitations, so they have invited additional dealers to exhibit. The works shown encompass the full range of works on paper — prints, drawings and photographs, and the full range of art movements and times. Exhibitors include specialists in the works of the Old Masters, as well as of Modern and Contemporary American, European and Asian artists. Some of our exhibitors are master printers and publishers who work directly with artists to create new work and bring it before the public; others are secondary market dealers, who find and curate works from the past.

Visitors are able to enjoy the virtual booths of the exhibitors or search for specialty interests within the various categories provided.

The roster of exhibitors at this writing includes The Annex Galleries, Stewart & Stewart, Davidson Galleries, William P. Carl Fine Prints, Armstrong Fine Art, Stevens Fine Art, Georgina Kelman, Edward T. Pollack Fine Arts, Marc Chabot Fine Arts, David Allen Fine Art, Conrad R. Graeber Fine Art, VanDeb Editions, Jan Johnson Old Master & Modern Prints, Joel Bergquist Fine Arts, Center Street Studio, Oehme Graphics, Jeannot Barr Prints & Drawings, Lawrence Lithography Workshop, Manneken Press, Thomas French Fine Art, Jurjens Fine Art, The Art of Japan, Warnock Fine Arts and Mesh Gallery.

The Virtual Edition will be online from October 16 to 25, the traditional dates of New York Print Week. To visit, go to www.nysatelliteprintfair.com. From the website, visitors can contact dealers directly with inquiries and to make purchases.

~ RENOIR ~



Etudes de Femme Nue (1895)

Pastel and colored chalks on paper
12¼ x 8¾ inches (30.8 x 25.1 cm)



Paysage (1896-1900)

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Frederick Arthur Bridgman: An Appreciation

BY MARK MURRAY
NEW YORK CITY — This autumn, Mark Murray Fine Paintings is pleased to be exhibiting a group of seven paintings by Frederick Arthur Bridgman (1847-1928) at the gallery on East 63rd Street in New York. Bridgman and his contemporary, Edwin Lord Weeks (1849-1903), were America's two most important Nineteenth Century Orientalist painters. Both were expatriates who preferred to be in their adopted city of Paris than back home in New York or Boston.

Both traveled extensively in North Africa and the Near East and both were accomplished writers who published illustrated travel journals which complemented their artistic productions with colorful anecdotes of the people and predicaments they encountered on their travels.

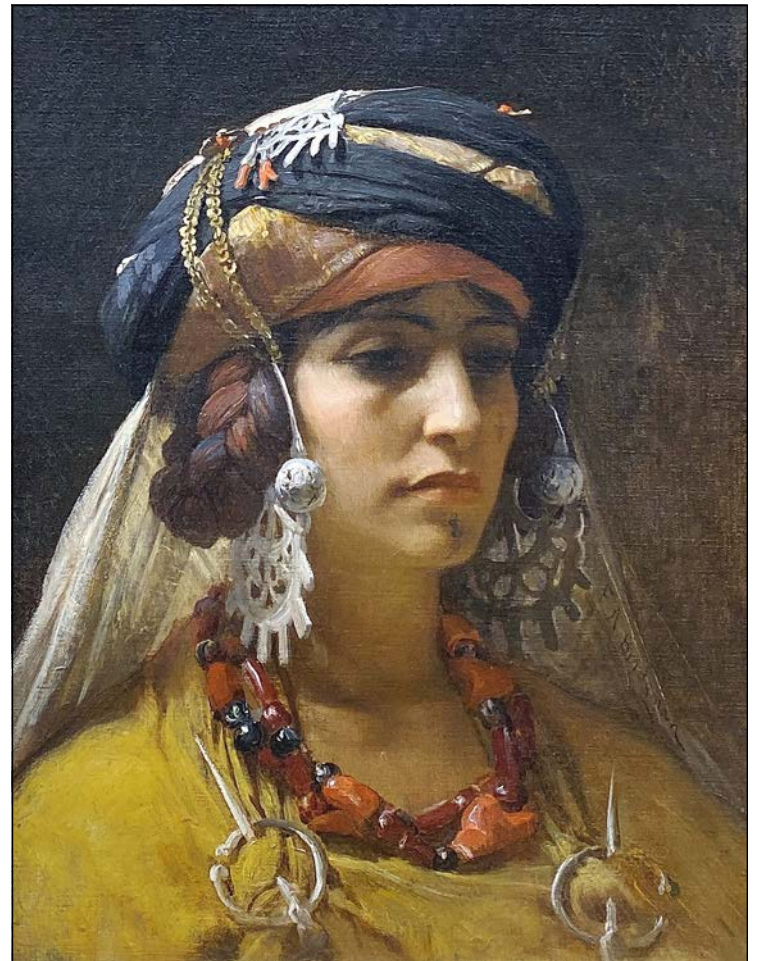
That Bridgman was born in Tuskegee, Ala., is a somewhat irrelevant accident arising from his father's brief professional posting as a doctor there. Shortly after the untimely death of his father when Bridgman was three, his mother

moved her young family back to Boston, and later to Brooklyn, N.Y. Bridgman's artistic leanings were apparent from an early age and he first put his skills as a draughtsman to use as an apprentice engraver at the American Banknote Company. He was so keen to become an artist that he would get up at four o'clock every morning to paint before heading off to work at the banknote company. Before long, he had enlisted a group of Brooklyn businessmen to support the furtherance of his training in Paris.

Bridgman spent the summers of 1866 and 1867 in Pont-Aven, Brittany where, under the influence of the Philadelphia artist Robert Wylie, he painted rustic landscapes and peasant subjects. But this early trajectory was to change for good soon after being admitted to the Paris atelier of the eminent Orientalist, Jean-Léon Gérôme. He remained in Gérôme's atelier for four years and became one of his favorite students. Through this invaluable connection, Bridgman began selling paintings through Gérôme's dealer Goupil and exhibiting at the Paris Salon.

Bridgman's first taste of Africa came when he and an unidentified English artist traveled from Spain to Tangier in the winter of 1872-73, which Bridgman described as "a real Arab city, picturesque to any degree but a wretched place to live except in fine weather." The pair of artists continued on to Algiers that winter where, Bridgman wrote, "we have all the advantages of civilization with quite enough in the picture line for anybody."

The following year, Bridgman traveled to Egypt with his fellow expatriate artist, Charles Sprague Pearce, a student of Léon Bonnat. They settled in Cairo where Bridgman focused, as in Algiers, on capturing contemporary life — the distinctive people and places of those exotic places. He returned to Paris with several hundred sketches, studies and accessories and rented a studio in which,



"La Princesse" by Frederick Arthur Bridgman, circa 1875, oil on canvas, 13¾ by 11 inches.

with Gérôme's encouragement, Bridgman embarked on several ambitious paintings, the first of which, "Funeral of a Mummy," was shown to great acclaim at the Salon of 1877. His fast-developing reputation and financial success was complemented by a marriage to an affluent Bostonian, Florence Mott Baker. In 1881, he had a solo exhibition at the American Art Gallery in New York that included hundreds of sketches, which one reviewer complimented for their "frankness, fidelity, their freshness, their beauty."

Various circumstances, including his wife's frail health, led to several extended visits to Algiers in the later 1880s. Bridgman wrote a series of articles for *Harper's Monthly Magazine* which culminated in the publication of his sumptuously il-

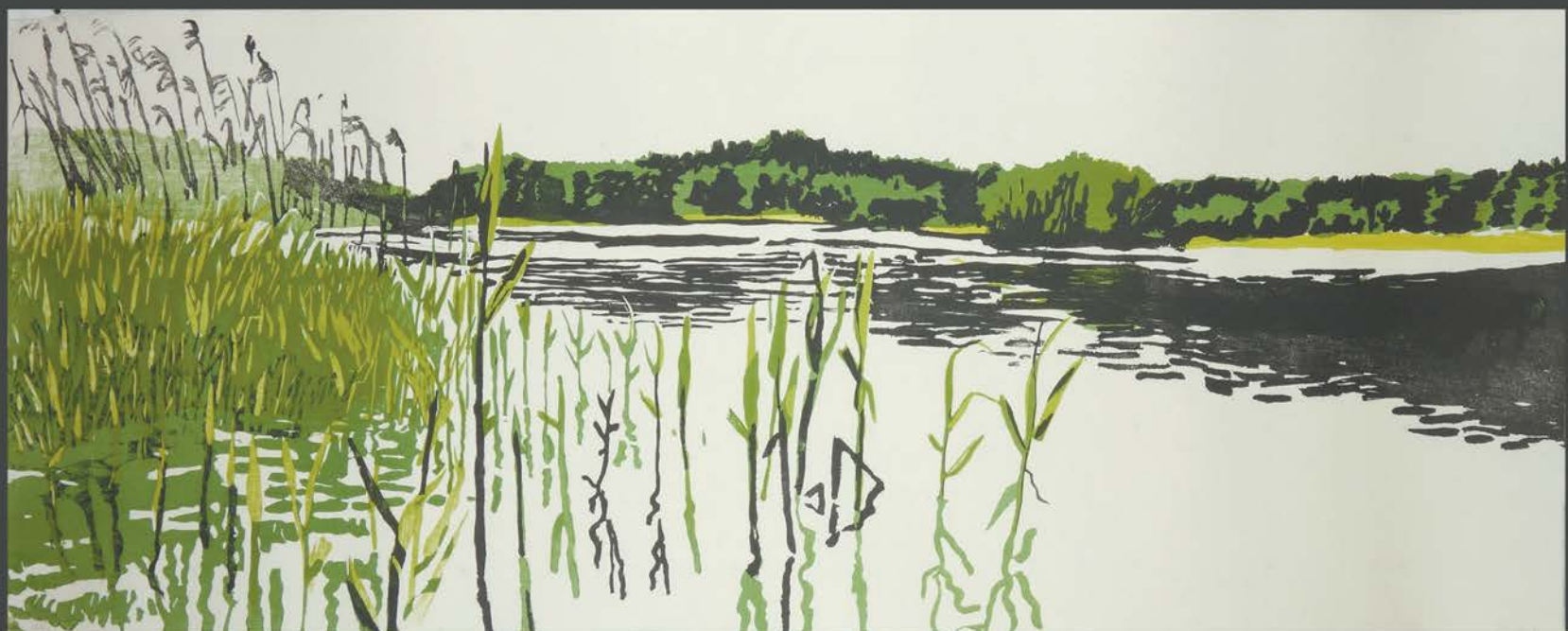
lustrated book *Winters in Algeria* in 1889. Bridgman was at his artistic peak and thriving on the plethora of visual stimuli which Algiers provided him — it looked, he wrote, "like a great irregular stair-way of terraces, blind and blank under the sunshine." While "working on one of these terraces one afternoon," he wrote, he was "completely surrounded and enveloped in whites — yellow, gray, blue, green and pink whites — delicious whites in shadow, of those refined tones so terrible to do justice to on canvas, and with which one must wrestle." [Frederick Arthur Bridgman, *Winters in Algeria*, New York, 1889, page 23].

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



"Femme d'Alger" by Frederick Arthur Bridgman, 1886, oil on canvas, 20½ by 13 inches.

THE NY SATELLITE PRINT FAIR 2020 - Virtual Edition



Eva Pietzcker, Summer, Moku Hanga woodcut, 2010. Imagine courtesy of Davidson Galleries.

Online at NYSatellitePrintFair.com



PBA Galleries specialists run the gamut in a wide variety of collecting categories. From left, director of art and illustration, Chris Dunlap; director of comics, fine pens and watches, Ivan Briggs; and director of golf books, collectibles and memorabilia, Chris Larizza.

Off The Books

PBA Galleries Specializes In More Than The Written Word

BERKELEY, CALIF. — The storied history of PBA Galleries features more than 65 years of proud service to collectors of fine and rare books. In recent years, under the leadership of president Sharon Gee, the auction house has expanded its expertise to include areas beyond the written word. From fine pens to comics to art and golf, a team built of expert curators makes PBA a world authority in a variety of departments.

At the helm of comics, fine pens and watches is Ivan Briggs, the world’s foremost authority on pens at auction and specialist in rare comic books. Before joining PBA, Briggs captained Bonhams’ fine pen department with numerous successful pen sales in San Francisco, Los Angeles, New York, London and Hong Kong. He has been interviewed by the *New York Times*, *BBC*, *Robb Report*, *South China Morning Post* and numerous other media outlets. When it comes to comics, Briggs has a no less storied C.V.: Ivan served as consultant for the Overstreet Comic Book Price Guide (for comic-related hardcover books), and he maintains the world’s most extensive collection of vintage comic-related photographs. He boasts a deep specialty knowledge of Golden Age, Silver Age and Pre-Code Horror & Crime comics in particular.

When it comes to art and illustration, Chris Dunlap, an alumnus of Saint John’s College and the son of a Monterey oceanographer, came to PBA Galleries from Arion Press where he helped recruit artists for fine press and artists’ book editions of the world’s great literature. His most recent project with Arion Press, *Sea of Cortez: A Leisurely Journal of Travel and Research* by John Steinbeck and Ed Ricketts with wood engravings by Richard Wagener is due to be published this fall. At Arion, Chris attended the International Fine Print Dealer Association fair and continues to specialize in fine art, prints, artists’ books, fine press, natural history, fine bindings and antiquarian books.

Golf is well-represented by Chris Larizza, an enthusiast and avid player with distinct expertise in not only rare golf books, but collectibles and memorabilia. He began his career in the PGA, working as a golf club professional and subsequently transitioned to the business side of the game, spending more than 20 years in golf advertising sales and marketing. It was during his time living and working as a golf pro in Augusta, Ga., that Chris developed his appreciation for the history of the game and his love for golf antiques and memorabilia. Chris has been an active member of the Golf Heritage Society for nearly a decade, has bought and sold a myriad of rare golf items, including to Hollywood set and wardrobe directors for popular television series and has appraised golf memorabilia for fellow collectors. His knowledge runs far and wide in such categories as the Masters, top 100 golf courses, Major champions, antique clubs and balls, vintage tournament programs, instructional books and much more.

PBA is proud to offer world-class expertise not only in rare books and manuscripts, but in other areas of specialty interest for collectors and consignors around the world. To contact PBA Galleries regarding consignments or upcoming sales, 415-989-2665, pba@pbagalleries.com or www.pbagalleries.com

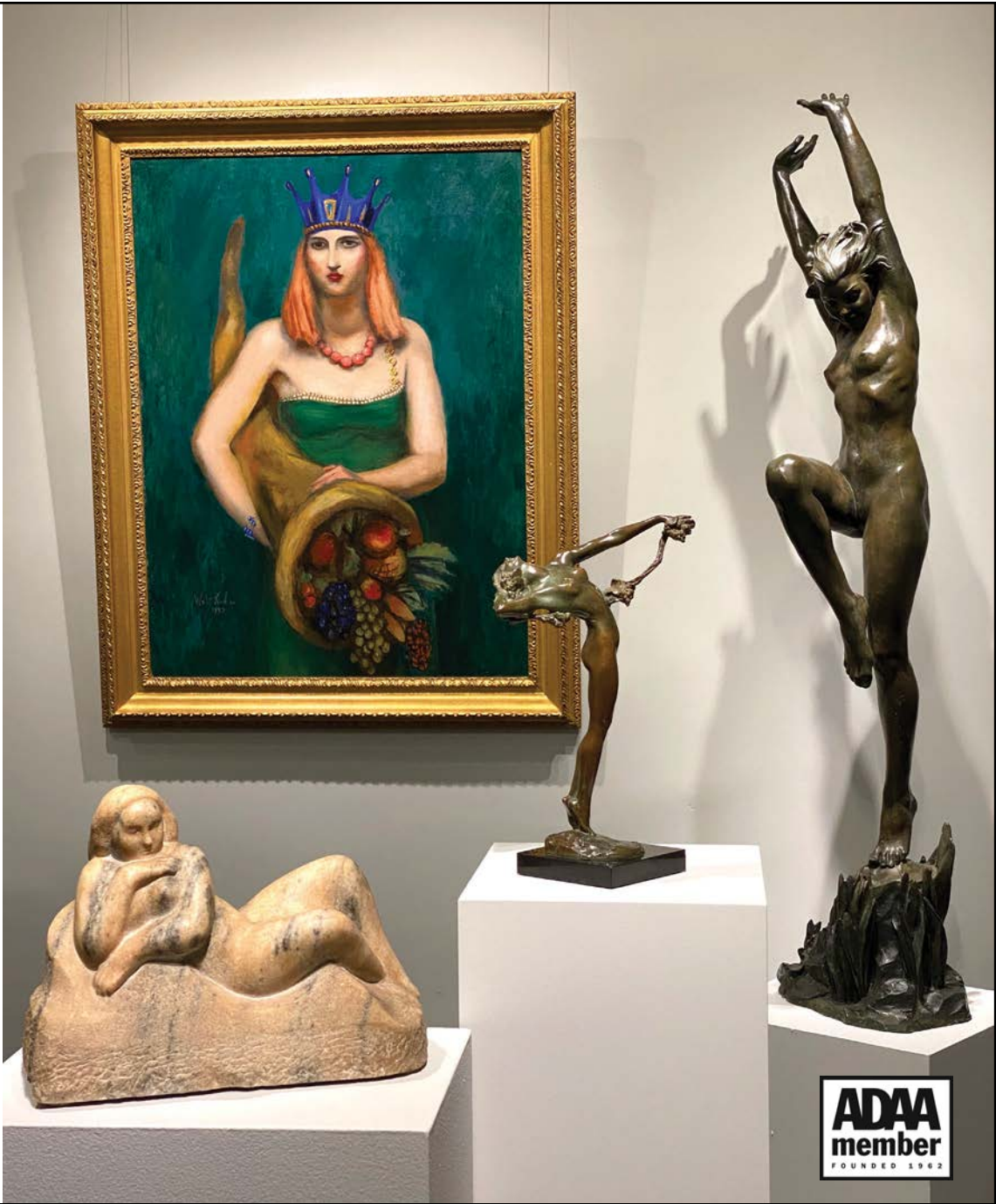
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Newly Expanded Auction Schedule At Shannon's

MILFORD, CONN. — Shannon's has met the challenges of 2020 by expanding its auction calendar on the foundation of its already highly successful online fine art auctions. The auction gallery is now hosting four online fine art auctions each year in addition to the cataloged, in-person sales. These online auctions have provided a venue to highlight single-owner collections, institutional and corporate collections and welcome new buyers to the market.

Over the past 20 years, Shannon's has become a destination for fine art collectors of the Nineteenth Century through contemporary art. Known for their spring and fall auction catalogs, they have now proven they can reach a broad audience and achieve results in their online sales as well as their in-person auctions. This year, the firm hosted one in-person auction with a printed catalog on September 17 and expanded its online sale calendar to include more online fine art auctions.

The next online auction will be held on November 19, and consignments for this sale are accepted until November 1. Already consigned for this auction are a group of illustrations by Western artist Frank McCarthy, paintings by Walter Granville-Smith, Emile Gruppe, Doris Lee, Edward Bannister, Burr Nicholls and John Grabach, among other listed artists.

Shannon's is providing the



"Peonies" by Charles Ethan Porter (American, 1847-1923), oil on canvas, signed lower right "C.E. Porter," 20 by 24 inches.

personal and client-focused experience its clients have come to expect, using video previews and detailed live video calls, ensuring clients have the necessary information to make purchases with confidence. In-person previews are still available by appointment at the gallery for all of the auctions.

"Continuing to produce a quality printed auction catalog and host a gallery preview has set us apart from our competitors. Our clients have come to

value not only our expertise but also the care and attention we give their consignments," says managing partner, Sandra Germain.

So far this year, online sales at Shannon's were 80 percent sold with notable prices achieved. In the April Online Fine Art Auction, Shannon's sold two paintings by Milton Resnick for a combined total of \$167,000. In January, a rediscovered Surrealist composition once exhibited at the Venice Biennale sold for

\$91,000. These results, paired with a high sell-through rate, have been encouraging motivation to expand the online auction calendar in response to client demand.

In keeping with market trends, Shannon's has become a destination for Modern and Contemporary art in addition to Nineteenth Century paintings. Recent sales of Contemporary fine prints, Latin American art and works from the Jeanne and Carroll Berry

Collection of Abstract Expressionism have demonstrated Shannon's success in these areas and broad market reach.

Shannon's will continue to provide the personalized service that the firm is known for with a combination of online sales, single owner sales and catalog sales in 2021. Consignments are invited year-round. Call 203-877-1711 or email info@shannons.com.

For additional information, www.shannons.com



"Untitled, #30" by Adolph Gottlieb (American, 1903-1974), 1970, acrylic on paper, signed, dated and numbered lower right "Adolph Gottlieb 1970 / 30," 23¾ by 18¾ inches.

Walter S. Feldman: Woodcuts From The 1950s

PROVIDENCE, R.I. — Bert Gallery is displaying the woodcuts of Walter S. Feldman (1925-2017) accompanied by an online viewing room of his prints from the 1950s at <https://spark.adobe.com/page/qQxWNc4mJw5ZB/>.

Many postwar artists made their way into academic institutions to teach, providing them with financial stability at the expense of distracting hours of instruction from their own artistic work. Ambitious artists such as Walter Feldman, even after becoming an assistant professor at Brown University in 1953, refused to forfeit his own artistic development. Feldman plunged into the creative maelstrom of the New York art world in the 1950s, leaving behind a rich body of paintings and prints.

Feldman served in the United States Army during World War II and returned to Yale University School of Fine Arts, completing his BA in 1950. From 1950 to 1951 he continued his graduate studies at Yale as an assistant under Josef Albers and took a studio art class with Willem de Kooning.

A big professional break for Feldman came in 1952. He became an instructor at Yale after getting his MA in 1951, but in 1952 his first woodcut, "The Final Agony," was submitted to the Metropolitan Museum of Art print exhibition where he won the Print Prize. This was not only an important landmark for the young artist but the beginning of a lifelong love of printmaking. "The Final Agony" was submitted with 7,109 other artist prints to this Metropolitan exhibition. Only 559 works, or eight percent, were selected for exhibition and six print prize winners

were awarded.

Feldman excelled in the medium of woodcut. Beginning in 1952 he submitted dozens of important woodcuts to juried print exhibitions. His talent was well-recognized and garnered many awards, including the Tonner Prize of the American Color Print Society; Childe Hassam purchase prize of American Institute of Arts and Letters; 1953 Honorable Mention, Seattle Art Museum; Northwest Printmakers competition; and the Purchase Prize in the exhibition "College Prints" Youngstown University, Ohio.

The woodcut medium would remain a staple in Feldman's body of work. He

received high praise from both artists and critics alike: "Walter Feldman is a printmaker's printmaker... These prints are not gooey aesthetic concoctions — these are works of substance — the stuff that makes for creative growth," said Sidney Chaffetz, Ohio State University, 1954

Feldman's 1953 Brown University appointment found the young professional artist in a frenzy of artistic activity. While maintaining a heavy teaching load he worked tirelessly in the studio. He was juried in more than 23 museum print shows and would go on to win a Fulbright Fellowship in 1957.

The Bert Gallery exhibit offers an opportunity to see first-hand a remarkable body of prints produced by Walter Feldman in the 1950s. Visit the gallery website at www.bertgallery.com/blog/. These prints are from the Walter S. Feldman Trust for Artwork, Brown University. Proceeds from Feldman painting sales go to the trust created by Walter Feldman to market and maintain his life's work. Catherine Little Bert is the visual arts advisor and curator for the trust.



"The Rooster" by Walter S. Feldman (1925-2017), 1954. Exhibited at the Butler Art Institute, 1954, and Library of Congress, 1956.

Black Art Matters

BY BILL UNION

I have been in the business for 50 years and have been through many lifestyle changes for the industry. I had a gallery on Newbury Street in Boston for several years and was on the road dealing throughout the world, but in the past 25 years or so I have become a show dealer and, due to the pandemic, I am now dealing in online shows as well. I also contact my previous customers to let them know that I am still active and may have art of interest to them.

As you can see by my advertising in *Antiques and The Arts Weekly*, which I have been doing for years, I reference my website at www.artantiquegallery.net, which I regularly update with new acquisitions.

We are seeing a large surge in black art that matters. In my ad, you will see my acquisition of several paintings by Charles Sebree, along with a great selection of paintings from Modern to Old Masters to the American Hudson River School.

Black art has exploded onto the art market as highly sought-after and very collectible. As most artists during this time, Charles Sebree's art was not appreciated until much later in his career. Sebree grew up on the South Side of Chicago after moving there with his mother in the early 1920s. He took an interest in art at an early age, attended public school and sold his first painting at 10 years old to the Renaissance Society for \$25. Sebree graduated high school in 1932 and thereafter attended the Chicago School of Design and the Art Institute of Chicago.

In 1942 Sebree was drafted into the Army and was stationed in an all-black division in Illinois. Here he met his life-long friend Owen Dodson, a playwright and poet. Sebree was a multi-talented artist and he and Dodson wrote and performed uplifting plays for the soldiers. The playwrights wrote the *Ballad of Dorie Miller*, the first black soldier to receive the prestigious Navy cross for heroism during the attack of Pearl



Harbor.

Sebree wrote several plays that notables such as Eartha Kitt performed both on and off Broadway. Sebree was also charged with painting set designs, performing and was a dancer during his time as a playwright and performer.

Charles Sebree continued to paint and was influenced by the works of Picasso, Kandinsky, Klee and Russian icons. His contemporaries called his works a “revolutionary spirit” and Duke Ellington said his work was “beyond category.” We are offering several very colorful works, mostly gouaches on foam board and signed.

To learn more, visit our website at www.artantiquegallery.net.

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Childe Hassam, *The Ledges, October in Old Lyme, Connecticut* (detail), 1907, Florence Griswold Museum, Gift of the Hartford Steam Boiler Inspection and Insurance Company

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Save the Date: November 14, 2020

Gerard Curtis Delano (1890-1972), *Wilderness Silence*, watercolor, 11 3/4 x 21 3/4 in., \$18,000-\$25,000

Susan Hertel (1930-1992), *Horses By Lone Butte*, 1992, oil on canvas, 24 x 54 in., \$10,000-\$15,000

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