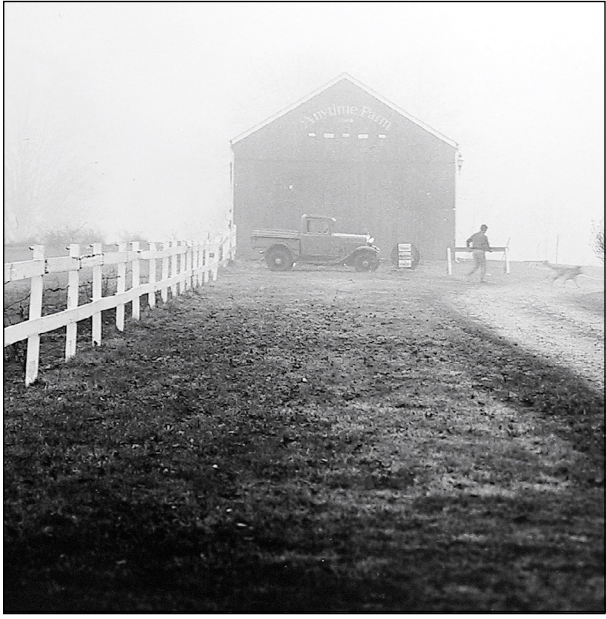


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La Luz De Taos: Biggest Little Art Sale In The West

TAOS, N.M. — “There’s a new sheriff in town” might be a bit of an overstatement, but there’s a new entry in the roster of charity art sales in the Western United States that is commanding big attention in 2022. Couse-Sharp Historic Site presents for the first time an invitational draw sale, and this year’s edition features 39 of the hottest contemporary artists working in a variety of genres and media, including painting, pottery, sculpture, jewelry, glass and fashion.

La Luz de Taos exhibition opened March 5 on the downtown Taos campus of Couse-Sharp Historic Site. For those who can’t make it to New Mexico before the show closes May 19, it can be seen online at www.laluzdetaos.org. All exhibited work will be sold at fixed price via live draw at the May 21 gala, but far-flung art collectors can purchase absentee ballots to make sure their name is in the draw to buy their favorites.

The exhibition is on view in the Lunder Research Center, the newest jewel in the treasure trove that is Couse-Sharp Historic Site. The more than two-acre campus, on the National Register of Historic Places, features the homes and studios of E.I. Couse and J.H. Sharp, two of the founding members of the Taos Society of Artists (TSA) in 1915. The Research Center incorporates the remnants of Sharp’s home and is a state-of-the-art museum facility, the repository for documents and art created, and artifacts collected,

by TSA members.

“The TSA left a profound artistic and social legacy,” said Davison Packard Koenig, executive director and curator at the site. “Inspired by the light, landscape, culture and people of Taos

valley, these 12 artists achieved together an impact that far outweighs what they could have accomplished as individuals. Their shared vision, of creating a uniquely American art, permanently influenced not only the world of art

but also prevailing perceptions of Native America and the West.

“The assembled artists in La Luz de Taos represent a breadth of backgrounds, drawing inspiration from the vast landscape and culturally diverse peoples of Taos and the American West. Together their work presents a contemporary vision of our region, its people, and the nuanced history and traditions imbued in the landscape,” Koenig added. “In many ways, the TSA’s legacy rests with these artists, to remind us of the beauty that surrounds us and to encourage us to appreciate the richness of culture that makes us stronger as a people and a nation.”

The artists of La Luz de Taos 2022 are Tony Abeyta, Bill Acheff, Clyde Aspevig, Thomas Blackshear II, Carla Bogdanoff, Eric Bowman, Chloé Marie Burk, G. Russell Case, S.M. Chavez, John Coleman, Nicholas Coleman, Glenn Dean, Josh Elliott, Phil Epp, Susan Folwell, Tammy Garcia, Victor Goler, Walt Gonske, Logan Maxwell Hagege, Brett Allen Johnson, Jerry Jordan, Jivan Lee, Petecia Lefawnhawk, David A. Leffel, Ira Lujan, Mark Maggiori, Sherrie McGraw, Patricia Michaels, Ed Mell, Paul Moore, Chris Morel, Pat Pruitt, Cara Romero, Maria Samora, Russell Sanchez, Roseta Santiago, Ed Sandoval, Ed Smida and Jim Vogel.

The exhibition is dedicated to the memory of artist Kang Cho, a good friend of the site who passed away in December 2021.

“Our seventh biennial gala comes at a watershed moment for the Couse-Sharp Historic Site,” said Richard Rinehart, president of the organization’s board of directors. “In many ways it’s a debut of what we’ve been building here in Taos during the past few years of accelerated growth. The historic site is looking better than ever, and the Lunder Research Center is now a beautiful physical presence. We want to share our excitement as we continue the work to make our archives, library and collections accessible to everyone who loves this art and history as much as we do.”

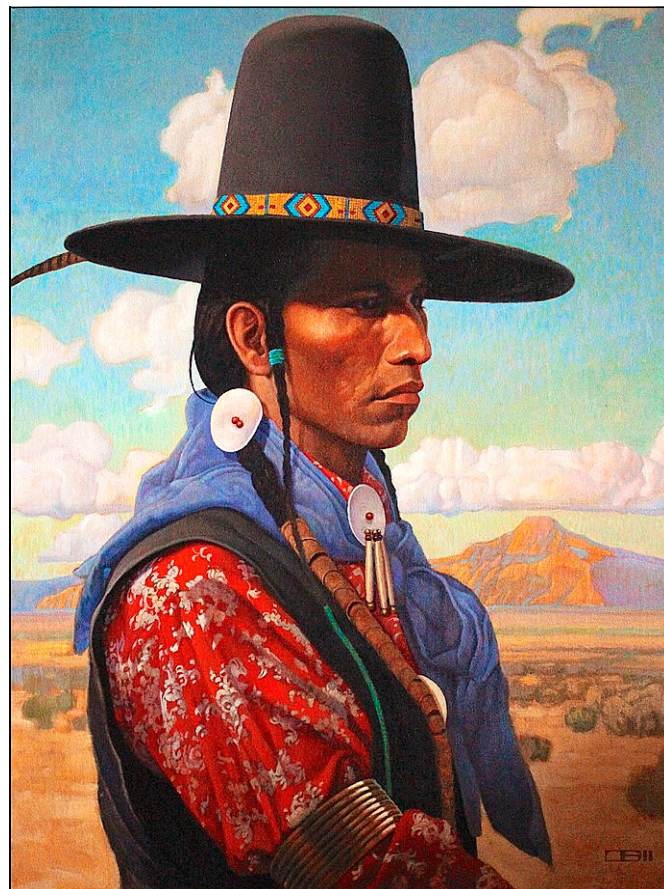
“We planned for many years to preserve the Couse Archive for future generations of scholars, but never dreamed we could achieve the wonderful result that we have. These accomplishments were only achieved with the great support of numerous friends,” said art historian Virginia Couse Leavitt, E.I. Couse’s granddaughter. “So many people want to see the new building that our gala this year had to be totally rethought due to great demand, and it is shaping up to be the best ever, with extraordinary art and national exposure.” Tickets to the gala weekend are likely to be sold out very soon but draw sale ballots will still be available for purchase (one per person) through May 18 at www.laluzdetaos.org.



“A Sacred Sun” by Mark Maggiori, oil, 22½ by 24 inches.



“Hermosa” by Cara Romero, archival photographic print, 51 by 40 inches.



“High Hat” by Thomas Blackshear II, oil, 31 by 23 inches.

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Art Fair Tips, Tricks & Tidbits

BY CHARLES SNIDER, RUBY LANE
NEW YORK CITY — The spring and fall are traditionally the seasons when the art fairs take place in New York City. They are fun, exciting, global events that should be part of any trip to New York. Some of the art fairs, such as Artexpo, returned last fall with an in-person fair. Recently the Outsider Art Fair and the Affordable Art Fair returned to New York for in-person fairs. For collectors and connoisseurs in New York City, the fairs are chances to see art from worldwide galleries, and for all attendees, the fairs are an opportunity to discover new artists, new art and design trends, and also reconnect with fellow art and design enthusiasts, collectors, dealers and the artists themselves. Here are some useful tips and observations from visiting the newly returned art fairs.

There is a lot of art to view, and the potential for a lot of conversation, so plan accordingly and make the art fair part of a day, or evening out. The fairs end at 7 pm, some at 8 pm, so in New York, you can dine very easily after the fair. The fairs offer maps, and while even the most regular attendee will not know all the new dealers who are there, the maps are a guide if you are interested in seeing foreign art. Expect European, Asian, South American and African dealers, and respective artwork from other regions. For instance, at the Affordable Art Fair most recently I met a dealer who represented a Korean artist who worked with clay and porcelain to make almost sunburst flower-style works of art to hang on the wall, and the center of the sunburst, the pistil if they were indeed flowers, was reflective like a mirror. The dealer shared that the most enthusiastic buyers were actually Americans. This year, the fairs here in New York City had many more foreign dealers than I recalled in past years. I spoke with a gallery owner from Holland who said they had never exhibited in an American show, but the chance to showcase in one of the first in person art fairs was a special opportunity to try a fair outside of Europe.

The art fairs are usually three days but, sometimes four. The first night is usually



"Summer Evening" by Megan Bongiovanni (American, b 1975).

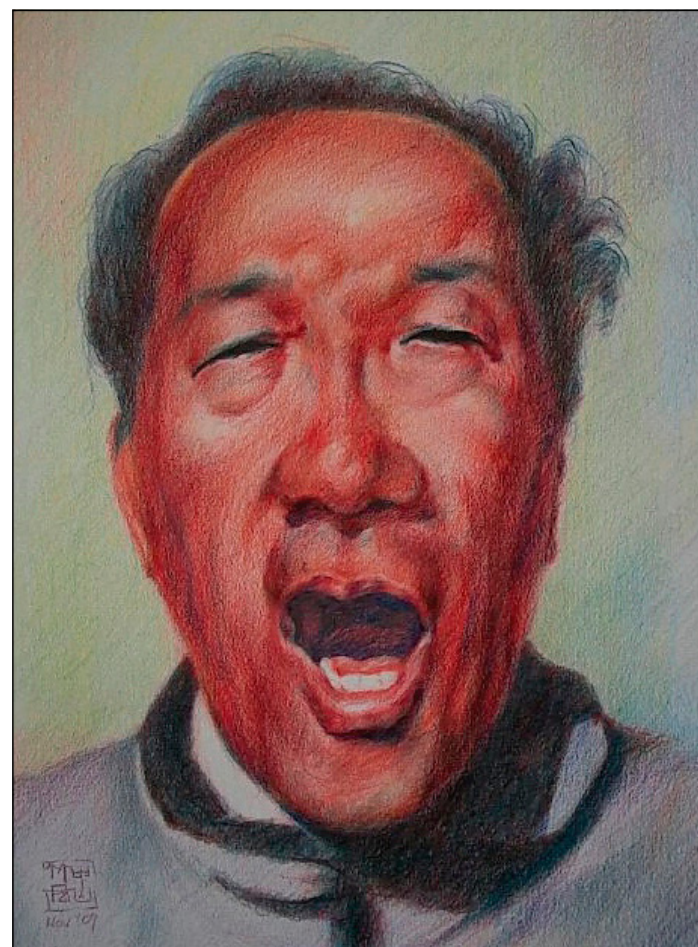
reserved for VIPs and their guests (past and repeat customers and collectors), and it is known as the "vernissage," a very specific French term for a private art showing before the exhibition opening to the public. This is usually a catered and fun event with a DJ for instance, and a chance to see, and purchase artwork before it is offered publicly. One can score an invitation to the next year's vernissage by purchasing a work one year, and then being invited by that dealer the next year. At some fairs the vernissage is open to the public with a ticket purchase, at a premium. However, if you are in the market for new artwork, paying the premium for a ticket to the

vernissage is the way to have first dibs on new pieces.

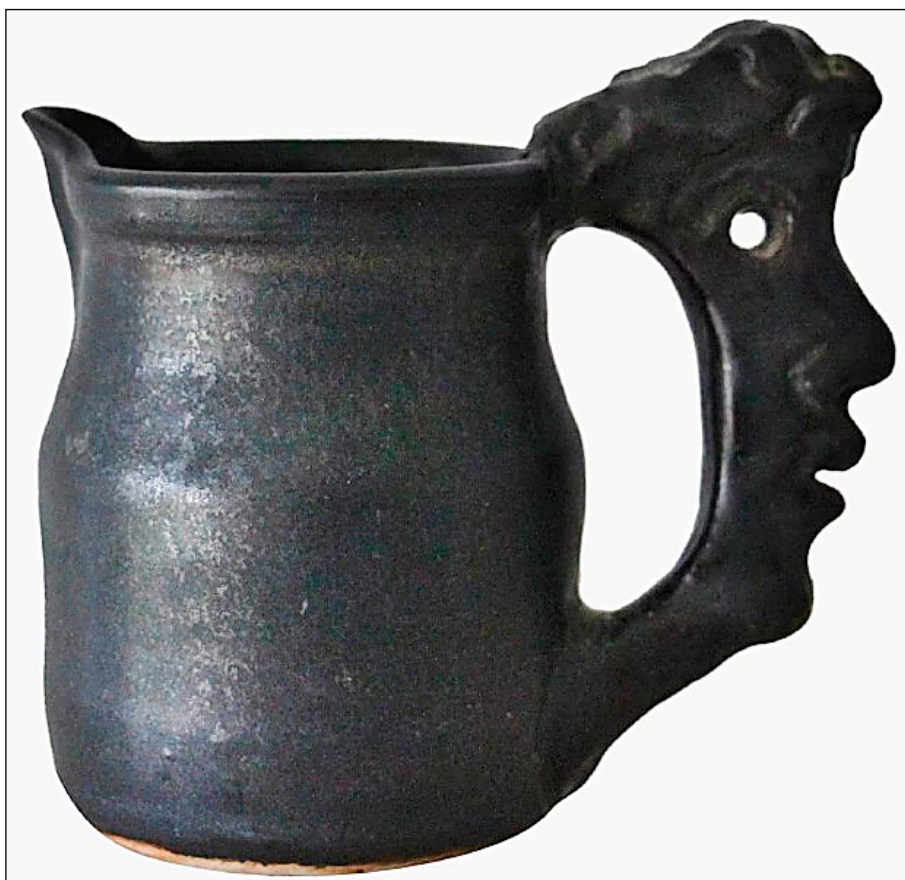
I am always surprised seeing art fair attendees leaving with their works, headed down to the subway for instance. When you purchase at a fair, they usually have a third party shipper there onsite to help with delivery of your artwork. This is especially helpful if you are from out of town and an art fair is part of your New York holiday. However, like many New Yorkers, you can also carry just about anything on the subway, or with you in a taxi or Uber, however, depending on the value of the piece, keep in mind that you are traveling with an uninsured work

of art. So if the art fair offers delivery or shipping, consider the benefits unless you are traveling straight home with your acquisition.

In closing, the spring or fall art fair seasons in New York City are unique opportunities for acquiring new works of art, learning about global art trends and styles, and are excellent social and networking occasions. With so many global dealers at any of these fairs, no matter your taste, you will find works that appeal to you. In between the fairs, when you are not able to visit New York, find a global network of dealers, artists and new works online at Ruby Lane (www.rubylane.com).



Signed contemporary Chinese avant-garde colored pencil portrait, circa 2007.



Male profile contemporary folk art jug.

"Lost in the Stars" by Varujan Boghosian, abstract expressionist construction.



Green Animals Topiary Garden is at 380 Corys Lane. For information, 401-683-1267.



2022 La
LUZ
de TAOS

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From top, clockwise: Ed Mell, *Changing Seasons*, oil on linen; Jim Vogel, *Elfejo Baca Recounts his Standoff...*, oil on canvas panel, 34 x 25; Tammy Garcia, *Hummingbird*, #AC35, bronze, 5.5 x 10.5 x 2; Paul Moore, *The Pueblo Revolt of 1680*, mixed media (polymer, wood, tin, gold leaf), 49.25 x 22 x 23.5.

Tony Abeyta
Bill Acheff
Clyde Aspevig
Thomas Blackshear II
Carla Bogdanoff
Eric Bowman
Chloé Marie Burk
G. Russell Case
S. M. Chavez
John Coleman
Nicholas Coleman
Glenn Dean
Josh Elliott

Phil Epp
Susan Folwell
Tammy Garcia
Victor Goler
Walt Gonske
Logan Maxwell Hagege
Brett Allen Johnson
Jerry Jordan
Jivan Lee
Petecia Le Fawnhawk
David A. Leffel
Ira Lujan
Mark Maggiori

Sherrrie McGraw
Patricia Michaels
Ed Mell
Paul Moore
Chris Morel
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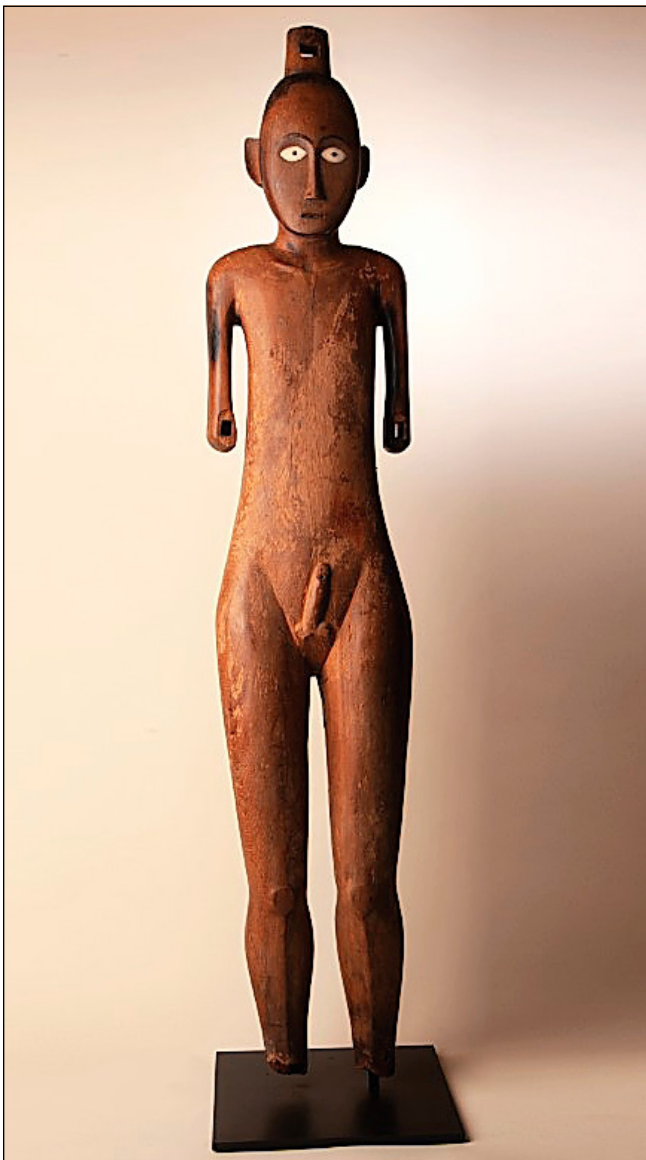
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Sa'Dan Tiraja figure "Tau Tau." Dark dense hardwood with natural pigments, 62 inches tall. Provenance: Gary Spratt, San Francisco, acquired in the early 1970s; Dutch family collection. Finely carved in realistic style of the mid to late Nineteenth Century, with strong lines marking such details as the collarbone and knees; the calves in back painted with tattoos, presumably with dark tree resin. \$18,000.



Lulua standing maternity figure, Democratic Republic of Congo, Wood, 9½ inches tall. Provenance: Lothar and Kathy Steinke Collection, Lucerne, Switzerland; Christie's, Paris, June 10, 2008, Lot 109; Robert and Nancy Nooter Collection, Washington DC. Standing on oversized feet with legs bent at the knees, the elongated left arm extending down and around in front to support the baby lying against her forearm; her shoulders and diminutive breasts curve upwards into the cylindrical neck which supports her proportionally large, spherical head with large, slit downcast eyes in round sockets; the coiffure with incised linear design; a small charge hole to the renal area; varied light and dark-brown semi-glossy patina. \$9,500.

An In-Person Interview With, And By, Mark Blackburn

Why did I start a new online presence with Art Blackburn?

As a collector of Polynesian Art, Coins and Antiquities I thought it was about time to implement a very user-friendly website that would offer curated items in a very straight forward manner. After nearly 40 years in the carpet business, and before that as a major coin dealer with the odd dabble in Tribal, I believed it was a tremendous opportunity, especially since unfortunately due to the pandemic so many eyes were fixed to their computers. Besides, as a collector at heart, I was tired of the way the majority of dealers presented items with no prices, (please enquire) which is total nonsense, as it's just a way to size up the client to see how much financial mileage they can get out of the object. And most of the photography online is terrible so I thought I would have every item photographed with precision.

Where do you obtain most of your objects?

As the first person in the 1970s to run buy ads in major cities, when it came to coins, precious metals and stamps, I thought it was time to do the same when it came to Tribal and Native American art. I have been running ads in cities such as Honolulu, Santa Fe, El Paso, Las Cruces, Las Vegas, Albuquerque etc. As a result, getting into a lot of old collections so the material for the most part is fresh to the market. Plus, it's a bit of a treasure hunt searching for lost masterpieces and just good quality honest objects. My criteria for buying an object and offering it on the website is simple, it has to appeal to me and my sensibilities first, that being the true collector in me. As well, provenance is very important to me and is added to the descriptions in a very straight forward way.

Where do you see the market going, and market conditions?

Pre-Columbian art is very underpriced today and is a fraction of what it was two decades ago. You can buy a wonderful West Mexico object for very little money compared to other areas. Oceanic art is continuing to climb in price especially for good Polynesian or Island Melanesian objects. African is particularly strong if it's a piece with great sculptural appeal and provenance. Native American art is experiencing a revival as historic pottery continues to gain after deflating due to the Florsheim affect when a huge amount of material came onto the market from this important collection. Turquoise jewelry is strong as well since it's come back into the fashion world as well as beadwork. Northwest and Eskimo items like good Katsina dolls are always in demand with the majority of buyers coming from Europe. Asian material is always in demand and as the former president of the Asian Art Society in Hawaii, it's always personally fascinated me.

In closing I would like to ask you to take a look at my new web presence and email me with any comments, and remember, we offer an unconditional money back 30-day guarantee and continue to put up new items weekly. Take a minute and explore the site and sign up for our weekly newsletter.

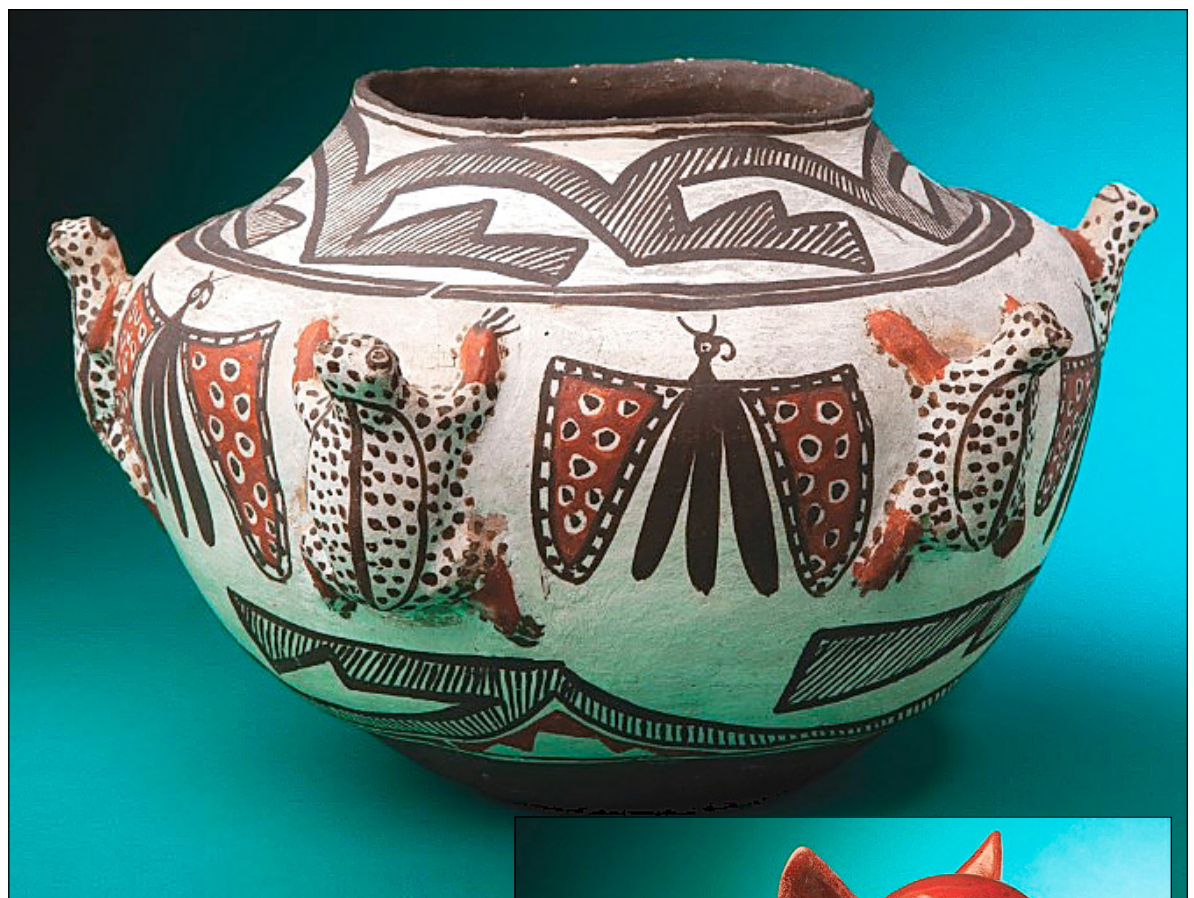
Cheers,

Mark Blackburn

120 East El Paso, Marfa, Texas

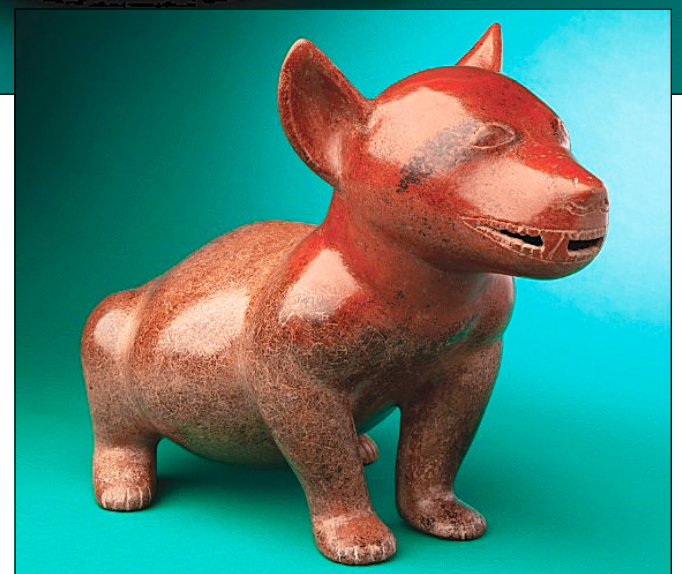
For information, 808-517-7154,

info@artblackburn.com or www.artblackburn.com.



Superb Zuni frog bowl, New Mexico, 1880. 6½ inches tall, 14¼ inches diameter. Provenance: Robert Parson, Taos, N.M. Like the "heartline" bowl we have listed, this mint masterpiece is the finest example we have seen in a decade or two. Rare! \$12,000.

Colima dog with mask, Mexico, Protoclassic circa 100 BCE-250 CE, 10¼ inches tall, 18½ inches long. Provenance: Earl Stendahl, Los Angeles. A very rare, animated depiction of a classic Colima dog with a black mask. Extensive "root marks" to the main body. A real gem! \$8,550.



Warren Kimble: Artful Assemblages

BRANDON, VT. — The small town of Brandon takes the spotlight again, with a multifaceted art exhibit showcasing its best known octogenarian. Warren Kimble, at age 87, remembered everywhere as “the contemporary folk artist,” selects a venue dear to his heart to stage what he calls his “last hurrah,” until he retires once again.

In 1999, an empty five-and-dime store at 7 Center Street was taken over by hard-working artists, forming the Brandon Artists Guild. Today the BAG, thriving more than ever despite the pandemic, presents “Warren Kimble: Artful Assemblages,” from May 6 through July 9, accompanied by a rash of events — tours, special talks, interviews by the artist, demonstrations and charity raffles — in joyful honor of the popular aging artist.

Many are familiar with the Kimble folk art imagery. Less well known, however, are other distinguished collections, beginning in 2004, as the artist explored new forward-thinking themes. Kimble branched out with installations, such as “Widows of War,” 2008, at Vermont’s Shelburne Museum, in reaction to the Iraq War, and, later, his “Cosmos” series relating to the Earth and the Universe.

The current contemporary offshoot with a folk art flavor, “Artful Assemblages,” was engendered by Kimble’s early years as an antiques expert with deep knowledge of handcrafted toys, furniture parts, discarded factory molds, obsolete kitchen implements and the like. He continues to cherry-pick the perfect vintage leftover items at auctions and antique shops.

Using a 15-year accumulation of such pieces, Kimble’s creations can be seen as shrines to the beauty of old-timey wood-turning, hand-carving and the valued skills of bygone days. Fragments are combined and grouped in three-dimensional tableaux, found objects taking the place of actors. There’s a connection to theater and set design, relating to the artist’s love of Broadway. Also, Kimble is admittedly influenced by Louise Nevelson’s wooden constructions and Joseph Cornell’s box art. Over time, transformation takes place in his studio, where individual oddities are joined to form artful compositions, often with serious presence and power.

First an art educator at Castleton State College, Kimble simultaneously, with his wife Lorraine, ran antiques businesses in the 1970s and 1980s. A solo art show in Woodstock, Vt., resulted in a successful partnership with Wild Apple Graphics, creating high-quality reproductions of Kimble’s iconic folk art, and, eventually, a myriad of commercial products with other licensing partners.

Both locally and throughout Vermont, Kimble has been an art community leader. A tribute to his devotion and dedication to Vermont, in 2013 Kimble was given the Governor’s Award for Excellence in the Arts.

Kimble’s artwork is also on view at Vermont Folk Art Gallery, 24 Park Street.

An opening reception for “Warren Kimble: Artful Assemblages” will take place at BAG from 5 to 8 pm on Friday, May 6, at 7 Center Street. For information, 802-247-4956 or www.brandon-artistsguild.org.

“Crazy Eights” by Warren Kimble, 33 by 4¼ inches.



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*Paintings from the Collection of
Woodson K. Woods III, Hawaii*



The Privateer - The “Hornet”
Oil on canvas, 24 x 36 inches



“The Gallant Fight”
Oil on canvas, 40 x 50 inches



“Thermopylae Becalmed”
Oil on canvas, 28 x 42 inches

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Raphael Weed – Artist Of The Hudson Valley & Beyond

BY MADILYN BECKER

NEW PALTZ, N.Y. — Raphael Weed was born on June 6, 1873, and died in 1931. His parents were Israel Beatty Weed and Mary Crist Tice Weed of nearby Montgomery, N.Y. His grandfather was the well-known artist Charles Winfield Tice. After marrying, Weed built his own home in Milton, near the Elverhoj community and not far from Newburgh. He was always interested in local history and involved with many historical groups. He became president of the Newburgh Historical Society and remained a member of the National Arts Club, Society of Colonial Wars, City Club of New York and many other groups, both historical and artistic.

In 1924, he and his wife built a home on West 18th Street in New York City and took a trip to the Pacific Coast. While he was there, he painted many prominent buildings in Monterey, Calif., and other places in the West.



Raphael Weed, oil on board landscape, inscribed on reverse “looking Northeast from Cossackie, raining and showing characteristic long narrow island formation of upper Hudson.”

His paintings of the Hudson Valley are filled with local views and landscapes that he was fond of, including the Rondout area in Kingston. He would often inscribe the back of the paintings with the date, time and weather conditions at the time of his creations.

Weed was inspired by the author Thomas Hardy, and on a trip to England he created paintings of many of the locations noted in the novels by Hardy. He took inspiration from *The Trumpet-Major*, creating a painting of the Upwey House from that novel. *Far from the Madding Crowd* inspired him to paint a picture of Dorset’s Everdeen house and Corfe Castle. While visiting England, he was able to purchase a 1713 map of Newburgh that had been created for Queen Anne, who was a character in Hardy’s work.

Jenkinstown Antiques is at 520 Route 32 South. For information, 845-255-4876 or www.jenkinstownantiques.com.

Ulster County Historical Society Examines Elverhoj Artisan Community

BY SANFORD LEVY

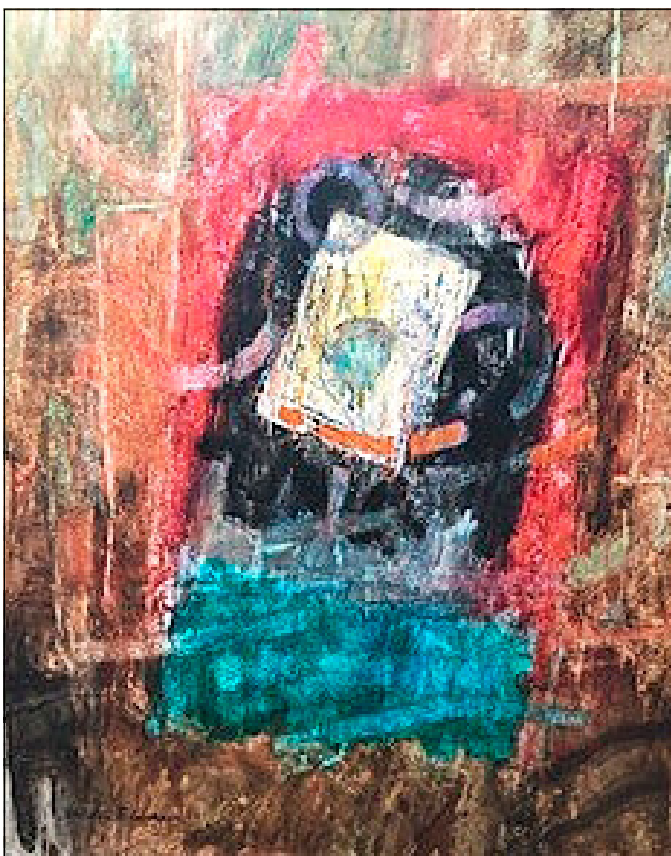
KINGSTON, N.Y. — The Ulster County Historical Society will host an exhibition this summer of the art and craftsmanship of the Elverhoj community in Milton. Elverhoj artisans included silversmiths, painters, illustrators, jewelers and other craftspeople that worked in the community from 1912 through the 1930s. During

my research of the painter James Scott, who was affiliated with Elverhoj, I learned about another man who was inspired by this group and by other artists working in the Newburgh, N.Y., area. The painter Raphael Weed, who lived and worked in Milton, was also actively involved in local historical societies and art associations and left behind a comprehensive collection of work.

This research that follows helps to illustrate his strong legacy. We are always interested in other works by Raphael Weed, and hope that this initial research will create many other opportunities to learn about him and his creations.

The Ulster County Historical Society is at 2682 US-209. For additional information, www.ulstercountyhs.org.

Bert Gallery Exhibits Modernist Walter Feldman



“Tula” by Walter Feldman, 1962. Exhibited Kraushaar Galleries.

PROVIDENCE, R.I. — Bert Gallery, located along the Providence waterfront at Corliss Landing, 24 Bridge Street, opens the exhibit “Modernist Walter Feldman: Beyond de Kooning and Albers,” which runs May 11-31, with hours of Wednesday through Saturday from 11 am to 4 pm and by appointment.

Granted an art scholarship to Yale University in the 1940s, Walter Feldman (1925-2017) was mentored by two of the most influential modernist painters in American art. These two powerful personalities, Josef Albers and Willem de Kooning, were stylistically and philosophically polar opposites in Modernist ideology. The Bert Gallery exhibit looks at how Walter Feldman’s work evolved after he completed his Yale tenure and came to Providence. In 1953 he joined the Brown University faculty where he remained until his retirement in 2007.

“Modernist Walter Feldman: Beyond de Kooning and Albers” offers a focused survey of Walter Feldman’s significant artistic and academic achievements. A 1956 Fulbright Fellowship for study in Italy followed by a 1960 George A. and Eliza Gardner Howard Fellowship for study in Mexico were two seminal events that profoundly influenced Feldman’s direction in painting and printmaking.

How did Feldman progress? Albers taught in the Bauhaus tradition emphasizing color and form in painting and, as a result, Feldman’s mastery of these elements gave him new freedom to explore larger scale works and varying mark-making techniques. De Kooning, on the other hand, was a suggestive and nuanced instructor, giving his students freedom to be

more expressive on their canvas. The outcome was a series of gritty abstract paintings by Feldman capturing the intensity of World War II death and war visions that would haunt him throughout his painting career. While Feldman struggled to absorb and incorporate modernist thoughts early in his career, he discovered his love of written symbols from letters to numbers finding a distinctive voice in the art world.

Feldman was productive and expansive in his artistic exploration throughout his life. He constantly challenged himself in many art forms working with a myriad of materials beyond paint. In 1952, his first woodblock print, “The Final Agony,” won the Metropolitan Museum print prize. This was not only an important landmark for the young artist but the beginning of a lifelong love of printmaking. He mastered mosaics while continuing to paint, print, collage and assemble sculpture. By 1985 he concentrated on handmade artist books, establishing Ziggurat Press. Bookmaking became a natural extension of his printmaking talent and interest in written symbols.

This intimate Bert Gallery exhibition is only a sampling of Walter Feldman’s 50-year career as an American artist and teacher. This tireless painter, printmaker and book artist evidences an ambitious painter educated by the great modernist minds of the day always eager for a challenge; ever experimental and thoughtful.

Bert Gallery at Corliss Landing is at 24 Bridge Street, off Wickenden Street. The exhibit is free and open to the public. For information, www.bertgallerynow.com.

Whitney Museum Explores Dawn Of American Modernism

NEW YORK CITY — The Whitney Museum of American Art presents “At the Dawn of a New Age: Early Twentieth-Century American Modernism,” an exhibition of more than 60 works by more than 45 artists that highlights the complexity of American art produced between 1900 and 1930. The exhibition showcases how American artists responded to the realities of a rapidly modernizing period through an array of abstract styles and media. “At the Dawn of a New Age” features artworks drawn primarily from the Whitney’s collection, including new acquisitions and works that have not been on view at the museum for decades. The exhibition provides a broader perspective on early Twentieth Century American modernism by including well-known artists like Marsden Hartley, Oscar Bluemner, Elie Nadelman, Charles Burchfield, Aaron Douglas and Georgia O’Keeffe, as well as groundbreaking, historically overlooked artists like Henrietta Shore, Charles Duncan, Yun Gee, Manierre

Dawson, Blanche Lazzell, Ben Benn, Isami Doi and Albert Bloch.

“At the Dawn of a New Age: Early Twentieth-Century American Modernism” will be on view from May 7 to March 2023.

America’s early modernists came of age in a period marked by change and innovation. The onset of the Twentieth Century saw technological advancements combined with cultural shifts, including women’s suffrage and progressive political initiatives, that challenged existing social and economic norms. Against this backdrop of optimism in progress and modernity, many American artists embraced the new and experimental over the traditional and fixed by rejecting realism in favor of art that prioritized emotional experience and harmonious design.

“In the Whitney’s early days, the museum favored realism over abstract styles,” said curator Barbara Haskell. “It wasn’t until the mid-1970s that the museum expanded its focus and began acquiring nonrepre-

sentational works from the period. Gaps remain, but the museum’s holdings of early Twentieth Century modernism now rank among the collection’s strengths. By bringing together familiar icons, works that have been in storage for decades and new acquisitions, “At the Dawn of a New Age” gives us an opportunity to reassess how we tell the story of this period of American art and celebrate its complexity and spirit of innovation.”

The exhibition features paintings, drawings, sculptures, prints, photographs and woodcuts, revealing the variety of styles and media that artists used to express their experiences of modern life. Early explorations from well-known modernists, such as Georgia O’Keeffe’s “Music, Pink and Blue No. 2,” 1918, and Marsden Hartley’s “Forms Abstracted,” 1914, are presented alongside works by previously overlooked figures, in particular women and artists of color, that are critical to expanding the museum’s representation of this period. From the flat, styl-



“Mountain” by Albert Bloch, 1916, oil on cardboard, 25-1/8 by 31 3/4 inches, overall. Whitney Museum of American Art, New York; Blanche A. Haberman Bequest 69.40.

ized geometries of Aaron Douglas and Isami Doi to the simplified organic abstractions of Henrietta Shore and Agnes Pelton and the Symbolist landscapes of Pamela Colman Smith and Albert Bloch, the artists featured in the exhibition channeled vanguard European art styles into a distinctly American brand of modernism.

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



Blanche Lazzell, Backyards, Provincetown, white line color woodcut

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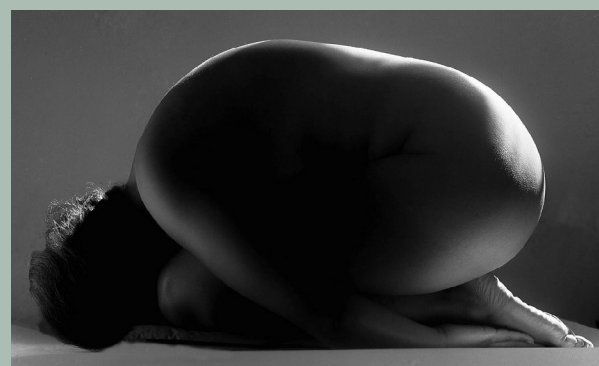
Walsh Gallery
through June 18, 2022



Larry Silver, Sitting at Water's Edge, Sherwood Island State Park, Westport, CT, 2014/2022, archival inkjet print. Courtesy of the artist and Bruce Silverstein Gallery, New York © Larry Silver

ADGER COWANS Sense and Sensibility

Bellarmino Hall Galleries
through June 18, 2022



Adger Cowans, Egg Nude, 1958, silver gelatin print. Courtesy of the artist and Bruce Silverstein Gallery, New York. © Adger Cowans

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PBA Galleries Offers Jack & Beverly Waltman Collection July 28

BERKELEY, CALIF. — PBA Galleries is presenting a second offering from the Jack and Beverly Waltman photograph collection on July 28. Jack Waltman, radiologist and photographer was also a lifelong collector of modern photography focusing on the work of California's finest artists in the medium Ansel Adams and Edward Weston.

A staff-member of the Friends of Photography, Jack was a guest instructor at the Owens Valley Photography workshops in the late 1980s in the company of John Sexton, Ray McSavaney, Bruce Barnbaum and John Nichols, among others. With McSavaney and Nichols, he led the workshop, "The Spirit of the Land: Photographing Northern New Mexico," where aspiring photographers would travel to draw inspiration from Santa Fe, Taos, Chimayo and Abiquiu much as had Ansel Adams, Georgia O'Keeffe and D.H. Lawrence before them. Ray McSavaney said of Waltman's work, "His large format photography often explores abstract qualities found in nature or the manmade environment to convey his personal feelings for situations that are often overlooked by others."

According to their daughter Lindsay, "Bev and Jack became an item when Bev was a professional women's bowler at La Cienega Lanes and Jack as a part-time job was a pin boy...[Later] Jack would work all week as a radiologist to pay the bills and take care of the family and on the weekends, he would pile everyone into the car and head out on a photographing trip somewhere in California. He lived his personal life for the photograph and his collection of photography."

As close friends of Sidney Felson, Beverly Waltman acquired prints from Gemini G.E.L. in exchange for bookkeeping work, while Jack collaborated with the



"Moonrise, Hernandez New Mexico" by Ansel Adams.

press using the hospital x-ray for Robert Rauschenberg's "Booster," 1967, and most likely for Man Ray's "Hands."

The first offering from the Waltman Collection of photographs, which took place on April 7, featured some of the most famous images of the Twentieth Century: from Ansel Adams' "Moonrise, Hernandez New Mexico," "Monolith, the Face of Half-Dome, Yosemite National Park, CA," and "Clearing Storm: Mount Williamson (Manzanar)" as well as Edward Weston's "Church Door, Hornitos," his Point Lobos photographs, Charis, Santa Monica and others.

Several photographs, collected from the work of friends, are warmly inscribed to Jack and Beverly, highlighting the collegiality of the group and the importance of his patronage to the photographers, many who would go on to become important artists — notably Morley Baer, Brett Weston and John Sexton.

The landscapes of the American Southwest, California's Owens Valley, Big Sur,

Point Lobos and the Central Coast tell a unified story in a thousand variants through the lens of the generations privileged to record and preserve it. The photographers come to Carmel, Point Lobos and Big Sur like so many waves to the rocky shore of the Pacific. Jack Waltman, photographer, patron and colleague was attuned to the epic cycle of this specific place. His work and his collection are twin testaments to the importance of the Western story in the broad history of American art.

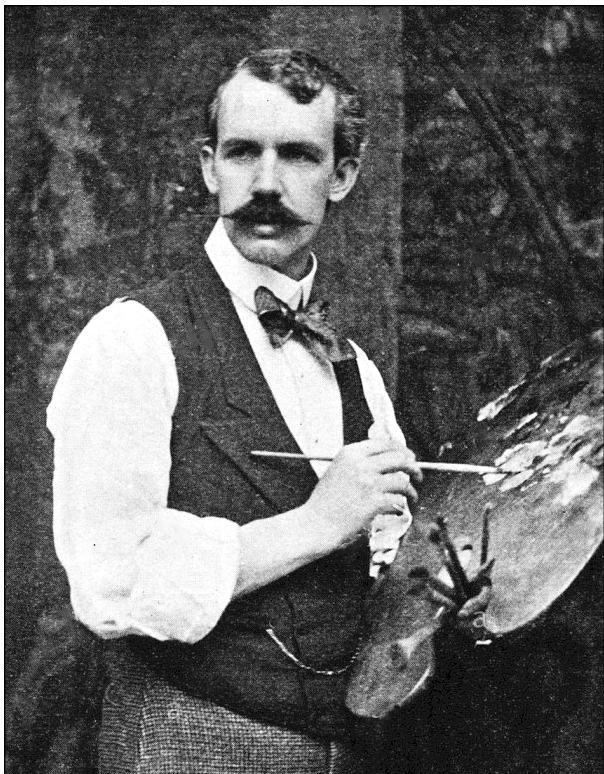
PBA Galleries is at 605 Addison Street. For information, 415-989-2665 or www.pbagalleries.com.

A Providence Portrait By J.J. Shannon

BY MARK MURRAY

NEW YORK CITY — This spring, Mark Murray Fine Paintings is exhibiting a bravura society portrait by the American portrait painter James Jebusa Shannon (1862-1923). The 1905 painting, depicting "Eliza Anthony Hoppin Gammell" of Providence, R.I., measures 6 by 4 feet and was last seen in public when it was shown alongside a portrait of the sitter's daughter, Virginia Gammell Cross, at an exhibition of portraits by Shannon at Knoedler Gallery in New York in 1906 (where it was valued at the then considerable sum of \$7,500).

The *New York Times* reviewer of the Knoedler exhibition wrote, "The dress in the portrait of Miss Virginia



James Jebusa Shannon in his London studio, 1898.

Gammell of Providence is vividly, richly wrought by clear, deft strokes that sometimes make one think of Sargent... So likewise is the dress of Mrs Robert I. Gammell full of spirit and wisdom in the deft rendering of the stuff" (*New York Times*, March 6, 1906, p. 5).

Christian Brinton illustrated this portrait in an article about Shannon titled "A Painter of Fair Women" published in *Munsey's Magazine* in May 1906 to coincide with the Knoedler Gallery exhibition. He describes a visit to the artist's New York studio overlooking Bryant Park: "Dimly from below rises the ceaseless throb of traffic, while in the air and on the green-tipped trees rests the caress of early spring. About the room, which is simple, restrained, and full of quiet tonality, are grouped numerous portraits in various stages of completion... There are in all a half dozen or more [portraits], ranging from Mrs Rockefeller in cream satin to Master Pyne with his favorite collie by his side. Across the room are the Sears children and their mother... For a painter who has achieved such a large measure of success, Mr Shannon is refreshingly modest of speech and manner... he has an instinctive predilection for feminine beauty and it is unquestionably Mr Shannon's gallery of fair women which constitutes his chief claim to recognition."

The subject of this portrait, Eliza Anthony Hoppin Gammell (1859-1938) of Providence was married to Robert Ives Gammell. The sitter's maternal great-grandfather was William Jones of Newport, R.I., who was a captain in Colonel Lippitt's Rhode Island regiment until it was disbanded in 1777. He served as a marine on the *Providence* until she was captured at Charleston. The Gammells, a prominent banking family in Providence, also spent much of their time in Newport.

James Jebusa Shannon was born in Mount Auburn, N.Y., the son of Irish immigrants, but by the age of 16 had moved to London to study at the South Kensington School (now the Royal College of Art). Three years later, in 1881, his portrait of one of Queen Victoria's maids of honor was well received at the Royal Academy and his reputation was established. Like his friend and fellow expatriate, John Singer Sargent, Shannon



"Eliza Anthony Hoppin Gammell" by James Jebusa Shannon (1862-1923), 1905, oil on canvas, 72 by 48 inches.

achieved great success as a portrait painter on both sides of the Atlantic. He was elected president of the Society of Portrait Painters in 1910 and knighted in 1922 by King George V for his contributions to the arts.

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

Fairfield University Art Museum Shows Connecticut Landscape Photos

FAIRFIELD, CONN. — This spring, the Fairfield University Art Museum presents two solo exhibitions featuring the works of preeminent Connecticut photographers, “13 Ways of Looking at Landscape: Larry Silver’s Connecticut Photographs,” and “Adger Cowans: Sense and Sensibility.”

Larry Silver, a Photo League inspired photographer still working today, moved from New York to Westport, Conn., in 1973 and, with his camera, began exploring its regional environs. This exhibition, in the museum’s Walsh Gallery through June 18, is guest curated by curator and art historian Leslie K. Brown, PhD. It is the largest exhibition of Silver’s work to date, bringing together more than 40 years of the artist’s work made of and in Connecticut, and exploring how he continues to push the boundaries of what landscape and looking are, and can be. Exuding a sense of quiet contemplation and a studied approach, Silver engages ideas of observation and framing in his lyrical compositions. Many of his photographs, for example, feature figures looking out at the view or back towards the photographer, along with scenes seen through and transformed by weather and atmosphere, light and shadow, perspectives and formats, and nature and the built environment.

The first part of the exhibition’s title is a nod to poet Wallace Stevens, who also called Connecticut his home for decades, and specifically his poem, “Thirteen Ways of Looking at a Blackbird.” Both Silver and Stevens share several synergies between their work, including focusing on the natural world and examining subjectivity, syntax, and seeing. The installation at the Fairfield University Art Museum’s Walsh Gallery echoes Stevens’ iconic poem with works presented in clusters. Similar to what Stevens called “sensations,” each grouping of Silver’s photographs will gather images across several of his series and reflect upon different facets of his work.

In the museum’s Bellarmine Hall Galleries, “Adger Cowans: Sense and Sensibility,” a solo exhibition by Black photographer Adger Cowans that includes more than 50 works will also be on view until June 18.

Guest curated by curator and art consultant Halima Taha, “Sense and Sensibility” explores how Cowans uses photography as a vehicle to articulate beauty within the human condition and the world in which we live, and features works from across his illustrious career as a photographer of portraiture, landscape and film.

Cowans is celebrated as one of the founding members of the Black photographers’ group called Kamoinge. One of the oldest photography organizations, since 1963 Kamoinge’s mission has been to “Honor, document and preserve the history and culture of the African Diaspora with integrity and insight for humanity through the lens of Black Photographers.” An innovative, individualistic and expressive artist, Cowan’s work is wide-ranging in subject matter, with images in this exhibition including jazz musicians, artists, Hollywood celebrities, Harlem Street scenes and personal artistic studies of the human form, water and light.

Fairfield University Art Museum is at 200 Barlow Road. For information, www.fairfield.edu.



“Anytime Farm, Fairfield, CT” by Larry Silver, 1982. Gelatin silver print, copyright Larry Silver, courtesy of the artist and Bruce Silverstein Gallery, New York City.

Raphael Weed 1873-1931

From the Hudson Valley to California



View to the Shawangunk range. Oil on wooden panel 8 by 10”



Mission in Monterey California. Oil on board 12 by 15”

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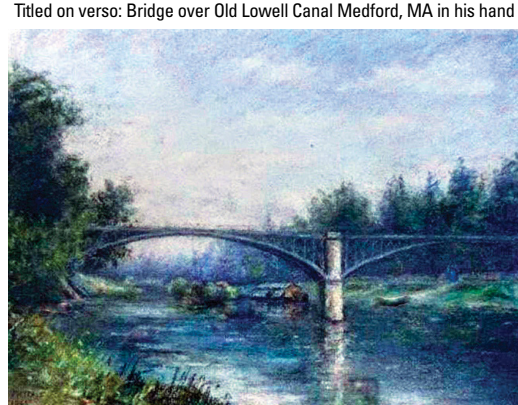
Adelaide Cole Chase 1868-1945
Size: 18x22. Medium oil on canvas



George Loring Brown. 1814-1889
Size: 17x23. Medium: oil on canvas
Titled on verso: Bridge over Old Lowell Canal Medford, MA in his hand



Laura Coombs Hill 1859-1952
Size: 35x27. Medium: gouache



Willard Leroy Metcalf
Size: 14 x 16 Medium: watercolor



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Art & Antique Gallery Exhibits Four Massachusetts Artists

HOLDEN, MASS. — We want to welcome everyone to the Spring Gallery edition of *Antiques and The Arts Weekly*. William Union, president of Art & Antique Gallery, Inc. formerly of Worcester is now in Holden, Mass. Union is an art dealer buying and selling investment quality art at antique shows, or online.

Art & Antique Gallery features four artists that lived and worked in Massachusetts: Adelaide Cole Chase (1868-1944), George Loring Brown (1814-1889), Laura Coombs Hill (1859-1952), and Willard Leroy Metcalf (1858-1925). The gallery has a wide variety of American paintings specializing in the Hudson River and Old Lyme schools of painting, and regional paintings throughout the United States.

Adelaide Cole Chase was born in Boston in 1868. Her father, Joseph Foxcroft Cole, was an artist and her mother was a pianist. Adelaide's first teachers were her father and Frederic Porter Vinson. She also studied at the Boston Museum School of Art with Frank Benson and Edmund Tarbell.

William Leroy Metcalf was born in Lowell, Mass., in 1858. He was called the "poet laureate of the New England



Willard Leroy Metcalf watercolor, 14 by 16 inches.

hills." He studied landscape painting with George Loring Brown. He attended the Boston Museum of Fine Arts. He financed himself by selling

his paintings to study in France at the Julian Academy and eventually went to Giverny and stayed at the home of Claude Monet.

When he returned to Maine from France, he started painting more vibrant and atmospheric paintings showing his more impressionist painting style. He was one of the founders of TEN, a group of Boston and New York painters. He was also one of the leading members of the Old Lyme Art Colony in Connecticut.

George Loring Brown's paintings hang in 25 significant museums in America, and he has had several books written about his works and life. One of the paintings in the gallery's collection is titled "Bridge Over the Old Lowell Medford, MA" on the back. The image is signed and dated 1863 on the lower left and measures 17 by 23 inches.

Of note in the gallery is a floral gouache by Laura Coombs Hill, which is signed lower right and measures 34 by 27, including the frame. The painting is in very good condition and would make an excellent addition to any space.

Art & Antiques Gallery offers our clients pricing at market or below; shipping is usually free. For information, call Bill Union at 508-259-4694 or through the gallery's website: www.artantiquegallery.net.

Virginia Museum Of History & Culture Reopens With Multiple New Exhibits

RICHMOND, VA. — The Virginia Museum of History & Culture (VMHC) premieres a number of innovative and immersive exhibitions and galleries in conjunction with the reopening of its building on May 14. The \$30-plus million renovation and expansion is the most extensive transformation in the institution's nearly 200-year history. Among the marquee exhibitions are "Our Commonwealth," a multisensory exploration through the five major regions of Virginia that features artifacts from cultural institutions throughout the state, and "American Democracy: A Great Leap of Faith," a Smithsonian-organized exhibition that brings the great American experiment of democracy to life.

All exhibitions are free with museum admission: \$10 general admission; free for VMHC members; discounts for seniors, children and military/veterans.

"The VMHC's new exhibitions, experiences and spaces are designed to welcome, inform and reflect our audiences, inviting participation and meaningful dialogue," said VMHC president and chief executive officer Jamie Bosket. "Bridging the past and present through multiple perspectives and compelling storytelling is key to fostering a sense of belonging and shared purpose."

The signature long-term exhibition "Our Commonwealth" launches audiences on a scenic journey, with living murals — large-scale, changing digital projections — and custom soundscapes that will immerse them in the arts, culture, food, music, industry and people of each region. In a unique approach to exhibition development, it incorporates stories and objects from across Virginia, thanks to the robust regional partnerships that the VMHC developed with institutions around the state.

Among these statewide partners are the Lynchburg Museum and Fredericksburg Area Museum (Central Virginia); Office of Historic Alexandria and Manassas Museum (Northern Virginia); Museum of the Shenandoah Valley and Rockbridge Historical Society (Shenandoah Valley); Blue Ridge Institute and Museum and WKMA/Never the Same Museum (Southwestern Virginia); and Historical Society Eastern Shore of Vir-



VMHC "Our Commonwealth – Central Virginia."

ginia and the Mariners' Museum and Park (Tidewater Virginia).

"American Democracy: A Great Leap of Faith" examines our government's founding and the continuing story of America's bold experiment in a government "of, by, and for the people." The exhibition features five major themes: the first bold leap to democracy as "A Great Leap of Faith"; a nation for and by the people in "A Vote, A Voice"; political campaigning with "The Machinery of Democracy"; the power of the American people to go "Beyond the Ballot"; and sustaining our nation with "Creating Citizens." American Democracy will feature VMHC and Smithsonian collection artifacts, as well as contemporary objects and touchable artifacts. Audio/video presentations from the Smithsonian and the History Channel and immersive technologies such as touch-screen adventures will enhance the visitor experience.

Treasures of Virginia exhibits a rotating display of extraordinary items related to individuals or events that shaped the identity of Virginia and the nation. They inspire awe, while also prompting reflection about what we treasure as individuals, as communities and as a society. Artifacts include a personal diary of George Washington's from his first term as the first president, the writing desk of poet and civil rights activist Anne Spencer (1882-1975), the lunch counter from Richmond's F.W. Woolworth Store where Black civil rights activists staged a sit-in to protest racial discrimination in 1960 and one of the earliest printings of the Virginia Declaration of Rights.

The Virginia Museum of History & Culture is at 428 North Arthur Ashe Boulevard. For information, www.virginiahistory.org.

Some Thoughts About Color Woodcuts

BY WILLIAM CARL
DURHAM, N.C. — William P. Carl Fine Prints was established in 1983 in Boston; before that, I worked at the Wiggin Print Room of the Boston Public Library then on to Childs Gallery on Newbury Street which was right around the corner. Those were the days of typewriters and no internet. Auctions were advertised in this publication and the Sunday papers. It was a remarkable time to start out in the art business. Unlike today, good works were then in abundant supply. Boston was a prime location given the artistic heritage of New England and the great variety of collectors who lived there over the decades.

I was especially interested in color woodcuts. The first woodcut I sold was in 1977, done by Margaret Patterson, a gifted New England artist. Before long, other color woodcut artists came to my attention and their works frequently became part of my inventory. I remember visiting the Provincetown Art Association and Museum in 1983 for Janet Flint's exhibition and catalog, "Provincetown Printers; A Woodcut Tradition." It was an eye opener to say the least. The show was amazing. With this, the white line color woodcut came into fashion again and collectors and dealers scrambled to find this overlooked material. Contemporary artists also try their hand at the white line technique, and some are quite good. Over the years, we sold works by Blanche Lazzell, Ethel Mars, Maud Squire, Tod Lindenmuth, B.J.O. Nordfeldt, Edna Boies Hopkins and many other artists. These early Twentieth Century



"Baiting Up (Provincetown)" by Maud Squire, 1918. White line color woodcut.

color woodcuts are much harder to locate today as they were generally printed in small editions to begin with. Many are now in museums. We've been lucky to have had so many good Provincetown woodcuts and our search continues.

On another front, the broad appeal of the Arts and Crafts Movement, both here and in Europe, established a following for the woodcuts which came out of this international creative period. This movement started in the United Kingdom around 1860 and spread to western Europe and America during the 1890s. In this country, artists and craftsmen created a uniquely American style which flourished well into the 1920s.

American and European woodblock printmakers controlled their own craft and style as much as possible. They chose the paper, the matrix, the inks and the personalized style of the printing process. Color variations so often appear as the artists were experimenting as they went along.

There are many books and other publications about the Arts and Crafts printmakers; I wish to recommend Andrew Stevens' *Color*

Woodblock Prints From the Two Red Roses Foundation, 2019, and, more recently, *The International Block Print Renaissance, Then and Now*, by Barbara J. Thompson, 2021. The latter is an excellent survey presented by country.

For those of you interested in collecting color woodcuts or if you have prints you wish to sell, I can be reached at wpcarl@aol.com or at williampcarlfineprints.com. We welcome any inquiries you may have.



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Dana Sherwood, *The Confectionery Lives of Artists and Other Organisms*, 2021.
Resin, clay, glass bell jars with snails, natural material, and cake.
Courtesy of the artist and Denny Dimin Gallery, New York.
Photograph by Paul Mutino

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Florence Griswold Museum Gives Dana Sherwood Her First Museum Survey

OLD LYME, CONN. — Drawing on her research into cross-species communication, the feminine experience, historic literature, and the occult, Dana Sherwood (b 1977) creates films, sculpture installations, and oil and watercolor paintings that interrogate the relationship between wild nature and domestic culture. Her first museum survey, “Dana Sherwood: Animal Appetites & Other Encounters in Wildness,” will be on view at the Florence Griswold Museum from May 21 through September 18.

The artist is known for her dialogues with animals by way of elaborate nocturnal banquets. She researches the animals’ natural diet in order to create beautiful cakes, colorful fruit-studded gelatin molds, raw meat snacks and confectionaries. The delectables are positioned in front of an infrared, night-vision video camera, to record animals at their feasts. During the summer of 2021, as the Florence Griswold Museum’s artist-in-residence, Sherwood created a new commission inspired by the museum’s core story. With a nod to the history of the Lyme Art Colony, Sherwood installed a three-dimensional stage set near the museum’s grounds that replicated, at scale, the “Artist’s Bedroom in the Florence Griswold House.” There, over the course of three months, animals picnicked on her culinary creations. The set and video are displayed



Artist Dana Sherwood on the film set *The Artists’ Bedroom Bestiary*, in Old Lyme, Conn., 2021, photo by Paul Mutino. Courtesy of the artist and Denny Dimin Gallery, New York.

within the exhibition. Sherwood encourages us to contemplate how wild animals must constantly adapt to human impact on our shared environment, such as the encroachment of urban and suburban development on their habitats. The films present the subject as a simultaneous mix of

whimsy, comedy and gravitas.

Sherwood’s hybrid works, such as “The Confectionary Lives of Snails” become their own ecosystems, where live snails munch on plants, flowers and cakes. Glass-domed creations in the Florence Griswold House dining room invite viewers to contemplate

the historic space enlivened by Sherwood’s contemporary voice — where animals dine instead of being dined upon.

Another dimension of Sherwood’s work considers the intersection of the contemporary world, and particularly the feminine experience, with the occult, myth, ritual, historic literature and dreams. Selected paintings depict versions of Alice in Wonderland, Persephone or Medusa as heroine-protagonists in her narratives, juxtaposed with animals, food and ancient iconography.

Her latest projects incorporate symbolism and references from myths that portray humans and animals closely intertwined. In “See/Sight (Sight Equus Mongolia),” Sherwood uses an infrared camera to film domestic and wild horses in Mongolia, creating an abstract collage of footage featuring her young son and the sound of his voice trying to form his first words. The work draws parallels between the toddler and the horses’ behavior.

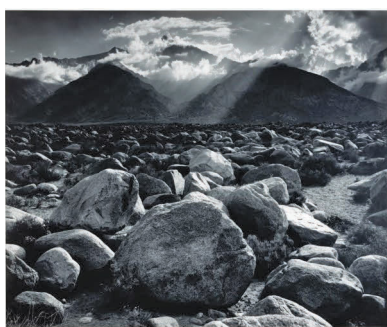
Sherwood considers nature as both her subject and collaborator, which proves unpredictable time after time. As the artist states, “When you invite the chaos of nature as a collaborator, there’s no telling what’s going to happen.”

The Florence Griswold Museum is at 96 Lyme Street. For information, www.florencegriswoldmuseum.org.

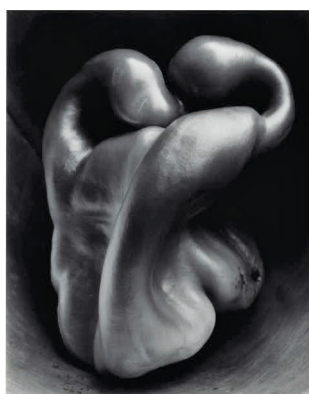
THE JACK AND BEVERLY WALTMAN COLLECTION, PART II

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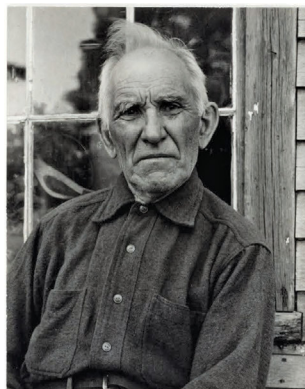
HIGHLIGHTS FROM PART I



Ansel Adams, *Clearing Storm: Mt. Williamson*



Edward Weston, *Pepper No. 30*



Paul Strand, *Photograph from Time in New England*



Henri Cartier-Bresson, *Sunday on the Banks of the Marne*



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