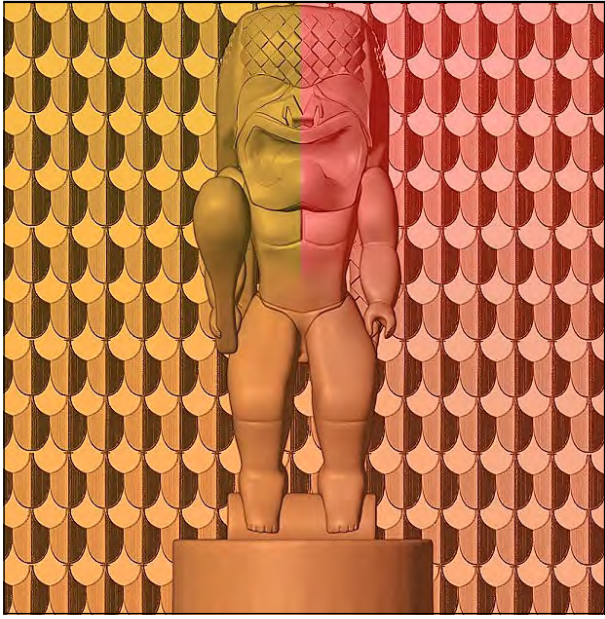


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Fairfield University Art Museum Presents Fall Exhibitions Focusing On Themes Of Racial & Social Justice

FAIRFIELD, CONN. — Fairfield University Art Museum announces the upcoming exhibitions “Carrie Mae Weems: The Usual Suspects,” “Roberto Lugo: New Ceramics” and “Robert Gerhardt: Mic Check.” Opening on September 18, the Fairfield University Art Museum will present these three exhibitions focusing on issues of racial justice, police reform and Black history in the United States.

“Carrie Mae Weems: The Usual Suspects” will be presented in the museum’s Walsh Gallery, while two concurrent exhibitions “Roberto Lugo: New Ceramics” and “Robert Gerhardt: Mic Check” will be presented in the museum’s Bellarmine Hall Galleries.

“The Usual Suspects” includes recent photographic and video works questioning stereotypes that associate Black bodies with criminality. The exhibition is comprised of three associated works, two of which, “All the Boys” and “The Usual Suspects,” examine the racial stereotypes at the heart of deaths of Black men and women at the hands of police, and confront the viewer with the fact of judicial inaction. The third piece in the exhibition is “People of a Darker Hue,” a meditative compilation of video, found footage, narration and performance commemorating these deaths.



“Gun Teapot: Ida B. Wells and Jean-Michel Basquiat” by Roberto Lugo, 2021. Glazed ceramic, luster, steel, epoxy, enamel. Courtesy of the artist and Wexler Gallery. Photo Dominic Episcopo.

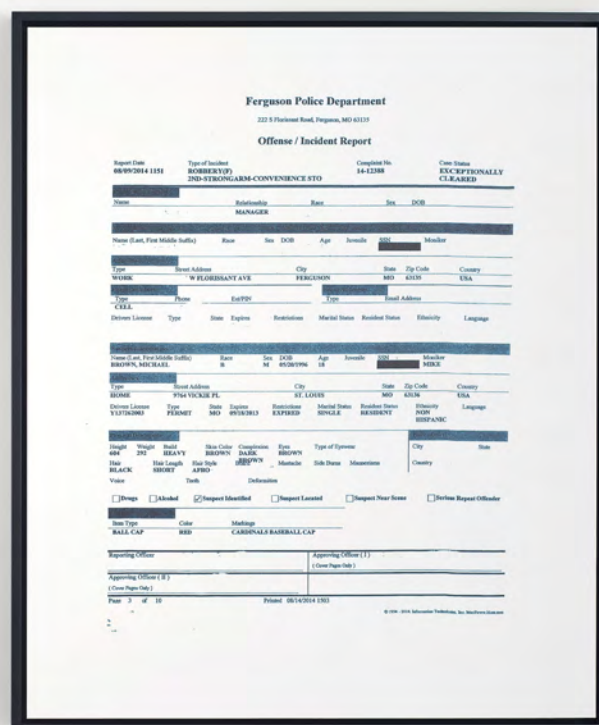
Considered one of the most influential contemporary American artists, Carrie Mae Weems has investigated family relationships, cultural identity, sexism, class, political systems and the consequences of power. During this time, Carrie Mae Weems has developed a complex body of art employing photographs, text, fabric, audio, digital images, installation and video. “Carrie Mae Weems: The Usual Suspects” was organized by LSU Museum of Art. The project, which includes a fully illustrated catalog, is a collaboration between the LSU College of Art + Design, the LSU School of Art and LSU Museum of Art.

On view in the Bellarmine Hall Galleries, will be “Roberto Lugo: New Ceramics.” Self-described “ghetto potter” Roberto Lugo uses porcelain, a medium traditionally reserved for the wealthy, to explore inequality and racial and social justice. A number of the pieces in this exhibition, which features all-new work, also incorporate gun parts from decommissioned handguns obtained in a Hartford, Conn., gun buyback in 2018 sponsored by UNLOAD Foundation.

Also on view in the Bellarmine Hall Galleries is “Robert Gerhardt: Mic Check,” a photography project by photojournalist and writer Robert Gerhardt, who relied on the #BlackLivesMatter hashtag to track and document these protests in New York City over the last seven years. This remarkable body of work includes photographs of protests from 2014 through 2021, across New York.

Generous funding for these exhibitions has been provided by the #UNLOAD Foundation, the Aquarion Water Company, and the Robert and Mercedes Eichholz Foundation. The Eliza and Mary Freeman Center for History and Community in Bridgeport is a Community Partner for the exhibitions.

Extensive virtual programming will accompany these exhibitions — information can be found at www.fairfield.edu/museum and www.fuam.eventbrite.com. The galleries are open to the public Tuesday to Saturday, 11 am to 4 pm. check the museum website for Covid-19 information and restrictions, which are subject to change. Fairfield University Art Museum is at 200 Barlow Road.



“All the Boys (Blocked 3)” by Carrie Mae Weems, 2016. Archival pigment print and silkscreen on gesso board. Courtesy of the artist and Jack Shainman Gallery, New York.

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Major Works At Shannon's Fall Auction On October 28

MILFORD, CONN. — Shannon's will host its major fall auction on Thursday evening, October 28. The sale will feature 200-plus lots of rare and important paintings, drawings, prints and sculpture from the Nineteenth Century through Postwar Modernism.

Leading the auction are two works by celebrated British Modernist sculptor Henry Moore. The first, a bronze sculpture, "Mother and Child on Ladderback Rocking Chair," is from 1952. The bronze sculpture is one of only ten cast and is estimated to bring \$400/600,000. It was created shortly after the birth of the artist's daughter. From the same collection, a mixed-media, colored work on paper, "Rocking Chairs" depicts several studies of the mother and child theme created in 1948. The drawing is estimated at \$100/200,000.

Also leading the Modern and contemporary category, Shannon's will offer a monumental Surrealist painting by Latin American artist Roberto Matta. The untitled work is approximately 8 by 12 feet and was purchased in Italy shortly after it was painted in 1965. Matta, affiliated with both the European Surrealists and the New York School, developed his own style incorporating figure and narrative to address socio-political themes. This large canvas will be offered for the first time on the auction market at \$150/250,000.

Other Modern and contemporary highlights include a fresh-to-the-market oil painting by Russian modernist Serge Poliakoff, estimated at \$40/60,000; a watercolor drawing of a woman under a parasol by Marc Chagall, estimated at \$30/50,000; and a Milton Avery painting, "Red Bergere," from 1965 offered at \$50/75,000.

Connecticut artist Fidelia Bridges will again be featured at Shannon's. Shannon's set a new world record for the artist in its spring 2021 auction with the sale of "Red Breasted Grosbeak in a Thicket" for \$80,000. The newly rediscovered personal portfolio, assembled



"Red Bergère" by Milton Avery, 1963, oil on canvas board, 18 by 14 inches (\$50/75,000).

by Bridges herself, includes nearly 100 watercolor sketches as well as a portrait of the artist in oil by her friend Oliver Ingraham Lay. The entire portfolio will be offered together at a \$30/50,000 estimate.

Felicie Waldo Howell's "Main Street, Gloucester" from 1918 is a masterpiece work by the artist measuring 30¾ by 40 inches. Paintings of this size and quality by Howell rarely emerge in the market. Howell was widely successful in her day and was the subject of numerous solo exhibitions at Doll & Richards, Vose Galleries, Macbeth and Grand Central Art Galleries, among others.

From a private collection in Connecticut, Shannon's will offer two paintings by Charles Burchfield. The first Burchfield, "January Sun," measures over



"January Sun" by Charles Burchfield, 1948-57, watercolor on two sheets of paper, 39 by 33½ inches (\$150/250,000).

30 by 30 inches. Originally composed in 1948, the artist later expanded the composition adding another sheet of paper to it in 1957. Journal entries provided by the Burchfield Penney Art Center document the artist's process. "January Sun" is estimated to bring \$150/250,000. The second Burchfield, "Lincoln Avenue at Main Street, Salem, Ohio" is a watercolor from 1916 and is estimated at \$50/75,000. Both works are fresh to the market and in excellent condition with bright, vivid colors.

A Thomas Hart Benton from the same collection, "Sugar Cane," from 1943 depicts field workers in Louisiana. The full-color 12-by-8¾-inch work is an oil study for a larger painting last recorded in the collection of Rita Benton. This study has been in a private collection for over 30 years.

There are several exceptional Nineteenth and early Twentieth Century American oil paintings from a private collection in Long Island. Highlights include a Jasper Francis Cropsey of the Susquehanna River offered at \$80/120,000; a Guy C. Wiggins,

"View of Broad Street," offered at \$100/150,000; an Albert Bierstadt, "Winter in Yosemite," offered at \$70/100,000; and a 40-by-30-inch Walter L. Palmer, titled "Murmuring Brook," estimated at \$80/120,000. Two other exceptional works on paper by Palmer, a snow scene and a Venetian scene, along with a rare painting by Hermann Herzog of Niagara Falls will also be featured from a New Jersey collection.

Other offerings from this category include paintings by William Bradford, Charles C. Curran, William Trost Richards, Worthington Whittredge, Alfred T. Bricher, George Inness and John Williamson.

For bidding information, a full preview of the October 28 auction or to order a catalog, visit www.shannons.com. Bidding for this auction will be available online and by telephone. A full gallery preview will open two weeks before the sale. Shannon's is at 49 Research Drive. For more information, contact Shannon's at 203-877-1711 or by email info@shannons.com.



"A View of Broad Street, The New York Stock Exchange and the Treasury Building in the Distance" by Guy C. Wiggins, oil on canvas, 24 by 30 inches (\$100/150,000).



"On the Susquehanna River" by Jasper Francis Cropsey. Oil on canvas, 12 by 20 inches (\$80/120,000).



"Shelly Malkin: Clouds In My Karma" At Graham Shay 1857

NEW YORK CITY — Graham Shay 1857 will present its new fall exhibition "Clouds in My Karma," featuring recent paintings by the contemporary artist Shelly Malkin.

Among many things, Shelly Malkin is an environmentalist and has worked on behalf of numerous environmental causes, including the New York Restoration Project and the Natural Resources Defense Council. She is also an avid outdoors woman with a passion for skiing and rock climbing that has taken her all over the world. The natural landscapes that she experiences on her adventures often provide an almost divine inspiration for her paintings; her large-scale watercolors sensitively combine mica and iridescent pigments to create sweeping panoramas that are simultaneously intimate and vast.

In her past exhibits, accompanying each body of Shelly's work, has been a series of small intimate subjects, an accent to the main body of work. The current exhibition is primarily based on this set of small works, the series here is clouds. None are specific representations, but instead are drawn from the artist's memory catalog of sights seen over a life spent in the open air. Each painting evokes a sense of nostalgia, examining the collective human relationship with nature by opting to portray an idea rather than a true-to-life depiction. As she says, "I don't plan each piece beforehand, and I don't really know what will be the end result, but the journey is exciting."

Shelly Malkin grew up in New York City and attended the Dalton School. She graduated from Princeton University with a degree in art history and a minor in European Cultural studies, and went on to teach at the Nightingale-Bamford School in New York.

She studied painting at the School of Visual Arts and the National Academy of Design under Serge Hollerbach in New York City, and at the Silvermine Arts Center and the Renaissance Workshop of Dmitri Wright in Connecticut. She is a member of the Advisory Council of the Princeton University Art Museum.

Malkin has participated in group shows at the National Academy of Design and at the Greenwich Art Society and has had a number of solo shows at Arcadia Gallery in Old Greenwich and at the Audubon Gallery. Her first New York solo show opened at the Graham Gallery on April 14th, 2013, followed by a second one in April, 2017. Her forthcoming exhibition, "Shelly Malkin: Clouds in My Karma," is scheduled at Graham Shay 1857, October 6 through October 23, at 17 East 67th Street. For information, www.grahamshay.com or 212-535-5767.

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CARRIE MAE WEEMS
The Usual Suspects



ROBERTO LUGO
New Ceramics



ROBERT GERHARDT
Mic Check

September 18 -
December 18, 2021



fairfield.edu/museum

What Do Songwriters, Ice Dancers & Flyboys Have To Do With Keeping Your Fine Arts Coverage Up To Date?

BY BRUCE COLEMAN PERKINS

WASHINGTON, DC — Lennon-McCartney were arguably among the greatest songwriting duos of all time. Torvill and Dean's Olympic performance put Great Britain on the ice dancing map. And, thanks to aviation pioneers Wilbur Wright and Orville Wright, it's now faster to get there from here. While these teams are stuff of legends, they illustrate the value of a solid partnership. While Flather & Perkins earned a reputation as the premier broker for insuring dealers and collectors during our first century, it has formed a new partnership to offer clients even more.

Flather & Perkins has joined forces with Hub Insurance, a leading full-service global insurance broker. Ranked among the top ten insurance brokerages, Hub shares a commitment to providing client satisfaction while adding a vast array of resources. While this association provides even more resources to clients, it affects in no way the personalized service and competitive rates the company provides dealers and collectors. In fact, it strengthens the company's ability to be on top of the latest industry information to advise clients of any changes that may affect them.

For fine arts dealers, we underwrite each account individually ensuring the insurance coverages provided are tailored to the specific needs of the client. It's important to review each account annually to adjust



coverage, accounting for any changes in actual exposures. Transit and Other Location coverage is important to provide protection worldwide for exhibitions 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 always something we recommend, with \$1,000,000 General Liability.

For collectors, it all starts with knowing current values. Get your collection reappraised every three to five years. And keep a list of items covered updated, making sure you add new treasures as you acquire them. It is not unusual for collectors to forget to do this right after a purchase and the new acquisition will undoubtedly be the one that is damaged and won't be covered.

The most common losses facing collectors of fine arts and antiques are breakage and accidental damage. Although you may be tempted to keep your collection in storage, the solution to your peace of mind is to be sure your appraisals are up to date and your coverage sufficient should there be some unforeseen disaster. Working with an insurance broker with the expertise — from transit protocols to loss prevention counsel, coverage for an individual work or an entire collection — not only can greatly increase your comfort level, but it can also minimize your loss in event of damage or theft.

Bruce Coleman Perkins is president of Hub/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.

Hub/Flather & Perkins, Inc. is at 888 17th Street. For information, www.hubininternational.com or 202-466-8888.

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PBA Galleries To Offer John James Audubon Birds of America First Octavo Edition

BERKELEY, CALIF. — On November 18, PBA Galleries will offer at auction a stunning seven-volume first octavo edition of *Birds of America* by John James Audubon, bound from the original parts.

While John James Audubon is best known for his life-size American bird “portraits” published by subscription in the double-elephant format of 1827-39, his *Birds of America* was revised and expanded in octavo format from 1840 to 1844, with remarkable consequences for how Americans and international observers viewed both the American landscape and the young Republic planted there.

Like many seemingly all-American stories, the biography of Audubon is more complex than first meets the eye. The illegitimate son of a French seafarer and plantation owner, Audubon was born Jean-Jacques Raban in Saint Domingue — a colony that would undergo its own metamorphosis after slave revolt and revolution into the 1804 Republic of Haiti. Renamed Jean-Jacques Fougère Audubon when the family moved back to France in the year of the French Revolution, Jean-Jacques would undergo a third nomenclatural transformation on the other side of the Atlantic when he left France to avoid impressment into the French navy. In true American fashion, Audubon would reinvent himself several times over his lifetime — sometimes as the rustic Natty Bumpo-like American backwoodsman, sometimes as the solitary romantic artist in the wilderness, sometimes as the recognized member of any number of scientific and philosophical societies emerging at the time as ornithology came into its own as an institutional discipline out of the chrysalis of natural history.

With the mammoth format of the original, Audu-

bon conceived himself through an art-historical lens, as an “artist naturalist.” The double-elephant edition, while evoking the British and French traditions of sporting and still life painting, also anticipated the sublime American canvases of Thomas Cole, Albert Bierstadt and Frederic Edwin Church. The later octavo edition incorporates the narrative from Audubon’s *Ornithological Biography*, accommodating itself with the help of Scottish ornithologist William MacGillivray, to some of the conventions of the incipient science of zoology. The octavo edition is notable for Macgillivray’s wood engravings derived from dissection and for its adoption of the nomenclature of Linnean taxonomy. It also expanded the scope of the double-elephant folio with the addition of 65 new plates, for a total of 500.

Looking back at Raban, we see in his transformation to Audubon, what would now be called the emergence of a “citizen scientist.” We witness a somewhat complicated but intelligent observer, albeit one with extraordinary artistic gifts, out in the field discovering some 25 new species and bringing them to startling life at the service of institutional science — but also enlivening American citizens to imagine the American nation in dialog with the natural world. As Ann Shelby Blum states in her book *Picturing Nature*, “Audubon’s work became a widely held model for American expectations of nature, for the way Americans saw birds and saw themselves observing birds.”

The set offered on November 18 is in a period binding with bright plates largely unaffected by foxing.

PBA Galleries is at 605 Addison Street. For more information, 415-989-2665 or www.pbagalleries.com.



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Refine & Refresh Your Online Background With Artwork



Diptych by Daniel Heide (Uruguay, b 1940), 1989, oil on canvas, 73 by 44 inches overall.

BY CHARLES SNIDER

Many professionals, freelancers, salespersons and senior executives, who had formerly spent their weekdays in an office, or on the road and in the air in between sales meetings and presentations, now continue from home the majority or all of their professional, sales, business development and management meetings. Some business professionals already had existing home offices from where they could work 9 to 5, and for many others, they have been compelled to carve out space in their homes or apartments to host the same two-hour meetings that would normally take place after a six-hour flight from one coast to the other.

When a business professional meets their biggest account, or lands a meeting with a hot prospect, for that formal presentation, sales pitch or corporate town hall for instance, every professional prepares in advance their attire, look, style and fashion in order to deliver the best first impression.

With the regularity of working from home, a professional must now also consider what is behind them, what is on screen during a Zoom or Skype meeting, what is the impression you are making to an online audience? Many companies have announced that for the rest of the year and into 2022, they are keeping work-from-home policies, and that it is accepted, and expected practice these days for business meetings, interviews,

presentations and classes to take place over Zoom or Skype. Many major corporations have moved 100 percent to a work-from-home business model. What is viewed behind you during an online meeting is like a separate room now of your home.

Here are some tips, tricks and trends for making sure your online meeting background is as flattering, impressive and effective as possible.

We recommend a wall behind you with space for hanging artwork that can then be swapped out seasonally to maximize and optimize your options. Consider that you would likely never wear the same outfit, suit or ensemble twice when you visit your key accounts or speak to senior management, so allow yourself the flexibility to easily change out your virtual background. We do not recommend a window behind you however, as lighting behind can make you appear like a silhouette on video to your audience.

If your artwork is a landscape, or portrait or any other scene, positioning it behind you, and above your shoulder is preferred so that the work can be seen on screen in its entirety. Be prepared to answer questions about your artwork; you have a terrific icebreaker during introductory meetings. Small talk before a business meeting is tough enough in person, and online your options are limited by the surroundings, so use



View of New York City by Francis Vandever Kugbler (1901-1970), oil on panel, 24 by 30 inches.

distinctive and unique artwork to your advantage. For instance, we spoke to a sales executive in the big tech industry, and he shops for New York cityscapes for display during his online meetings, and to let his clients know that he is in New York City. Another professional in PR and Communications who uses art to their advantage in online meetings shared that they display sailing and maritime paintings in their online background as a conversation starter and to share something personal and interesting about themselves because sailing is their favorite pastime.

If your artwork is expressionist, abstract, modern or contemporary, and large enough, you can hang it behind you in the middle, so it appears and literally becomes your colorful online background. We spoke to a financial sales person who shared that more than 90 percent of their meetings were formerly at the offices of a client or prospective client. They had very rarely hosted client meetings in their com-

pany's offices, but now they were hosting meetings from, and welcoming clients and prospects to their home office. This financial professional told us that exciting artwork behind them in their online meetings was also a tool to help them keep the attention of the other person or audience listening, and watching them deliver a presentation over Zoom or Skype.

In summary, for traditional landscapes, scenery, portraits or cityscapes, hang and display them behind you to one side. For geometric, modern, contemporary and expressionist works, center them behind you for a dramatic effect in your online meetings. Let artwork be your meeting icebreaker and topic for small talk before the serious business begins, and choose artwork that will help keep the attention of your online audience or guests.

Here are four works available from www.rubylane.com that may inspire the creation of your own work-from-home wall.



Untitled by American self-taught artist designer Frank W. Rothdeutsch (1915-1911), acrylic on wood board, 31 by 47 inches.

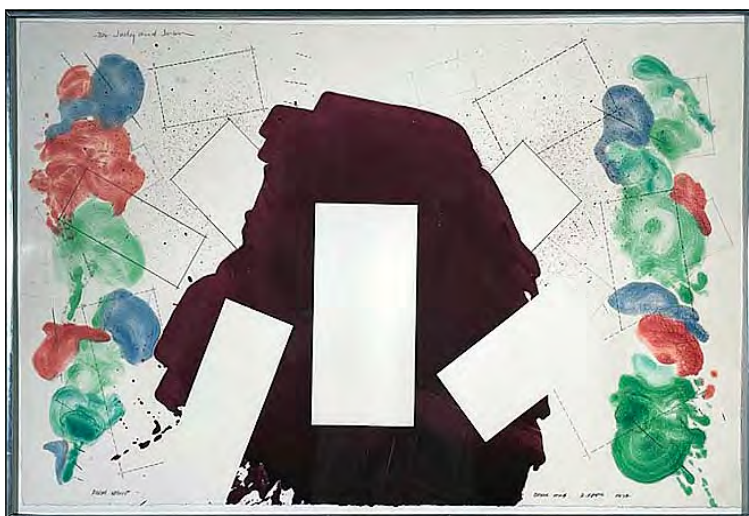


San Francisco city view by Robert Farrington (American, 1924-2011), circa 1980/90s, oil on canvas, 29 by 40.

Newly On Offer With Ed Pollack

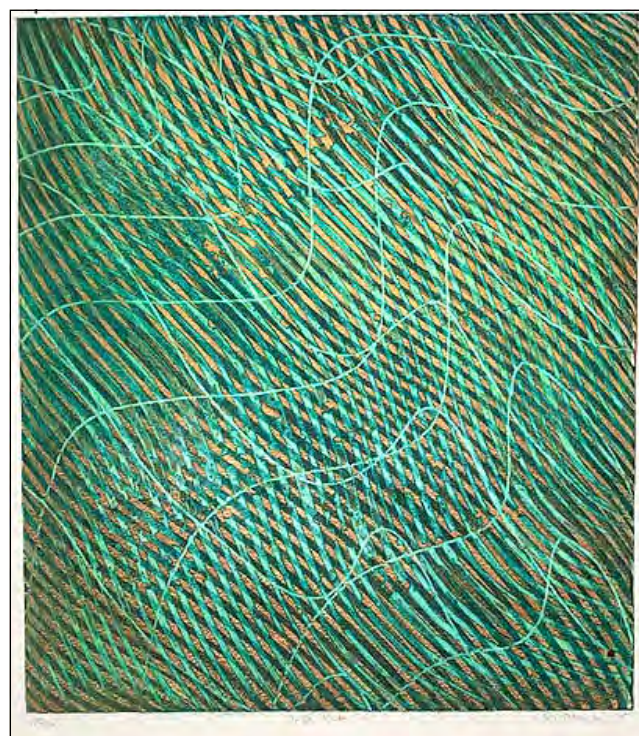
Ed Pollack Fine Arts continues to present fine works on paper on his website www.edpollackfinearts.com, in the gallery at www.onpaper.art and will exhibit at both the NY Satellite Print Fair 2021 Autumn Virtual Edition at www.nysatelliteprintfair.com and at the New York Fine Art Print Fair, at www.fineartprintfair.org; both shows will run from October 15 to October 31.

Recent acquisitions at Edward T. Pollack Fine Arts include an etching "Onde Verte" by Stanley William Hayter; a drawing by Peggy Bacon; a rare lithograph, "Moto," by Joseph Hirsch; the magisterial Lakeside Press three volume edition of *Moby Dick*, illustrated by Rockwell Kent, in the aluminum slipcase; important prints by Robert Motherwell, Jim Dine and Adolf Gottlieb; and two exquisite works by the African American artist and illustrator, Robert Reed. These can all be seen on the Recent Acquisitions page of the website www.edpollackfinearts.com.



"Plum Nellie, Bear Hug" by Robert Reed (American, 1938-2014). Mixed media on paper, 1979. Titled, signed, dated, and further inscribed in the margin below the image.

"Onde Verte" by Stanley William Hayter. Soft-ground, etching, and scorper in three colors, 1965. Edition of 50, numbered 25/50 and signed in pencil. Published by Editions Alecto, London.



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'Impressionism, Modernism & Realism Across The Atlantic' Stars At Wiscasset Bay Gallery

WISCASSET, MAINE — "Impressionism, Modernism & Realism Across the Atlantic" is currently on display at the Wiscasset Bay Gallery. This exhibition features works by artists from the United States, Great Britain, France, Spain, Holland, Italy, Germany, Austria and Luxembourg, and spans the Seventeenth through the Twenty-First Centuries.

Of particular note is a cubist watercolor by French modernist André Lhote (French, 1885-1962) depicting Marseille Harbor in the early Twentieth Century. Simplified planes of color are used to render the large ocean-going vessels and sailing ships as well as the buildings with smokestacks. Contrasting Lhote's industrial waterfront is the impressionist Merio Ameglio (French, 1897-1970) of the Place de la Bastille captured in vibrant blues, greens, creams and maroons. The famous Paris square comes to life with Ameglio's energetic, broken brushstrokes describing the horses and carriages, cyclists, marketgoers and Paris' mansard roofs and clay chimneys.

Back across the Atlantic on the remote fishing island of Monhegan, ten miles off the Maine Coast, artists Andrew Winter (1892-1958), Karl Schmidt (1890-1962), Jay Hall Connaway (1893-1970), Abraham Bogdanove (1886-1946), Yolanda Fusco (1920-2009) and Morris Shulman (1912-1978) worked to put into oils, caseins, pastel and watercolor their own distinctive vision of the rockbound island. Andrew Winter shared the clear, realist eye of his contemporary, Edward Hopper, in rendering the Maine architecture and landscape. "Channel Marker, Monhegan" shows Winter's use of rich blue-black shadows to contrast the crisp white highlights on the rocks and sky.

Other American and European artists of note on display include William Thon (American, 1906-2000), John Folinsbee (American, 1892-1972),



"Harborfront" by André Lhote (French, 1885-1962). Watercolor, 14 by 21 inches.

Stephen Etnier (American, 1903-1984), John George Brown (American, 1831-1913), Georges D'Espagnet (French, 1870-1950), George Arthur Hays (American, 1854-1945), Maximilien Luce (French, 1858-1941), Henry Schouten (Belgian, 1859-1927), James Fitzgerald (American, 1899-1971) and Albert Marquet (French, 1875-1947).

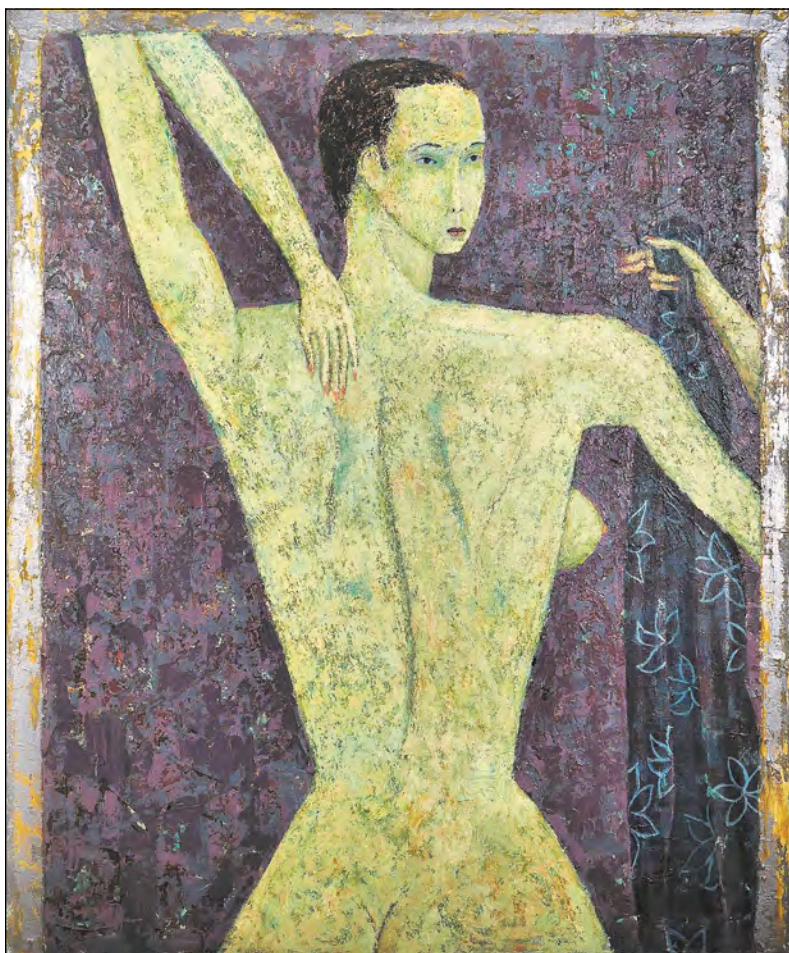
Works by Keith Oehmig, Paul Niemiec, Judith Magyar, David Kasman, Roberta Goschke, Geer

Morton and David Lussier round out the gallery's contemporary offerings.

"Impressionism, Modernism & Realism Across the Atlantic" will continue through October 31. The exhibition is available online at www.wiscassetbaygallery.com. The Wiscasset Bay Gallery is at 75 Main Street (Route One) in historic Wiscasset village. For more information, call 207-882-7682, or visit the gallery's website at www.wiscassetbaygallery.com.

Nevadomi: From Beauty To Bedlam

A Long Overdue Exhibition At Wolfs Gallery



"Woman with Kimono" by Ken Nevadomi (b 1939), 1995. Acrylic on canvas, 43 by 35¾ inches.

CLEVELAND, OHIO — Meet Kenneth John Nevadomi, born into hard times on Cleveland's south side in 1939 with the unlikely destiny of becoming one of his city's greatest painters. Driven by instinct and emotion, he has an uncanny ability to confidently paint anything his mind conjures, often applying myriad techniques and styles simultaneously, Nevadomi boldly holds forth.

"The images I paint come from things I have a feeling for or an interest in," Nevadomi explains. "The comedy and tragedy of life. Beauty, ugliness. A sense that something has happened or is going to happen. The energy that we put into our lives — from the torture and death that humans inflict on each other consistently and in a thousand ways, to the beauty of movements in a dance, to robbing banks, to the extent people will go to have their pleasures and pain — is to me incredible and awesome."

A reclusive, yet highly respected member of Cleveland's arts community, Nevadomi lived a workmanlike existence for more than five decades, putting together a remarkable body of work. Each day he traveled by bus from his inner-city apartment to his teaching duties at Cleveland State University, then continued on to many more hours of painting in his own studio, ultimately to finish his long day with a

brief stop at the Tick Tock Tavern. Strangely, while winning the Cleveland Arts Prize, and many other accolades in the region, Nevadomi's artwork is otherwise unknown.

Now representing Nevadomi, Wolfs Gallery will, for the first time, survey an extensive body of his work in an upcoming retrospective that delves deep into this powerful artist's anxious world. William H. Robinson, senior curator at the Cleveland Museum of Art, says of Nevadomi's work, "What impresses you the most about the art of Ken Nevadomi is its honesty and its directness... His art offers a constant 'unmasking' of the darker side of human nature — a painful probing of hidden realities, topics avoided in normal discourse, subjects not rigidly defined or easily explained by rational analysis." Comprehending specific meanings is not necessary to appreciate Nevadomi's narratives. While he may have set out to make social commentary, he encouraged the viewer to respond with their own interpretations.

The exhibition "Nevadomi" opens October 14 and runs through December 30 with works selected from more than 200 paintings and drawings directly from Nevadomi's studio.

Wolfs Gallery is at 23645 Mercantile Road. For information, www.wolfsgallery.com or 216-721-6945.

Albany Institute Explores Three Generations Of Wyeth Family Art



"Eight Bells (Clyde, Stanley and Andrew Wyeth aboard Eight Bells)" by N.C. Wyeth (American, 1882-1945), 1937, oil on hardboard, Bank of America Collection.

ALBANY, N.Y. — The Albany Institute of History & Art has announced that the museum is hosting the special exhibition, "The Wyeths: Three Generations | Works from the Bank of America Collection," which will run through January 2. The exhibition has been loaned through the Bank of America Art in its Communities® program.

For three generations, the Wyeths have created art that captures the imagination and admiration of a wide audience. This exhibition presents more than 60 paintings, drawings and illustrations by N.C. (Newell Converse) Wyeth, his daughter Henriette Wyeth and his son Andrew Wyeth, and his grandson Jamie Wyeth. The works — from the early 1900s to the early 2000s — reveal the breadth of the Wyeth family's

creative output and illuminate both common themes within the works and the artists' individual styles.

"The Albany Institute is thrilled to partner with Bank of America on this exhibition which highlights the evolution and influence of members of the Wyeth family on American art and gives a glimpse into how they became iconic artists with their own styles and audiences," said Tammi K. Groft, executive director at the Albany Institute of History & Art. "To be able to host such an exhibition at this time is a humble reminder of how important it is to have access to the arts and how collaborations are key to making projects like these possible."

N.C. Wyeth (1882-1945) has long been considered one of the nation's leading illustrators. In

the early 1900s, he studied with illustrator Howard Pyle in Delaware. In 1911, he built a house and studio in nearby Chadds Ford, Penn. Later, he bought a sea captain's house in Maine and in 1931 built a small studio, which he shared with his son Andrew and his daughters. The exhibition includes illustrations for books by Robert Louis Stevenson and Washington Irving as well as historical scenes, seascapes and landscapes.

Henriette Wyeth (1907-1997) was the oldest child of N.C. Wyeth and his wife, Carolyn Bockius. A professional artist, she married one of her father's pupils and settled in the Southwest. Her paintings represent a personal response to her subjects and her paintings of flowers and children express the fragile nature



"A Young Maine Fisherman" by N.C. Wyeth (American, 1882-1945), 1933, oil on canvas, Bank of America Collection.

of beauty and life. Like her father, she painted primarily in oil and incorporated a wide range of color into her work. The exhibition includes examples of her portraits of family members and still life paintings.

Andrew Wyeth (1917-2009) remains one of the United States' more popular artists, and his paintings follow the American Realist tradition, which includes Winslow Homer. He was influenced by the works of Homer, whose watercolor technique he admired, as well as by the art of Howard Pyle and his father. While Andrew paints recognizable images, his use of line and space often imbue his works with an underlying abstract quality.

The exhibition includes important works from the 1970s and 1980s as well as more recent paintings.

Jamie Wyeth (b 1946), like his father and grandfather, has painted subjects of everyday life, in particular the landscape, animals and people of Pennsylvania and Maine. In contrast to his father — who painted with watercolor, drybrush and tempera — Jamie works in oil and mixed media, creating lush, painterly surfaces. Eighteen paintings represent all periods of his career.

The Albany Institute of History & Art is at 125 Washington Avenue. For more information, www.albanyinstitute.org or 518-463-4478.

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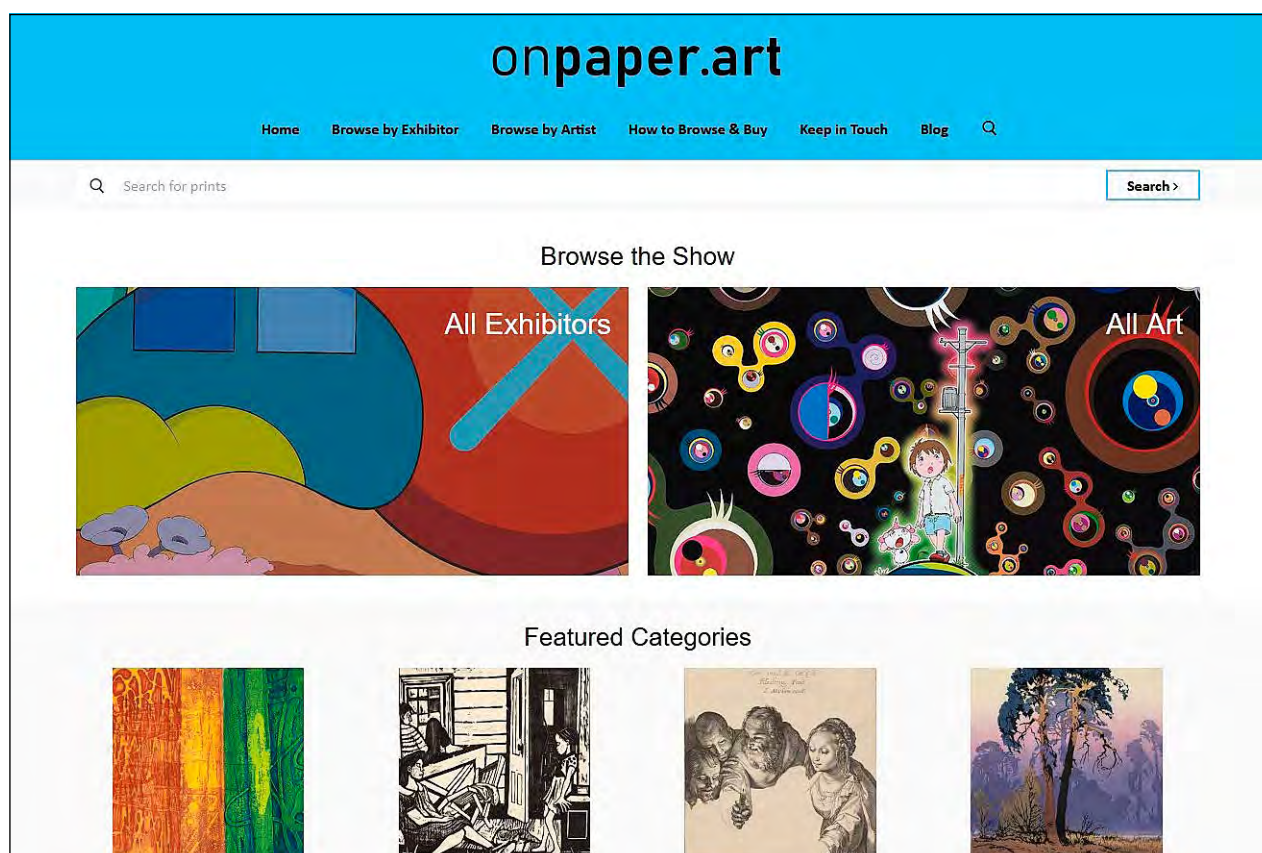
Derroitte & Pollack Launch OnPaper.Art

ONLINE — Bernard Derroitte and Ed Pollack have announced the launching of their new online site www.OnPaper.Art.com. The new site will serve as a vehicle for presentation of their two established virtual Print Fairs, the NY Satellite Print Fair and the West Coast Print Fair, other shows which they may develop, and, most importantly, as a virtual gallery through which dealers and artists can offer fine works on paper for sale. OnPaper.Art will offer subscriptions, initially to dealers, eventually to artists, under which they can participate in the shows, the gallery or both, on either an “all-in” or selective basis.

The most immediate project for the team is the production of the NY Satellite Print Fair 2021 Autumn Virtual Edition which will be online October 15-31. In past editions of the virtual show, more than 40 dealers have participated, and the promoters expect that this edition will have as many or more.

The show, now in its 11th year, continues to run as a “satellite” to the New York Fine Art Print Fair produced by the International Fine Print Dealers Association, which will also be virtual again this year. Hopefully, both shows will return “Live” in 2022.

Visit www.onpaper.art.com to view our gallery and www.nysatelliteprintfair.com, October 15-31, to visit the fair. For information, email info@onpaper.art.



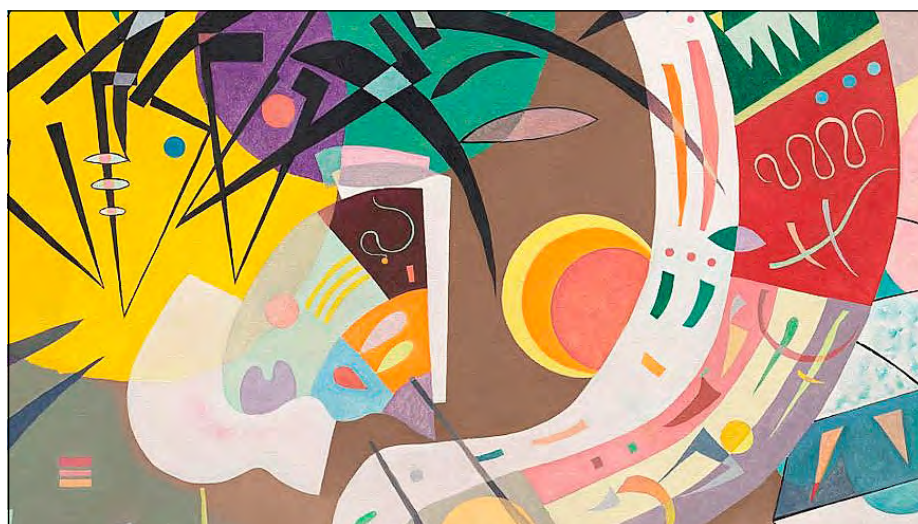
Vasily Kandinsky Circles Guggenheim

NEW YORK CITY — From October 8, 2021, through September 5, 2022, the Solomon R. Guggenheim Museum presents “Vasily Kandinsky: Around the Circle.” Drawing from the Guggenheim’s collection of works by Kandinsky, the exhibition features approximately 80 paintings, watercolors and woodcuts, as well as a selection of his illustrated books, spanning the artist’s earlier years in Russia and Germany and through his exile in France at the end of his life. The presentation, installed along the midsection of the museum’s spiral rotunda, reconsiders Kandinsky’s career, not as a fixed path from representation to abstraction, but as a circular passage through persistent themes centered around the pursuit of one dominant ideal: the impulse for spiritual expression.

Vasily Kandinsky (b 1866, Moscow; d 1944, Neuilly-sur-Seine, France) is recognized as a major artistic innovator. He was among those who advanced nonrepresentational modes of artmaking, to lasting effect. Uprooted time and again, the artist’s stylistic evolution was intimately tied to his sense of place and his meaningful intersections with artists, musicians, poets, and other cultural producers who shared his transnational vision and experimental bent.

The exhibition portrays how, in seeking to free art from its ties to nature and representation, Kandinsky remained committed to exploring a subject matter based on what he called the artist’s “inner necessity.” Persistent themes — from memory and identity to sensorial experience and spirituality — are traced in the work of an artist whose theories and works continue to resonate today.

Kandinsky’s groundbreaking career unfolds in chronologically reverse order proceeding upwards along the Guggenheim’s spiral ramp. The exhibition begins with the artist’s final chapter, set in France, when the natural



“Dominant Curve (Courbe dominante)” by Vasily Kandinsky, April 1936 (detail), oil on canvas, Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection 45.989

sciences and Surrealism, as well as an abiding interest in Russian and Siberian cultural practices and folklore, informed his biomorphic imagery and prompted recurrent themes of regeneration and metamorphosis. Arranged on the fourth level, works from his decade at the Bauhaus, a German school of applied art and design, manifest Kandinsky’s conviction that art could transform self and society. This body of work reflects the revitalization of his abstract style following his renewed contact with the Russian avant-garde in the late 1910s. The artist increasingly adopted geometric motifs, and in particular the circle, as a vehicle for his emotive language. The final section of the exhibition, positioned towards the apex of the rotunda, examines Kandinsky’s earliest paintings, made while he was living in or around Munich. There he participated in heightened vanguard activity across multiple disciplines. In time the artist interrogated the expressive possibilities of color, line, and form, inspired in part by contemporary music.

At every turn, Kandinsky responded to his environment and developed new ways to probe the spiritual in art.

From 1886 through 1892, Kandinsky studied law and economics at the University of Moscow, and in 1889 he undertook an ethnographic expedition in the Vologda province in northern Russia. He later declined a teaching position to study art in Munich with Anton Azbe from 1897 to 1899 and at the Kunstakademie with Franz von Stuck in 1900. Kandinsky taught in 1901-03 at the art school of the Phalanx, a group he cofounded in Munich. One of his students, the German artist Gabriele Münter, would be his companion until 1914. In 1902 Kandinsky exhibited for the first time with the Berlin Secession and produced his first woodcuts. In 1903-04 he began his travels in Italy, the Netherlands, and Tunisia and made visits to Russia. He showed at the Salon d’Automne in Paris from 1904.

In 1909, Kandinsky was elected president of the newly founded Neue Künstlervereinigung München

(NKVM), whose first show took place at Heinrich Thannhauser’s Moderne Galerie in Munich later that year. In 1911, Kandinsky and Franz Marc formed Der Blaue Reiter (The Blue Rider), a loose confederation of artists, writers and musicians, and began to make plans for *Der Blaue Reiter Almanac*, although the publication would not appear until the following year. Kandinsky’s seminal treatise, *On the Spiritual in Art*, was published in December 1911. He and Marc withdrew from the NKVM that month, and shortly thereafter the Blaue Reiter group’s first exhibition was held at the Moderne Galerie. In 1912, the second Blaue Reiter show was held at the Galerie Hans Goltz, Munich. Kandinsky’s first solo show was held at Der Sturm gallery in Berlin in 1912. In 1913, one of his works was included in the Armory Show in New York and the Erste deutsche Herbstsalon at the Der Sturm gallery in Berlin. Kandinsky lived in Russia from 1914 to 1921, principally in Moscow, where he held a position at the People’s Commissariat of Education.

Kandinsky began teaching at the Bauhaus in Weimar, Germany, in 1922. In 1923, he was given his first solo show in New York by the Société Anonyme, of which he became vice-president. Lyonel Feininger, Alexei Jawlensky, Kandinsky and Paul Klee made up the Blaue Vier (Blue Four) group, formed in 1924. Kandinsky moved with the Bauhaus to Dessau in 1925 and became a German citizen in 1928. After the Bauhaus closed under pressure from the Nazi government in 1933, Kandinsky settled in Neuilly-sur-Seine, near Paris; he acquired French citizenship in 1939. Fifty-seven of his works were confiscated by the Nazis in the 1937 purge of so-called “degenerate art.”

The Guggenheim is at 1071 Fifth Avenue. For additional information, www.guggenheim.org.

Florence Griswold Museum To Exhibit New London County Quilts In Early 2022

OLD LYME, CONN. — The domestic textiles produced in New London County, Conn., from the mid-Eighteenth Century to the early Nineteenth Century stand out today as masterpieces of American needle craft. Curated by independent scholar Lynne Z. Bassett, "New London County Quilts & Bedcovers, 1750-1825," on view at the Florence Griswold Museum in Old Lyme from February 12 to May 1, 2022, examines the artistic excellence of these pieces and explores the question of how the county fostered such exceptional work. Quilted petticoats with maritime motifs, bold geometric patterns on bed rugs, sophisticated feathers and fruit stitched on elegant whitework quilts, and patriotic appliqués reveal the range and accomplishment of New London County women. The exhibition unites, for the first time, examples by these makers, whose names are only sometimes known, but whose textiles survive as evidence of the network of connections between teachers, students and family members.

Quilted petticoats of the Stonington area, which were clearly produced under the guidance of an as-yet-unidentified professional needlework teacher in the 1750s-60s, shared designs and a distinctive back stitch not seen in other American quilted items. Made in both silk and glazed worsted, these petticoats feature a remarkable range of animals, both real and mythical, as well as icons of the sea. Ships in full sail, mermaids and sea serpents float around the borders, along with lions, leopards, rabbits, deer and birds.

New London County bed rugs are brought together to be discussed as a group, and analyzed for their significance in American design history or domestic production. Although shaggy woven bed rugs were readily available imported from England, many



Bed rug, attributed to Jershua Foote Johnson, 1782, worsted embroidery, collection of Rick and Susan Copeland.

New London County women chose to make their own with distinctive regional designs. The distinctive darning-stitched floral designs of these rugs were inspired by Sixteenth and Seventeenth Century black work embroidery and lace patterns, which were adopted for a variety of decorative arts.

Appliquéd bed covers from Montville are distinctive for their very early and unusual use of appliqué, as well as their patriotic iconography and cross-stitched verses. The textiles will be displayed alongside related decorative arts items, including a patriotic tavern sign and Connecticut flag, to discuss the designs and their spread between the women makers.

The exhibition brings five related white-work quilts made in Lyme together for comparison. All feature distinctive "polka dots" throughout the background, and the same swirled floral and cornucopia motifs. Four examples will be folded and displayed in a manner to make up the appearance of one entire quilt, showing the consistency of their design. Clearly, there was a professional quilter working in the Old Lyme area around 1820 or so. While the specific makers of these examples are unknown, other examples that have been located descended in families from Lyme, Conn., some of whom migrated west and south.

Through her interdisciplinary approach to "New London County Quilts & Bedcovers, 1750-1825," Bassett makes important contributions to women's and Connecticut history.

The Florence Griswold Museum is at 96 Lyme Street. For more information, including a full list of special events and educational programs held in conjunction with the exhibition, www.florencegriswoldmuseum.org.

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October 21

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October 28

Comics & Comic Art

November 4

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Photography

November 11

Fine Pens

November 18

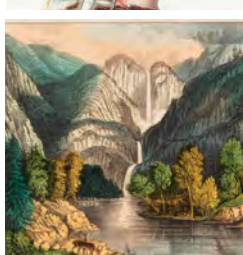
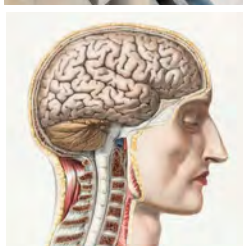
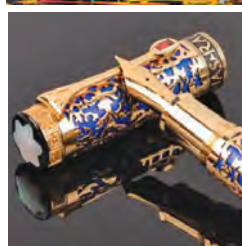
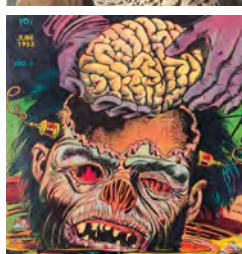
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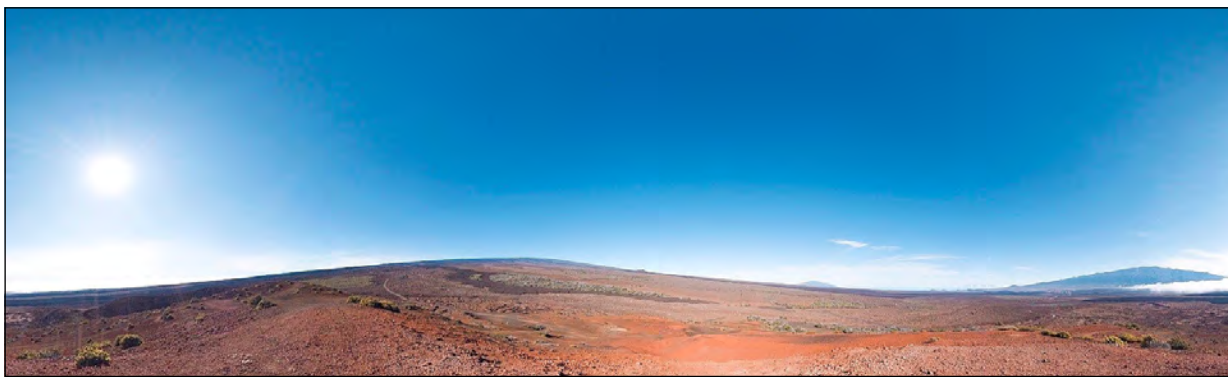
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Nicole Naone, Chris Kabunahana, Lanakila Mangauil. *PIKO*, 2021. Mixed media installation. Image courtesy of the artists.

Artists Of Hawai'i Now

HONOLULU, HAWAII — Building upon the Honolulu Museum of Art's longstanding tradition of showcasing Hawai'i-based artists, "Artists of Hawai'i Now" explores the struggles and opportunities of our present time and place through a visually dynamic call to action sparking empathy, community-building and change.

The exhibition will be on view through January 16.

Through bold, boundary-pushing approaches, the 18 artists featured in this exhibition ignite conversations through community-centered collaboration — reenvisioning Hawai'i's past, present and future through 13 original, placed-based installations utilizing a wide variety of mediums — including technology, performance, site-specific installations and traditional art practices.

"Artists of Hawai'i Now" features groundbreaking local artists who model how creatives can lead the way toward a more just and sustainable tomorrow. The artists encompass a broad spectrum of experience,

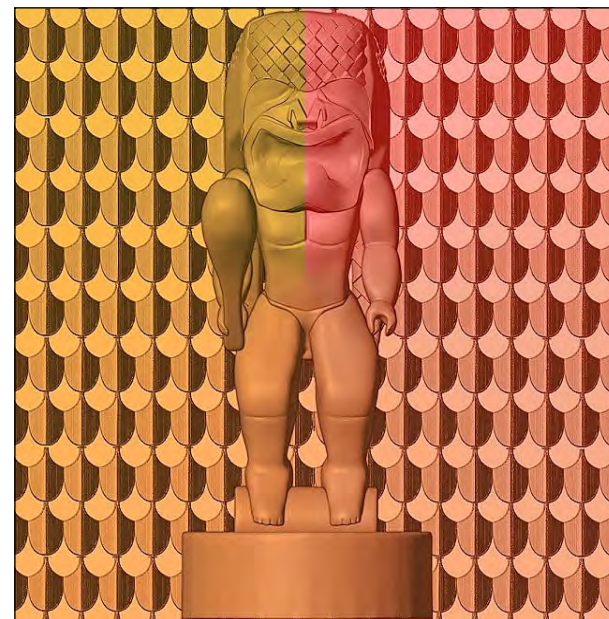
from emerging to established. Some have never shown in a gallery before, while others have been featured in national and international collections.

While their individual practices vary greatly, all are deeply engaged leaders in fields that take us beyond the gallery space, questioning power dynamics and reaffirming our relationships to each other and our shared environment.

Together, they offer a collective vision of how we can navigate the future, representative of the creativity and innovation that Hawai'i offers our global community.

Featured artists are: Na'alehu Anthony, Gwen Arkin, Andy Behrle, Gaye Chan, Jennifer Goya, Lynda Hess, Christopher Kahunahana, Kapulani Landgraf, Daniel Kauwila Mahi, Lanakila Mangauil, John Mantanona, Manu Mei-Singh, Nicole Naone, Cara Oba, Kyle Oba, Aura Reyes, Juvana Soliven and Noe Tanigawa.

"Artists of Hawai'i Now" was made possible by the leading sponsor, the Maurice and Joanna Sullivan Fam-



Daniel Kauwila Mahi, *Kuikawalakii*, 2021, 3-D printed sculpture. Image courtesy of the artist.

ily Foundation.

Additional support provided by the Dods Foundation in Memory of Diane Dods, Robert and Linda Nichols, Donald and Laura Goo, the National Endowment for the Arts and Jean E. Rolles. With support by Hawai'i Contemporary.

Special thanks to presenting corporate sponsor Hawaiian Airlines with additional funding from First Hawaiian Bank, Halekulani Corporation, Nella Media Group, Outrigger Hospitality Group, and Zippy's Restaurant.

The Honolulu Museum of Art is at 900 South Beretania Street. For more information, 808-532-8700 or www.honoluluuseum.org.

Jasper Johns: Mind/Mirror

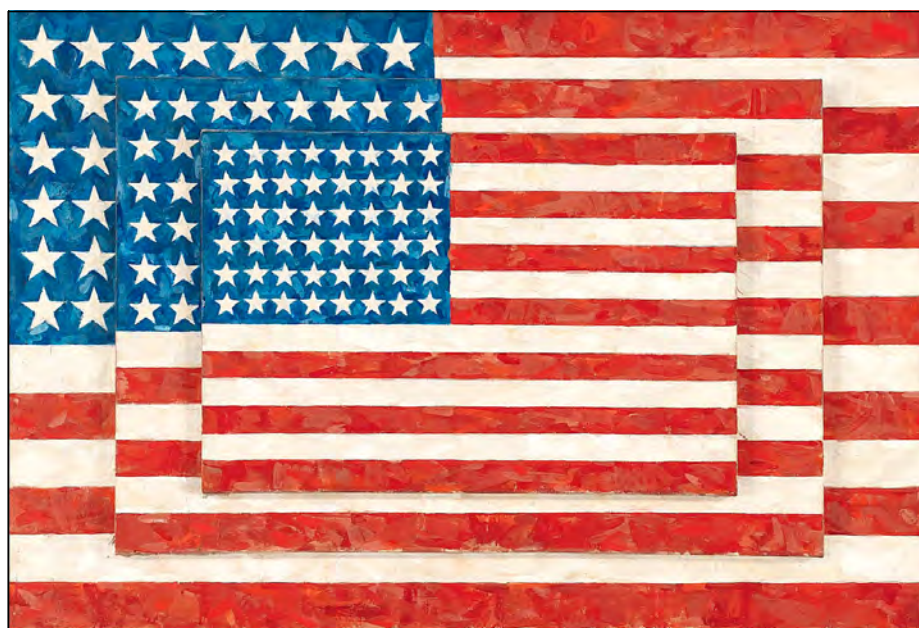
NEW YORK CITY & PHILADELPHIA — "Jasper Johns: Mind/Mirror," the most ambitious retrospective to date of the work of Jasper Johns, is a single exhibition in two venues, the Whitney Museum of American Art in New York City and the Philadelphia Museum of Art. Filling almost 30,000 combined square feet, this unprecedented collaboration is the artist's first major museum retrospective on the East Coast in nearly a quarter century and will feature more than 500 works, including paintings, sculptures, drawings and prints. Pre-

sented simultaneously at the Whitney and the Philadelphia Museum of Art, "Jasper Johns: Mind/Mirror" will be on view through February 13.

Johns' groundbreaking work sent shock waves through the art world when it was first shown in the late 1950s, and he has continued to challenge new audiences — and himself — over a career spanning more than 65 years. He was born in 1930 in Augusta, Ga., spent the majority of his adult life in New York City, and today lives in Sharon, Conn., where, at the age of 91, he remains active in his studio. Johns' early use of common objects and motifs, language and inventive materials and formats upended conventional notions of what an artwork is and can be. His profoundly generative practice helped spark movements including Pop art, Minimalism and Conceptualism, among others, and has inspired successive generations of artists to this day.

The exhibition is the most comprehensive retrospective ever devoted to Johns' art. Featuring his most iconic works, along with many others shown for the first time, it comprises a broad range of paintings, drawings, prints and sculptures from 1954 to today across two sites. Conceived as a whole but displayed in two distinct parts, simultaneously at the Whitney and at the Philadelphia Museum of Art, are two institutions with which Johns has had longstanding relationships. This unique dual structure draws on the artist's lifelong fascination with mirroring and doubles, so that each half of the exhibition echoes and reflects the other.

Organized in largely chronological order, the retrospective presents pairs



"Three Flags" by Jasper Johns, 1958. Encaustic on canvas (three panels), 30-7/8 by 45 3/4 inches overall. Whitney Museum of American Art, New York City; purchase, with funds from the Gilman Foundation, Inc., The Lauder Foundation A. Alfred Taubman, Laura-Lee Whittier Woods, Howard Lipman, and Ed Downe in honor of the museum's 50th Anniversary 80.32. ©2021 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NYC.

of related galleries — one in each city — that offer varied perspectives on the artist's turns of mind. Individually, each gallery focuses on a particular aspect of Johns' thought and work through the lens of different themes, processes, images, mediums and even emotional states. Taken together, they provide an immersive exploration of the many phases, treasures and mysteries of a radical, enduring and still-evolving career.

This exhibition is organized by the Whitney Museum of American Art and the Philadelphia Museum of Art.

The organizing curators are Carlos Basualdo, Keith L. and Katherine

Sachs Senior Curator of Contemporary Art, Philadelphia Museum of Art, and Scott Rothkopf, Senior Deputy Director and Nancy and Steve Crown Family Chief Curator, Whitney Museum of American Art, New York, with Sarah B. Vogelmann, exhibition assistant, in Philadelphia, and Lauren Young, curatorial assistant, in New York.

The Whitney Museum of American Art is at 99 Gansevoort Street. For more information, www.whitney.org.

The Philadelphia Museum of Art is at 2600 Benjamin Franklin Parkway. For more information, www.philamuseum.org.



"Target with Four Faces" by Jasper Johns, 1955. Encaustic and collage on canvas with objects, 29 3/4 by 26 inches. The Museum of Modern Art, New York; gift of Mr and Mrs Robert C. Scull 8.1958. ©2021 Jasper Johns / Licensed by VAGA at Artists Rights Society (ARS), NYC. Photograph by Jamie Stukenberg, Professional Graphics, Rockford, Ill.

A Sorolla Masterpiece

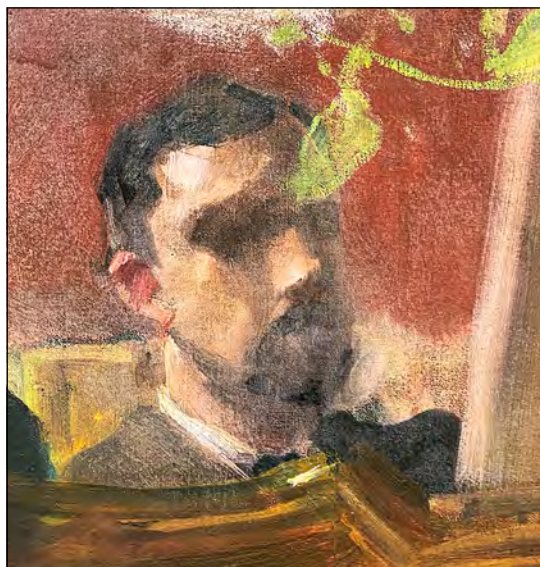
BY MARK MURRAY

NEW YORK CITY — This autumn, Mark Murray Fine Paintings will exhibit an important group portrait by the Spanish Impressionist painter Joaquín Sorolla y Bastida (1863-1923). The 1897 painting, titled “The Daughters of Rafael Errázuriz,” which measures 7½ by 4½ feet, was purchased by the parents of the current owners in London in 1985 and has remained in their family since.

The portrait, which depicts the three eldest daughters of Rafael Errázuriz Urmeneta and his wife Elvira Valdés Ortúzar de Errázuriz, of Valparaíso, Chile, was painted in Madrid in 1897. Sorolla included a cameo self-portrait reflected in the mirror, which borrows from a similar motif in “Las Meninas,” the masterpiece by Velázquez in the Museo del Prado, and which was much admired by Sorolla.

Also reflected in the mirror is the full-length portrait of the girls’ mother, which Sorolla had painted earlier the same year, and which is now in the collection of the Museo Nacional Bellas Artes, Santiago, Chile. The mirror and console depicted in this work remain in Sorolla’s house and studio in Madrid, now the Museo Sorolla, which has the largest collection of works by the artist.

Rafael Errázuriz was a wealthy Chilean politician, diplomat and Ambassador, with houses in Paris and Biarritz and a large estate and vineyard in Chile. He served as Minister of Foreign Affairs and later as Minister of the Interior. In 1907, he was named Ambassador to the Holy See, a position he held until shortly before his death in Rome 1923. Errázuriz first met Sorolla in 1895 and, subsequent to the completion of the portraits of his wife and daughters, commissioned the artist to paint a portrait of the entire Errázuriz family, which



(Detail — self portrait of the artist) from “The Daughters of Rafael Errázuriz” by Sorolla.

Sorolla completed in 1905. That monumental work, measuring 89 by 131 inches, was included in the traveling “Sargent/Sorolla” exhibition of 2006 and is in the Masaveu Collection, Madrid.

Sargent and Sorolla were close friends and mutual admirers. The critic H. Monroe described Sargent and Sorolla, along with their Swedish contemporary, Anders Zorn, as “all miracles of swiftness, dexterity, audacity in style.” He noted that, “though only one is a Spaniard, their style is a Spanish inheritance. Probably all three learned more from Velázquez than from any other old master.”

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



“The Daughters of Rafael Errázuriz” by Joaquín Sorolla y Bastida (1863-1923), 1897, oil on canvas, 89 by 55 inches.

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NEVADOMI

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Ken Nevadomi (American, b. 1939), *Falling Artist*, 1988, Acrylic on canvas, 87 x 64 inches

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