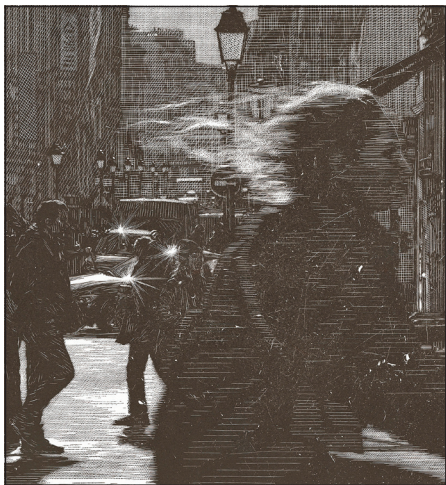


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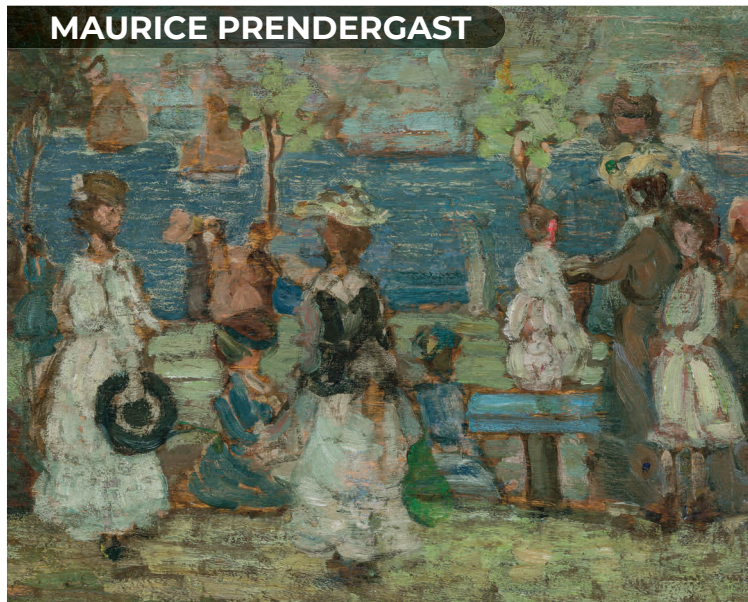
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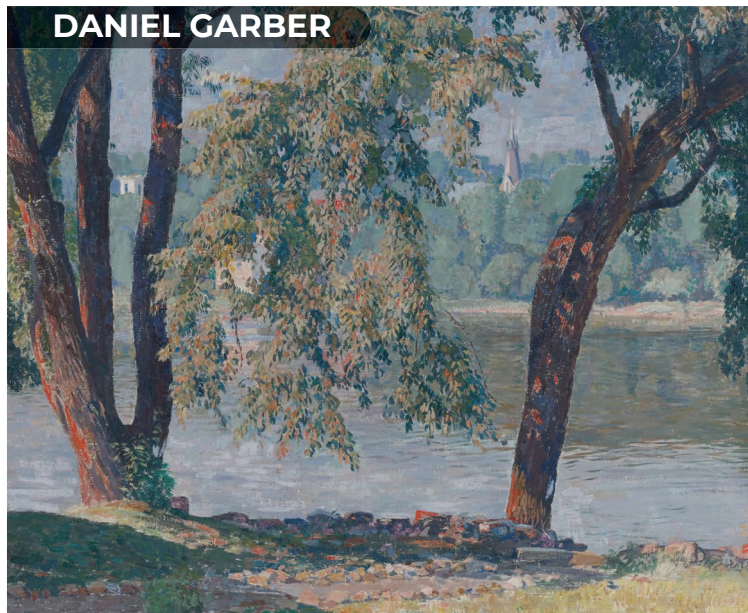
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Michael Kelly – From Gloucester, Mass., To Cold Spring, N.Y.

NEW PALTZ, N.Y. — Michael F. Kelly was born on July 9, 1887, in Mount Holly, N.Y. As a youngster, he quickly realized that his deepest interests were in the visual arts — drawing, woodcarving and painting. Kelly was a 1921 graduate of the Pratt Institute of Fine and Applied Arts, where he became the studio assistant to artist Ezra Winter, and won a scholarship to travel and study in Europe.

Before going abroad, Kelly was invited to spend the summer at the Louis Comfort Tiffany Foundation in Long Island. Kelly lived, worked and studied there, and the legendary Tiffany offered valuable criticism and advice. Tiffany urged Kelly to study nature in all its forms, colors and shapes to better understand the mystery of design. In the fall of 1921, Kelly left for Europe, embarking on an extensive survey of museums, galleries, historical landmarks, church art and architecture and modern art exhibits. He studied in Paris, Florence and Rome.

Refreshed by these enriching experiences, Kelly returned to his work as a studio assistant to Prix de Rome artist Ezra Winters. Kelly remained an assistant to Winters and others from 1922 through 1939, working on design projects for the Cunard Building in New York City, the Eastman School of Music in Rochester, N.Y., the United States Chamber of Commerce Building in Washington DC and the 1939 New York World's Fair, among others. During this time, he completed his own drawings and paintings that reflected life in the Depression Era. One of Kelly's own designs reached the finals in a contest sponsored by the 1939 World's Fair.

Perhaps the most significant flowering of Kelly's talent as a major artist came about during his



Gloucester, Mass., period from 1939 to 1941. Kelly was a fascinated and truthful observer of the waterfront area, and his paintings captured the essence of

"Self portrait of the artist in his studio and antique shop, Cold Spring, N.Y." by Michael Kelly, 1957, oil on canvas panel, 20 by 16 inches.



this part of Americana. In these pictures of fishermen and townspeople involved in their everyday life, Kelly perfected the style that would become the hallmark of his career.

In 1950, Kelly and his wife Rosa came to Cold Spring, N.Y., and opened their antique shop at 72 Main Street. For the next quarter of a century Kelly painted a record of the life, land and architecture of the lower mid-Hudson Valley area in and around Cold Spring. He was a familiar figure around town, and in 1977 the Putnam County Historical Society honored Kelly for "his years of dedication and service to the society and to the community."

Later in his life, Kelly began to express political sentiment in his paintings. Depression Era themes of home, farm, workers and architecture are fused together with expressions of a changing world. The Statue of Liberty, Kennedy, Khrushchev and Castro interact with historical figures, angels and the devil. The more "modern" lighting, angulation and subject of these paintings demonstrate Kelly's continued scope and growth as an artist. Michael Kelly died in Cold Spring in 1984.

A comprehensive collection of his work will be offered at this fall's Rhinebeck Antiques Show at the Dutchess County Fairgrounds on October 8-9, and at Jenkinstown Antiques by appointment.

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

"Harbor Scene - Mid-Summer Day, Gloucester, Mass." by Michael Kelly, 1940, oil on canvas panel, 24 by 20 inches.



James Chapin "Portrait of Robert Frost"



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BIFAS Returns With American, European Masterworks Alongside Emerging New England Artists

BOSTON — After a two-year hiatus due to the Covid-19 pandemic, the 24th Annual Boston International Fine Art Show (BIFAS) returns October 20-23, at The Cyclorama, Boston Center for the Arts, in the South End. The 15,000-square-foot circular venue under a domed skylight features 40 galleries offering the complete range of fine art from Old Master to contemporary. The show now also includes “Emerge,” a special contemporary art section featuring the work of 13 juried emerging and mid-career artists. Prices of works will range from more than \$2/3 million to much more affordable works by contemporary artists.

The show opens with a Gala Preview on Thursday, October 20, from 5:30 to 8:30 pm, which has been called by the press, “one of the

highlights on the city’s cultural and social calendar.” The catered opening event, with live music, offers art collectors a chance to be among the first to purchase the works on view. To purchase Gala Preview tickets, visit: <https://bifasgala2022.eventbrite.com>.

This year, BIFAS is presenting a special exhibition of the Mark Baum Estate (1903-1997), a rediscovered Polish-born American artist whose paintings and artistic direction are unique in the Twentieth Century modernist canon. The complete arc of his career will be on view at the show. A second special exhibition presents the estate of Boston artist David Omar White (1927-2009), exhibited for many years at the Genovese/Sullivan Gallery in Boston, and whose works are in the permanent collections of

the Addison Gallery of American Art in Andover, the Boston Public Library and numerous university collections.

Masterworks of American and European fine art will be offered by numerous galleries, with a strong selection ranging from the Eighteenth Century through mid-Twentieth Century, and presenting many works fresh to the market. Galleries presenting at BIFAS include a wide range of specializations, and are traveling to the show from Washington DC, New York City, the United Kingdom, Maine and elsewhere.

Galleries include Avery Galleries from Pennsylvania; Guarisco Gallery, Washington DC; Glen Leroux Antiques, Connecticut; from New York comes Graham Shay 1857, Rehs Contemporary Galleries, Lincoln Glenn, Arcadia Contemporary, Colm Rowan Fine Art and Gary Bruder Fine Art; from Massachusetts are Parco Fine Art, Martha Richardson Fine Art, Jane Eckert Fine Art; plus Gleason Fine Art and Susann J. Fichera Fine Art from Maine and Trinity House

from United Kingdom and United States; and also Découvert Fine Art (Mass.), which specializes in Old Master drawings, among others. Fine prints and works on paper will be offered by Don Gorvett Gallery (N.H. and Mass.) and Jeannot R. Barr Drawings and Prints from New York.

The “Emerge” section will present the work of individual juried artists in dedicated booths at the front of the show. Works by artists in the “Emerge” section include a wide variety of both representational and abstract paintings and photography by Rachel Brask, Eric Hon, Heidi Johnson, Nick Paciorek, Nils P. Johnson, Matthias Lupri, Rachel Morrissey, Michael J. Murray, Nick Paciorek, Joyce Pommer, Wiley Holton, Carlos Ponce, Thomas Stocker and Anna Thurber.

Special programs take place throughout the weekend and are free with show admission. At 5 pm on Friday, October 21, Adolfo Castillo and Wendie Martin, publishers of *American Fine Art* and *American Art Collector* magazines

will moderate a panel discussion on “Today’s Market for American Art,” with panelists drawn from gallery owners in the show, including Richard Rossello of Avery Galleries and Douglas Gold of Lincoln Glenn.

On Saturday, three programs light up the afternoon. At 1 pm “Rediscovering Mark Baum,” highlights the career of this widely exhibited and collected artist in New York City in the 1920s and 1930s, whose crisis of faith after World War II led him on a spiritual journey far from the New York art market.

At 2 pm, “Curator Paints” presents a panel titled “Art Elevates,” looking at various aspects of art in the home; panelists include an abstract painter and a recognized interior designer. Then at 3 pm, a timely panel discussion of “The Future of Art Investing is Already Here,” looking at NFTs, fractionalization and more. The panel is presented by ArtBnk, an AI driven platform that explores fine art as an asset class.

Other programs include a free appraisal clinic throughout the weekend offered by David Manzi of Manzi Appraisers.

The show and gala are supported by an outstanding Honorary Committee that includes Boston Mayor Michelle Wu, numerous museum directors and curators and collectors from all walks of life. Media sponsorships support the show and help it reach new audiences, notably, the show’s premiere Media Sponsors that include *Art New England* magazine, *The Boston Globe*, WGBH Public Radio and Television, and Modern Luxury Interiors Boston.

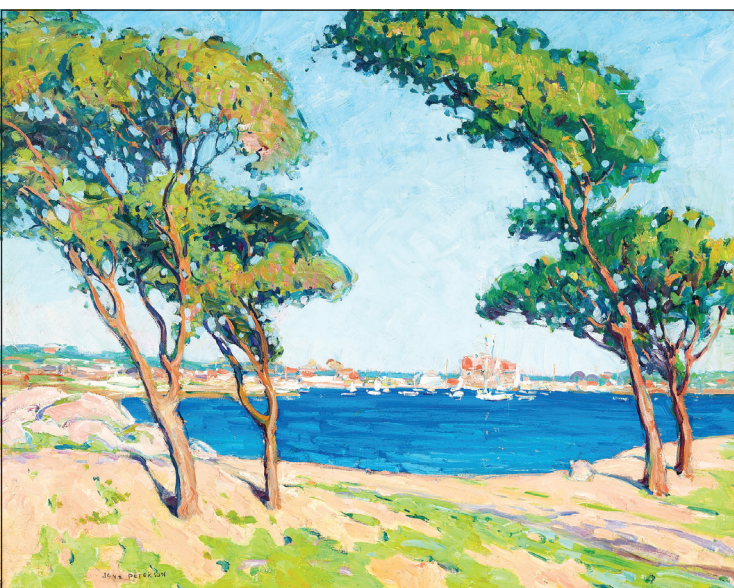
“Each year we see more and more collectors traveling to the show. Our mailing list includes art lovers and collectors from all over the country and the world,” comments co-producer Tony Fusco. “They don’t just come to buy works of art, but also to immerse themselves in the weekend programs, and in conversations with scholars and gallery owners. As the only art show of its kind in New England, fall foliage season provides a perfect excuse to soak up the seasonal and cultural richness of Boston along with the show.”

The weekend show continues Friday, 1 to 8 pm; Saturday, 11 am to 8 pm; and Sunday, 11 am to 5 pm. Tickets are \$15 at the door or in advance, children younger than 12 are free. Tickets include special programs and speakers throughout the weekend, readmission, coat check. There is a catered café at the show, and discount and valet parking are available.

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



“Flight of Night” by Paul Manship (American, 1885-1966), 1916, edition of six, bronze, dark brown and green patina, 26½ by 31 by 7 inches. Courtesy of Graham Shay 1857 (N.Y.).



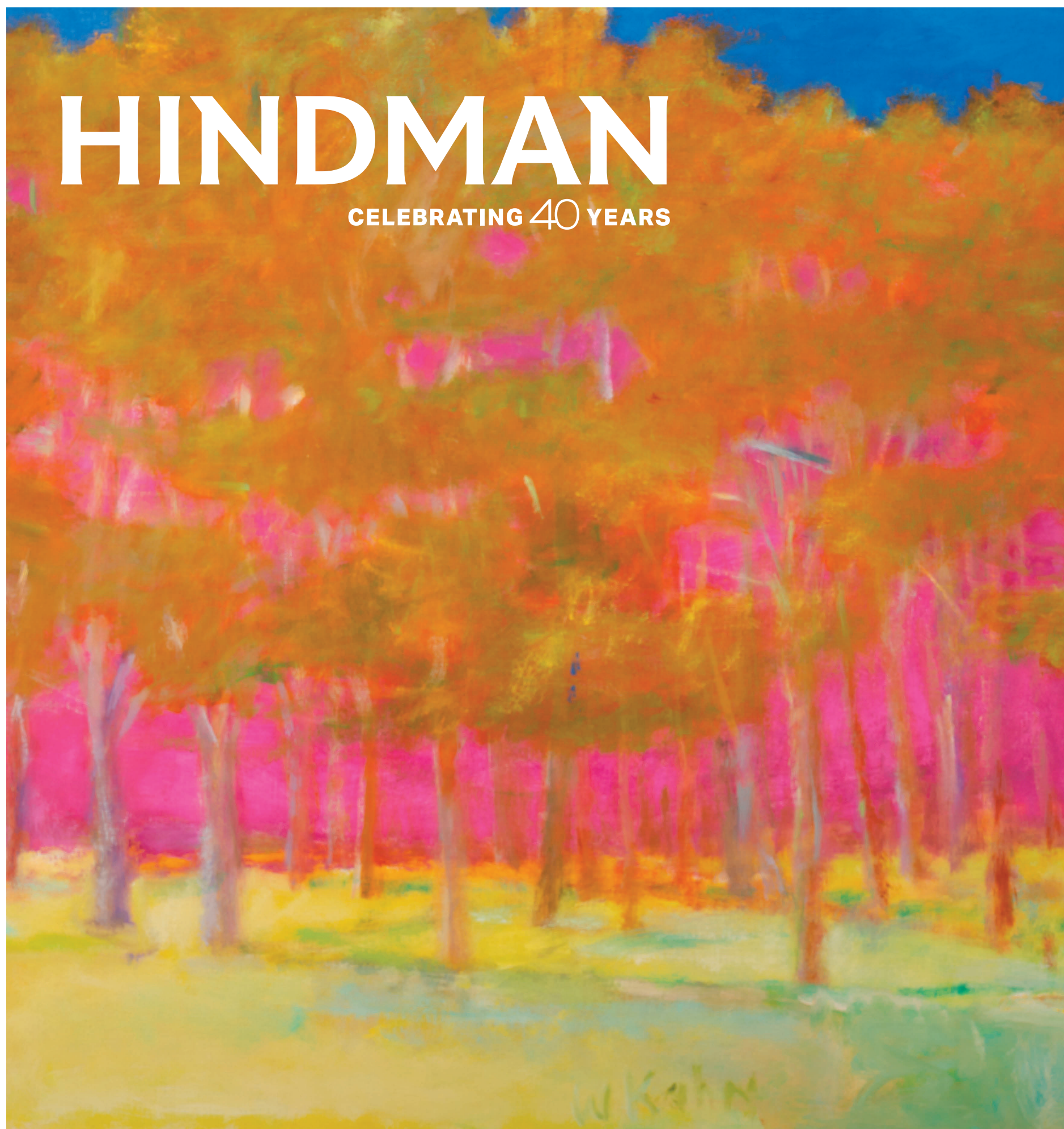
“View at Gloucester, Early Autumn” by Jane Peterson (1876-1965), oil on canvas, 24 by 30 inches. Courtesy of Avery Galleries (Penn.).



“Company” by Eric Forstmann, 2022, oil on panel, 40 by 48 inches. Courtesy of Jane Eckert Fine Art (Mass.).



“Bailey’s Island” by Mark Baum (1903-1997), 1946, oil on canvas. There will be a special exhibition from the estate of the artist and a program on “Rediscovering Mark Baum.” Courtesy of The Mark Baum Estate (Maine).



Welcoming Fine Art Consignments

We invite you to consign to our upcoming December auctions. Please contact us to discuss a single item or entire collection that you are considering selling and to schedule a virtual or in-person appointment to receive complimentary auction estimates.



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Wolf Kahn
(American/German, 1927-2020)
Against a Dark Blue Sky II, 1998
Sold for \$112,500

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Preparations Underway For James Cox Gallery December Auction



James Cox Gallery at Woodstock.

WILLOW, N.Y. — The James Cox Gallery at Woodstock is now accepting consignments of high-quality oil paintings, works on paper, photography and objets d'art for sale in its December 11 auction. The upcoming winter auction will also include prize pieces from seven estates represented by the gallery, including Konrad Cramer, James Chapin and Margery Ryerson.

Cox pointed out that, through its affiliation with LiveAuctioneers and Invaluable, his biannual sales have attracted thousands of bidders worldwide. "For our last auction, 1,100 people from 31 countries signed up to bid," he added. Noted for its eclectic selections, the carefully curated sales provide a wide range of offerings. "Historic oil paintings, highly collectible midcentury artwork, exotic ethnic pieces and rare vintage photographs are among the many unique pieces we have sold at auction," Cox observed.

A graduate of Reppert Auction School in Decatur, Ind., Cox lent his auctioneering skills to several charity

benefits during his 14-year tenure as director of the Grand Central Art Galleries in New York City, including the venerable Salmagundi Club and the New York Heart Association. When Cox relocated to Woodstock, N.Y., he included auctions in the full service gallery he opened there in 1990.

In the early 2000s, the James Cox Gallery partnered with the Woodstock Artist Association and Museum (WAAM) to conduct annual fundraising auctions. One of the first sales resulting from this collaboration featured a group of more than 40 paintings owned by the Hudson River Club, a restaurant which was located in lower Manhattan, next to the World Trade Center. Following the September 11, 2001, terrorist attacks, the club's owner consigned his collection to one of the WAAM/Cox Gallery fall auctions. Cox noted that when the gallery was able to visit Ground Zero and inspect the condition of the artwork, "all the paintings were unharmed and in perfect condition for resale."

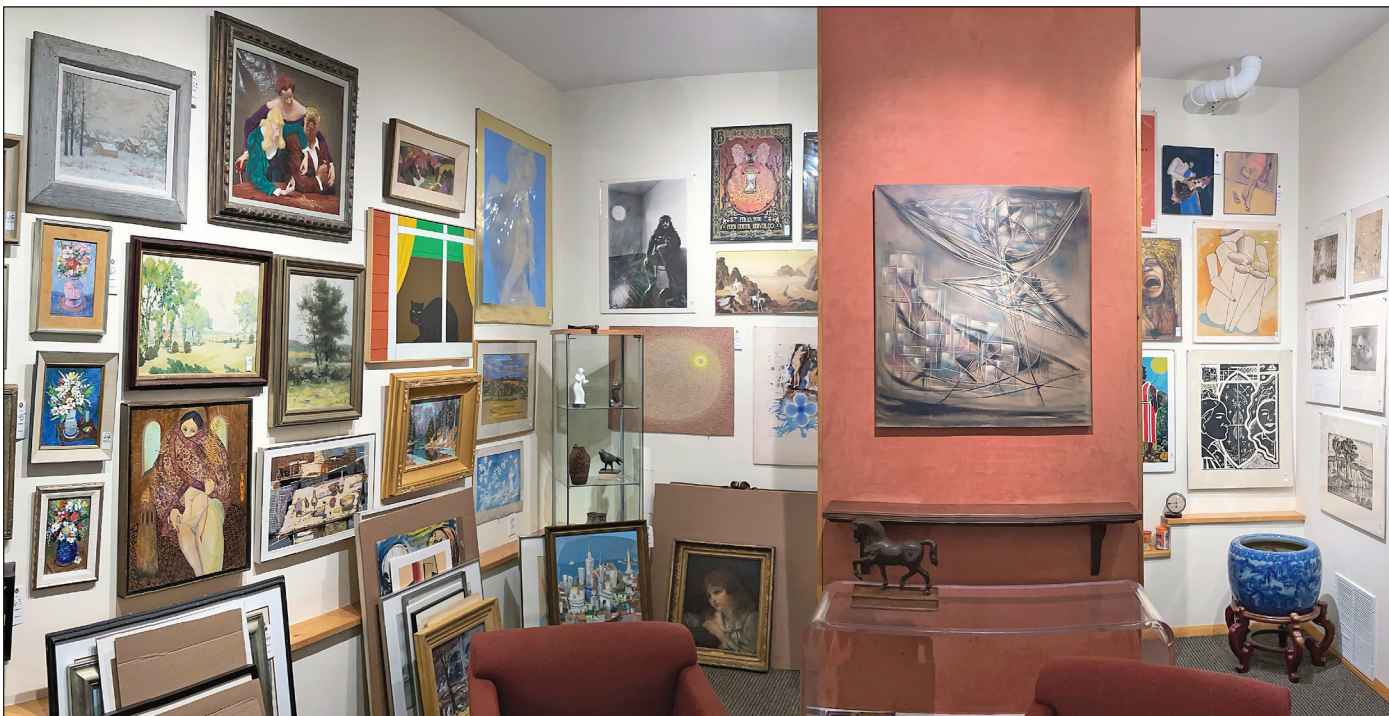
These collaborative fundraising sales were conducted live, with Cox serving as auctioneer and many of the pieces featured on the auction block coming directly from the Woodstock art colony. Cox recalled that the most successful of these sales featured a group of artworks by renowned Woodstock artist Doris Lee (1905-1983) which sold for more than \$300,000.

Eventually conducting annual auctions on his own, Cox began to expand the gallery's reach, attracting consignments from a wide variety of sources. "We found ourselves selling a more diverse group of quality work," Cox recalled. "Though Woodstock art is prominently featured in current sales, our reach is much more universal." This is largely due to growing interest in internet sales. Shortly before the pandemic, Cox joined an international trend in the industry, conducting his auctions online only. "I miss the energy and excitement of auctioning art before a live audience," Cox noted. "But it is equally thrilling to be able to offer a more diversified body of work on a global scale." Buyers may also bid by phone or order bid, Cox added.

To date the gallery's top seller is a Jimmy Ernst (1920-1984) oil titled "Civil War Documentary," which brought \$81,600. Other highlights from the gallery's recent sales include a Tom Wesselmann (1931-2004) oil, "Study for Bedroom Painting #69," which sold for \$25,000; a draft cover design for Virginia Woolf's *The Years*, which fetched \$6,875; an A.R. Penck (1929-2017) ink on paper brought \$22,800; and a John Chamberlain (1927-2011) sculpture titled "Ronettes" that also hammered in at \$22,800.

Cox noted that no promotion or photography fees are applied, and the gallery commission is limited to 20 percent.

The James Cox Gallery is at 4666 State Route 212. For information or to consign, visit www.jamescoxgallery.com, email info@jamescoxgallery.com or call 845-679-7608.



Auction preview for May 2021 sale featured Jimmy Ernst's oil on canvas on the center panel that sold for \$81,600.



Selecting modernist works on paper by Konrad Cramer (1888-1963) for December auction.



Marble sculpture displayed on gallery grounds.



"Somewhere in Paris" by Olesya Dzuraeva, 2020, linocut. Image courtesy of Mesh Art Gallery.

New York Satellite Print Fair Returns

NEW YORK CITY — The NY Satellite Print Fair will return as a live show after a two-year hiatus resulting from the Covid-19 pandemic. As always, the show will be on the same dates as the IFPDA's Print Fair, October 27-30.

The show will be housed in a new venue this year, the premises of Shop Studios at 528 West 39th Street, a few short blocks from the Javits Center. This is a spacious venue with an excellent view of the Hudson Yards neighborhood, good lighting and comfortable amenities for exhibitors and visitors. Access is via an elevator which opens onto 39th Street and which will be staffed by an operator.

Admission is free. Hours will be 10 am to 6 pm Thursday through Saturday, and 10 am to 4 pm on Sunday.

Fine works on paper from all periods and geographical areas will be presented by 19 exhibitors, split quite evenly between the publishers of new prints and those who deal in the traditional prints and drawings of Europe, the Americas, Japan and elsewhere.

To facilitate attendance by those exhibiting at the IFPDA fair and others with busy schedules, the show will open at 10 am each day, two hours before the show at the Javits Center.

The live show will be complemented by an online version which will run from October 27 until November 6 at www.nysatelliteprintfair.com.

Exhibitors at the show who are dealers in "traditional" materials are David Allen Fine Arts, Armstrong Fine Art, Jeannot Barr Drawings and Prints, William P. Carl Fine Prints, Marc Chabot Fine Arts, C.&J. Goodfriend, Salad Editions, Edward T. Pollack Fine Arts and Stevens Fine Art.

Michael Verne of The Verne Collection will show Japanese Prints.

Publishers of contemporary prints are Center Street Studio, Flatbed, Tom Huck – Evil Prints, Anthony Kirk Editions, Mesh Art Gallery, Oehme Graphics, Overpass Projects, Eminence Grise Editions – Michael Steinberg and VanDeb Editions.

For more information, www.nysatelliteprintfair.com.

Saco Museum Presents Pastel Society Of Maine 2022 Open Juried Exhibition

SACO, MAINE — The Pastel Society of Maine (PSME) is hosting its 2022 Open Juried Exhibition, "Pastels Only," at the Saco Museum. This special exhibition will display works of pastel artists from Maine and beyond. "Pastels Only" will be on view through October 21.

PSME, originally established in 1999 as the Pastel Painters of Maine (PPOM), promotes public awareness of pastels and creates a network for local and regional pastel artists. The general membership of PSME meets quarterly with an educational program or artist demonstration. Yearly activities include paint-outs, paint-ins, retreats, workshops and exhibitions. The society publishes a newsletter several times a year and has a

well-stocked lending library available to all PSME members.

PSME currently has a membership of about 116 from Maine and across the United States and Canada. The juried exhibition, "Pastels Only," an annual event since 2000, includes a demonstration conducted this year by Laurinda O'Connor, the 2019 Best in Show award winner for the PSME 19th International Juried Exhibition, "Pastels Only." Members are invited to participate in all shows.

The Dyer Library/Saco Museum is at 371 Main Street (Route 1). For additional information, www.pastelsocietyofmaine.org or www.dyerlibrarysacomuseum.org.

OUT OF THE KRESS VAULTS Women in Sacred Renaissance Painting



El Greco, *The Holy Family with Saint Anne and the Infant John the Baptist*, ca. 1595-1600, oil on canvas. National Gallery of Art, Washington, Samuel H. Kress Collection, 1959.9.4

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Several Distinguished Private Collections Highlight Santa Fe Art Auction's Annual Live Signature Sale

SANTA FE, N.M. — Santa Fe Art Auction's (SFAA) Live Signature Sale will be conducted November 4 and 5 at the auction house's 16,000-foot showroom in the heart of Santa Fe's burgeoning Baca Railyard District. A staple of the Western art circuit for nearly 30 years, this edition will surely not disappoint with several important private collections as well as classic pieces from artists such as Sheldon Parsons, Warren Rollins, Emil Bisstram, Victor Higgins, Andrew Dasburg, Beatrice Mandelman, Edward Curtis, Gustave Baumann and Peter Hurd, as well as contemporary masters such as Charles Loloma, Susan Hertel, Billy Schenck, Kim Wiggins, John Nieto, Roseta Santiago, Fritz Scholder and Dan Namingha.

"We are now regularly offering ten to 12 sales per year, from such diverse categories as Native American Art, Contemporary Art and Design, Prints and Multiples, Spanish Colonial and Historic and Contemporary Western Art," says Gillian Blitch, president and chief executive officer of the auction house. "But our November sale brings in the best of all these categories. It is one of two such Signature sales that is live in the room and features our renowned print catalog."

In June, SFAA brought to market the first selections from the Georgia and Charles Loloma Collection and set world auction records in the process. Two of Charles' own cuffs sold for \$97,000 each,

establishing new records for the legendary Hopi jeweler. For the November sale, the auction house will offer several more items from the Loloma estate, including more of Charles' jewelry and drawings as well as ceramic works from the likes of Roxanne Swentzel. Another rarity in the sale is a Charles Loloma turquoise coral and lapis gold inlay cuff. This exquisite example of Charles' signature style has never been worn and has been in a private collection since being purchased more than 40 years ago. It will carry an auction estimate of \$65/95,000.

Also in June, SFAA set the world auction record for Susan Hertel when it sold the painting "Horses in the Garden" for \$61,000. For November, there will be two more large Hertels coming to the auction block. Also included in the auction will be a large Billy Schenck, "The Girl From Chinle" (\$15/25,000) and a large early Kim Wiggins, "Storm over Ranchos Church" (\$20/40,000). Two Martin Grelle's from a private collection in Texas will also be a part of the signature sale. "Through The Valley," a winter scene featuring a lone Native figure alongside a river, carries an estimate of \$90/120,000, while another winter scene, "Hunter's Morning," is slated for \$70/90,000. Both pieces are vintage Grelle and completed during his time with the Cowboy Artists of America.

The November 4-5 sale will also showcase the Charles P. and Virginia L. Sonett historic pueblo pottery collection. Acquired over 50 years under the guidance and long-term friendship of Larry Frank, selections include fine examples of Nineteenth Century pots from the CJ Wallace Collection. Not to be missed either is a large collection of Edward Curtis photogravures from the Oklahoma collection of Daniel Brackett.

Classic Western art will be in full focus with stellar pieces from artists such as Melvin Warren, Frank McCarthy, John Moyers, Warren Rollins, Gary Niblett, Nicholas Coleman, Dave McGary and Raphael Lillywhite.

SFAA has quickly become the premier auction when it comes to contemporary and historic Native American art, and this November will be no different, with masterworks from artists such as Tony Abeyta, Earl Biss, Fritz Scholder, Jaune-Quick-to-See-Smith, David Bradley, John Nieto, Kevin Red Star, TC Cannon and Nocona Burgess.

Peter Hurd will be well represented by a large, original watercolor titled "Fiesta del San Ysidro." The painting comes with the original, 50-year-old bill of sale as well as a signed note from Hurd to the consignee, who was a good friend of both Hurd and his wife Henriette. The watercolor depicts the festival of San Ysidro from Hurd's village of San Patricio.



"Sale (Koshare)" by Roxanne Swentzell (Santa Clara, b 1962), 1995, fired clay, 10 by 11 by 9½ inches (\$6/9,000).



"At the Mouth of the River" by Tony Abeyta (Navajo, b 1965), 2017, oil on canvas, 16 by 16 inches (\$8/12,000).

In Hurd's typed note on the verso of the painting, he explains, "The celebration of an honored Saint began inside the church — in this painting, it is the old church at San Patricio — and ended with the procession which I have depicted in this painting. The fires are made of stacks of pinon wood laid in squares like a log cabin."

The auction will also include fine examples of annual favorites, woodblock prints by Gustave Baumann and an assortment of etchings from Gene Kloss.

"People have been coming to our November sale for years," says Blitch. "It is a much anticipated event, and we will include activities throughout the weekend. We will host a reception and a lecture Friday, November 4, and the live sale is Saturday, November 5. As our frequent guests will attest to, there is no prettier place to be than Santa Fe in the heart of its fall season."

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



"Yellowstone" by Earl Biss (Crow, 1947-1998), oil on canvas, 48 by 66 inches (\$20/25,000).



"Temperature Falling" by John Moyers, oil on canvas, 40 by 60 inches (\$20/40,000).

'The Arabian Horse – By Antoine-Louis Barye'

NEW YORK CITY — Graham Shay 1857 is presenting “The Arabian Horse – By Antoine-Louis Barye,” a curated exhibition celebrating the grandeur and legacy of the Arabian horse as exquisitely modeled by the French sculptor, Antoine-Louis Barye (1796-1875), on view October 5-November 11.

For thousands of years, the Arabian horse has been a prized breed, originally reared by Bedouin nomads in the Arabian Peninsula. In contrast to the stocky horses needed to carry heavily armored knights bred in Europe through the Medieval period, the Arabian was light, fast and agile, moving unlike any other equine the continent had seen. As international trade and correspondence grew into the 1600s, leaders of the Ottoman Empire made it a practice to give as gifts Arabian horses to European heads of state as a gesture of diplomacy. Three of these horses became the basis for the English Thoroughbred, and the majority of thoroughbreds can be traced back to one of these sires today. Royalty of Europe drove up the demand for this Eastern breed, and certain royal families established notable studs from their breeding programs in the 1800s.

The first Arabian stallion to cross the pond was imported into Virginia in 1725, and allegedly sired 300 foals from grade mares. This virile breed has appeared in some of the most notable moments of

history and culture, serving King Solomon and the Queen of Sheba, Egyptian pharaohs, sheikhs and sultans of the Near East, Indian Maharajas, Napoleon

Bonaparte and US presidents, establishing themselves as a symbol of nobility, beauty and prestige.

It is no surprise that these horses became a popular subject for artists — the famous painting, “Napoleon Crossing the Alps” by Jacques-Louis David (1801) features Napoleon atop his mighty steed Marengo, an Arabian stallion. In fact, much of our knowledge about the breed in its early years comes from ancient art; Egyptian tomb paintings from the New Kingdom (circa 1570-circa 1069 BCE) show the characteristics of these horses where archeology falls short.

In “The Arabian Horse – By Antoine-Louis Barye,” Graham Shay brings together a distinguished selection of bronze sculpture illuminating the Arabian horse’s beauty, grace, nobility and strength. Featured casts that focus on the Arabian’s timeless prestige include: “Cheval Turk,” “Arab Horseman Killing a Lion,” “Arab Horseman – The Boar Hunt,” “Horse Attacked by a Lion,” “Tartar Warrior,” “Charles VII” and “Half Blood Horse.”

The exhibition will be held at the gallery and featured online; print and digital catalogs will be available.

Graham Shay 1857 is at 17 East 67th Street, No. 1A. For information, www.grahamshay.com, 212-535-5767 or info@grahamshay.com.



“Tartar Warrior Checking His Horse” by Antoine-Louis Barye (French, 1795-1875), 1845, bronze, dark brown patina, 14-7/8 inches high by 14¼ inches wide by 5-3/8 inches deep, signed on base: Barye; inscribed on base: F. Barbedienne Fondateur.

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Fairfield University Art Museum Explores Femininity & Virtue In Renaissance Paintings

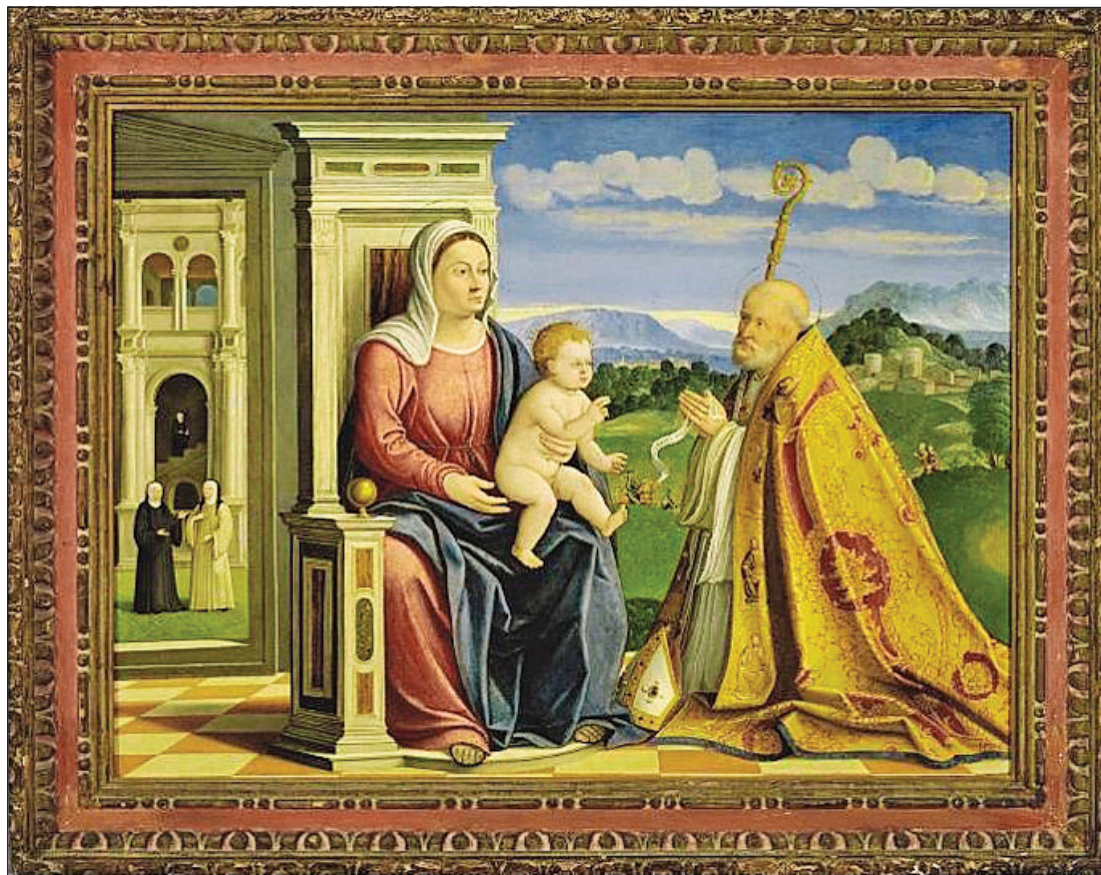


"Madonna and Child and the Infant Saint John" by Andrea del Sarto, circa 1529, oil on canvas, transferred from panel. Lowe Art Museum (University of Miami), Coral Gables, Fla.

FAIRFIELD, CONN. — A new exhibition at the Fairfield University Art Museum explores representations of femininity and virtue in Italian Renaissance paintings of the Virgin Mary, female saints and nuns. "Out of the Kress Vaults: Women in Sacred Renaissance Painting" brings together a group of Fifteenth and Sixteenth Century paintings that were once part of the extraordinary collection amassed by the businessman Samuel H. Kress, one of the founding donors of the National Gallery of Art in Washington DC. Ranging from small, devotional images intended for the highly gendered spaces of the Renaissance home, to large altarpieces originally on display in churches, the

artworks on view in the exhibition intertwine depictions of idealized beauty with messages of virtue and piety, presenting these women as models of virtue and devotion for emulation, and admiration, by their Renaissance viewers.

"Out of the Kress Vaults: Women in Sacred Renaissance Painting" is the museum's first exhibition to have been co-curated with undergraduate students. Its theme was inspired by the presence of two Italian paintings of the Madonna and Child in the museum's own Samuel H. Kress Collection, which formed the core of the museum's permanent collection in 2010. Students worked with curator Michelle DiMarzo, PhD to identify related



"Madonna and Child with Saint Ambrose" by Girolamo da Santa Croce, circa 1549, emulsified tempera on panel. Mead Art Museum, Gift of the Samuel H. Kress Foundation.

artworks in Kress Collections at other museums and academic institutions, with an emphasis on works that are typically held in storage at their home institutions (the "Kress Vaults" of the title). Lenders to the exhibition include the National Gallery of Art; the Samuel H. Kress Foundation; the Harvard Art Museums; the Mead Art Museum at Amherst College; the Benton Museum of Art at Pomona College; and the Lowe Art Museum, University of Miami.

Fairfield University Art Museum executive director Carey Weber noted, "We are very excited to be

presenting our first exhibition co-curated with Fairfield students. It was such a unique opportunity for them to get a hands-on understanding of what goes into planning an exhibition, especially one featuring Old Master paintings!"

The exhibition is on view in the museum's Bellarmine Hall Galleries until December 17. A full array of complementary programming will be presented during the course of the fall semester. The exhibition and all events are free and open to the public, but registration is requested as space is limited. Many events will also

be available via live-stream on www.thequicklive.com. Visit the exhibition website www.fairfield.edu/museum/kressvaults for more information.

Generous support for the exhibition comes from the Samuel H. Kress Foundation and the Humanities Institute of Fairfield University. All materials for the exhibition are available in both English and Spanish.

The Fairfield University Art Museum is at 1073 North Benson Road. For museum information, www.fairfield.edu or 203-254-4046.



Upcoming Events For Edward T. Pollack Fine Arts

PORTLAND, MAINE — Edward T. Pollack Fine Arts has a new website: www.edpollack-finearts.com. We're still working on it, but hope you'll have a look at it. We've added a few new tiles, with more to come. Right now, we have one featuring highlights from our inventory, another showcasing pottery and ceramics, and a third aggregating the many images we have of New York City by Martin Lewis, Isabel Bishop, Reginald Marsh, John Sloan, Raphael Soyer, Peggy Bacon and others.

Live shows are back, and we will be participating in several, starting with the New York Satellite Print Fair at 528 West 39th Street, October 27-30; and also in the accompanying online virtual show at www.nysatelliteprintfair.com.

In the winter, we will show at all three of the West Coast fairs: Portland Fine Print Fair at the Portland Art Museum, Portland, Ore., January 27-29; the Bay Area Fine Print Fair at Kala

Institute in Berkeley, Calif., February 4-5; and the Los Angeles Fine Print Fair at the Pasadena Hilton, February 11-12. We'll also be in the accompanying online virtual show at www.westcoastprintfair.com.

Spring of 2023 will bring the revival of the Capital Art Fair in Washington DC, at an exciting new venue, the University Club at 1135 16th Street NW in downtown Washington. The show will kick off with an opening night cocktail reception on Friday, March 31, and will be open to the public Saturday and Sunday, April 1-2. We will have a booth in the show and will be participating in the online virtual show at www.capitalartfair.com.

Beyond the shows and our own website, we are subscribers to www.onpaper.art where, together with other dealers in fine works on paper, we offer a changing selection of work for sale.

Edward T. Pollack Fine Arts is at 29 Feeney Way. For information, www.edpollackfinearts.com or 617-610-7173.

"Nocturne: Palaces" by Whistler, etching and drypoint with plate tone, 1879-80 (Second Venice Set).

Art & Antique Gallery Exhibits Four Artists

WORCESTER, MASS. — The Hart family emigrated from Scotland in 1830, when James McDougal Hart and his brother William moved to Albany, N.Y. At 15, James was an apprentice for sign and banner painting. James went to the Dusseldorf Art Academy for three years, returned to Albany, and later opened an art studio. He was also president of the National Academy of Design. He was known for his pastoral landscapes with cattle and people.

Joseph Hekking was born in the Netherlands in 1830. He migrated to the United States with his family and settled in Cherry Valley, N.Y. He studied in Paris in the 1860s. When Hekking returned from Paris, he started painting panoramic views of the Adirondacks, New York state scenes as well Connecticut. He aligned himself with the Hudson River School artists such as Thomas Cole and Jasper Cropsey. Hekking exhibited his work at the National Academy of Design, the Detroit Art Association and Museum, the Buffalo Fine Arts Academy and the Crystal Palace in New York. He also received critical acclaim from his early supporters of American landscape artist in major newspapers in the Northeast. Hekking served in the

Civil War and taught at the Cherry Valley Female Academy in Connecticut.

Alfred Bricher was known as a second-generation Hudson River Landscape and marine artist; he was also one of the last American Luminists. He took art lessons at Lowell Institute in Boston. Bricher was an American Water Color Society member and an associate of the National Academy. He was best known for his marine paintings, especially coastlines.

William Trost Richards was a native of Philadelphia. Richards' career spanned more than 50 years of painting. He spent a year studying abroad and then returned home. He painted with John Kensett and Frederic Church. In Richards' later years, he established himself as an artist of coastal and marine paintings and landscapes.

Bill Union has been in the business for more than 50 years. He was one of the first art dealers to take his show on the road, so to speak. He is still very active in the aspects of business and hopes to remain that way.

The Art & Antique Gallery is at 4 Old English Road. For more information, contact Bill Union at 508-259-4694 or the website: www.artantiquegallery.net.

'Objects Of Desire: Photography & The Language Of Advertising' At LACMA

LOS ANGELES — The Los Angeles County Museum of Art (LACMA) presents "Objects of Desire: Photography and the Language of Advertising," an exhibition exploring the artistic appropriation of advertising techniques by photography-based artists whose innovations expanded the possibilities for photography as creative expression. The exhibition will be on view until December 18.

"Objects of Desire" traces the artistic manipulation of commercial photography, perhaps the most powerful mainstream visual language. In the 1970s, innovations led to dramatic shifts in the possibilities for photography as creative expression, and artists reworked advertising strategies to challenge the increased commodification of daily life and later to appropriate the command these images hold over the viewer/consumer. By exploiting advertising's visual vocabulary and adopting its sites and formats, and through rephotography, appropriation and simulation, artists create a shared photographic language that puts the onus on the viewer to determine what exactly these pictures are asking of us.

"This exhibition explores an underrecognized relationship between commercial and fine art photography. No other medium has such diversity in its application," said Rebecca Morse, curator, Wallis Annenberg photography department. "The exhibition places commercial photography at its center, examining where artists have imitated its look, appropriated its content, adopted its distribution methods and generally exploited what has historically belonged to a strain of photography in the service of commerce."

The Los Angeles County Museum of Art is at 5905 Wilshire Boulevard. For information, www.lacma.org or 323-857-6000.

"Pages from Toilet Paper"
(December 2012),
courtesy of
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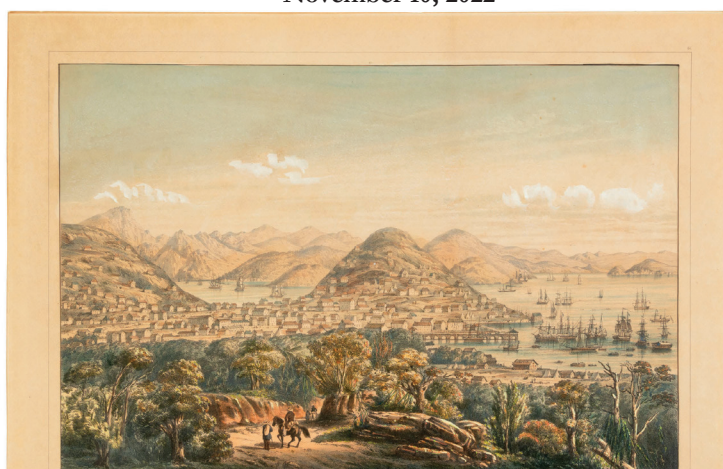
Upcoming Auctions of Interest



Fine Art & Photography
October 6, 2022



Comic Books: The Steve Ditko Collection, Part I
November 10, 2022



The Charles Fracchia Collection, Part II: Views of San Francisco
December 15, 2022

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Fracchia Collection Part II Headlines PBA's December 15 Auction

BERKELEY, CALIF. — On December 15, in its final auction of the year, PBA Galleries will be offering Part II of the Charles Fracchia Collection, featuring about two dozen rare views of San Francisco in the Nineteenth Century. These will comprise a portion of a larger auction of Americana, Travel, Exploration and Maps. The Fracchia views, gathered over a lifetime of scholarship and acquisition, present a vivid pictorial record of San Francisco from its earliest days to the latter years of the 1800s.



Color lithograph of San Francisco in 1850 by Louis Le Breton, published in France, one of the archetypal scenes of San Francisco in the early days of the Gold Rush (\$5/8,000).

There are rare and famous views, and some less known but equally significant, showing the growth and development of the great metropolis on the Western coast of the United States.

One of the rarest and most important of the views is the "Birds Eye View of the City of San Francisco," published by Snow & Roos in San Francisco in 1868 and lithographed by the esteemed firm of Britton & Rey. An early color lithograph view of the city from the southeast looking out towards the Pacific

Ocean, it shows the extensive development in the preceding two decades, with continuous rows of business blocks lining the streets west of Yerba Buena Cove, sailing ships and a few steam vessels on the bay, and wharves and piers at the waterfront. The view immediately pre-dates the development of Golden Gate Park. It is a large lithograph, the image measuring 40 by 65 cm (15¾ by 25½ inches), with wide margins, and is quite rare, only six copies located in institutional libraries.

Also of note is an earlier and more famous view of San Francisco, scarce in the original edition, but better known through later restrikes and reengravings. "San-Francisco: Vue prise d'un point élevé du côté Sud (Californie)," by Louis Le Breton, a color lithograph published in Paris around 1850, is one of the archetypal scenes of San Francisco in the early days of the Gold Rush, ships on the bay, the hills very pronounced. This is the third of four states of the original edition, all quite rare.

The prints and views in the Fracchia collection, along with some from other sources, will be on exhibit at the San Francisco Historical Society beginning on September 23, through most of October. It is a fitting venue for



Rare color lithographed bird's-eye view of San Francisco in 1868 by Britton & Rey, published by Snow & Roos, showing the extensive development in the preceding two decades (\$10/15,000).

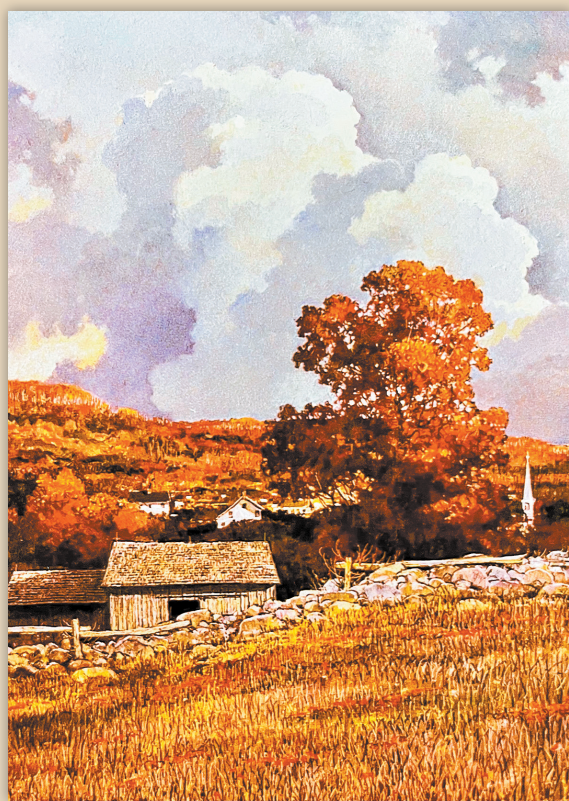
their final presentation to the public before their dispersal at auction. Charles Fracchia (1937-2021) was the founder of the San Francisco Historical Society, and one of San Francisco's most respected historians. He led countless historical walking tours through San Francisco, authored 17 books on San Francisco and California, was a Fellow of the California Historical Society and, among his myriad other accomplishments, was one of the founders of *Roll-*

ing Stone magazine.

PBA is proud to offer world-class expertise not only in rare books and manuscripts, but in other areas of specialty interest for collectors and consignors around the world.

PBA Galleries is at 605 Addison Street and is open by appointment only. For more information regarding consignments or upcoming sales, or to make an appointment, 415-989-2665, www.pbagalleries.com or pba@pbagalleries.com.

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Edmund Greacen (1876-1949), *The Lady in the Boat* (detail), 1920. Oil on canvas. Florence Griswold Museum,
Gift of the Hartford Steam Boiler Inspection and Insurance Company

A 30th Anniversary Exhibition

BY MARK MURRAY
ISCHIA, ITALY — The moment has arrived, like it or not, 30 years on, to reflect on a round-numbered milestone reached this summer in the chronicle of my New York gallery. And how pleasant it is to take on this little task while on a first visit to the glorious historic island of Ischia in the Bay of Naples.

I had long forgotten about a painting purchased early in my fledgling business that had a rather amusing Ischian connection. The artist was the accomplished Victorian, James Webb — a prolific Royal Academician who exhibited picturesque and topographically accurate views throughout Europe, particularly around the Mediterranean.

Back in '92 or '93, in an off-the-beaten-path auction in New England (doubtless thanks to my diligent perusal of *The Bee* [*Antiques and The Arts Weekly*]), I had located a placid view of the Bay of Naples by James Webb, uncharacteristically dull for the artist but attractive, nevertheless. After receipt of a few Polaroids from the auctioneer and a successful phone bid, the painting arrived at my gallery. With a thick "masking" yellowed varnish encrusted for decades on its surface and a musky attic odor, it was ripe for the atten-



"Off the Storm Bound Horn – The Tea Clipper Thermopylae" by Montague Dawson (1895-1973), 1956, oil on canvas board, 12 by 16 inches.

tions of my indefatigable and always curious restorer.

A few days later, a phone call: "Mark, you won't believe this, your painting by Webb is cleaning nicely, but taking up most of the canvas now is a giant rock with a castle!" Some brazen early Twentieth Century restorer had presumably deemed this massive promontory "uncommercial" and overpainted it with sea and sky. And in fact, he was right! It took me some time to find a taker for what turned out to be a characteristically accurate

depiction of the Aragonese Castle protruding dramatically out of the sea just off the coast of Ischia, with Vesuvius in the background.

Surprises, discoveries, mistakes, ups and downs — these are the now familiar certainties of this uncertain profession, one which I embarked upon in the summer of 1992 following a six-year induction at Sotheby's New York.

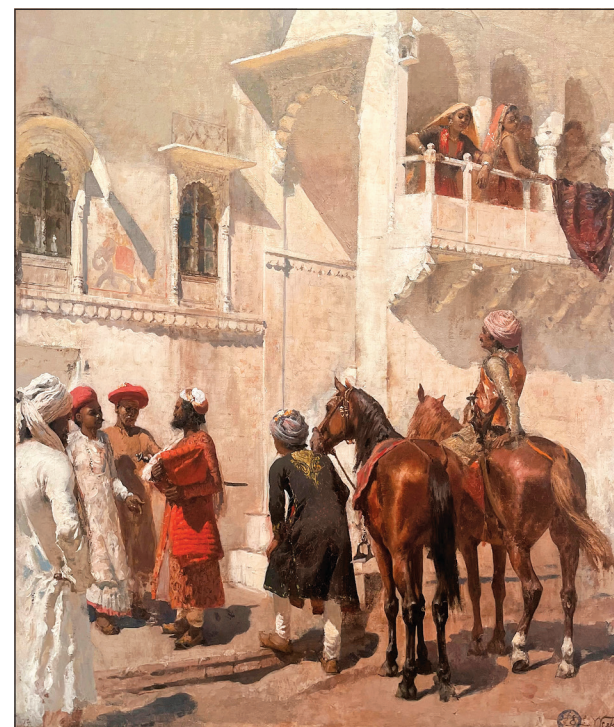
The gallery's 30th Anniversary Exhibition consists of what I have called before "an eclectic potpourri of works brought to-

gether at this particular juncture, this chosen milestone — briefly gracing the same grass-cloth walls of our gallery and sharing a common line of provenance along their diverse trajectories of ownership."

Included in the exhibition and illustrated here are paintings by two of the artists we have become particularly known for handling over these first three decades. Montague Dawson is the preeminent Twentieth Century marine painter who brilliantly captures the multifarious

facets of the sea like no other painter. Edwin Lord Weeks was the greatest of America's expatriate Orientalist painters, who studied with Gérôme, was based in Paris, and traveled intrepidly and curiously throughout the Near East, North Africa and India, capturing those distant places and peoples with immediacy and affection.

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



"Before the Hunt, India" by Edwin Lord Weeks (1849-1903), circa 1890, oil on canvas, 26 by 21½ inches.

Michael Kelly 1887 – 1984

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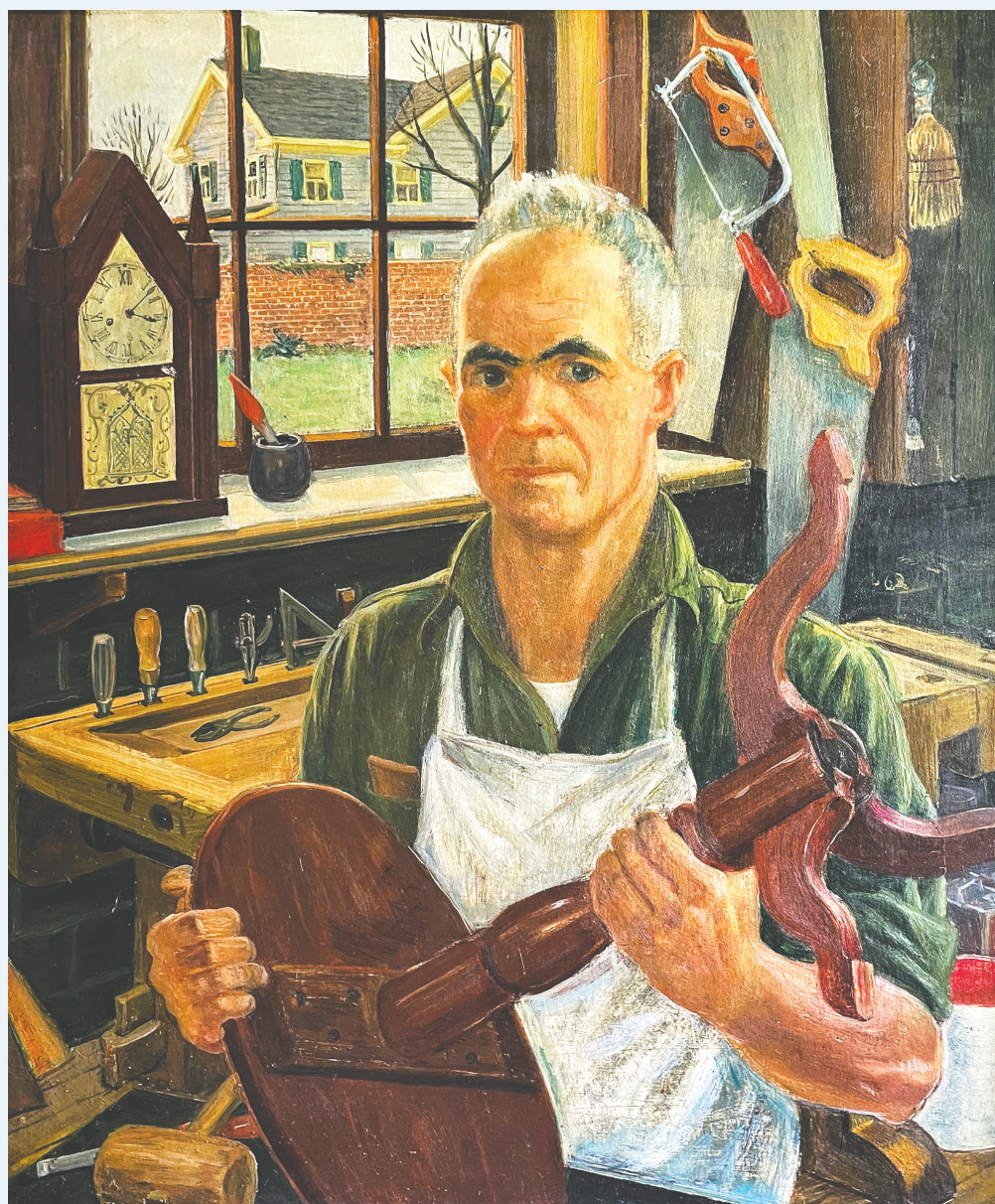
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Exceptional American Paintings Headline Shannon's October 27 Fall Auction

MILFORD, CONN. — Shannon's Fine Art Auctioneers will host its next fine art auction on Thursday, October 27 at 6 pm ET. The extraordinary sale will feature numerous examples of quality, fresh-to-the-market American art primarily from private collections and institutions. Bidding will be available live on Shannon's website, by telephone or by absentee. A full-color printed auction catalog will be available in early October as well as an auction preview by appointment at the firm's Milford, Conn., gallery.

American Impressionist paintings by New Hope artists Edward Redfield, Daniel Garber and John F. Folinsbee will be offered for the first time in more than a decade from an important private collection. Redfield's "Drifted Road" from 1917 measures 38 by 50 inches and depicts an early winter landscape with dappled sunlight (\$200/300,000). "Elm Bough" by Garber is included in the artist's catalogue raisonné where the provenance traces it all the way back to the original sale



Robert Henri (American, 1865-1929), "Faith," circa 1928, oil, 18 by 22 inches (\$100/150,000).

(\$200/300,000). Folinsbee's "Goat Hill" from 1923 traveled to the 1924 Texas State Fair as part of a loan exhibition of American paintings (\$40/60,000). From another collection, an exceedingly rare, large New Hope school painting by New England artist William Lester Stevens of Point Pleasant on the Delaware River, circa 1927-29, measures 42 by 48 inches (\$20/30,000).

There are three works by members of the important American Ashcan group known as "The Eight." The leading lot is Maurice Prendergast's oil on panel depicting a beach scene in Boston (\$175/275,000). From the same collection, Robert Henri's "Faith," an oil portrait of an Irish child (\$100/150,000); and a rare John Sloan, oil, titled "Croquet," circa 1908 (\$25/35,000), will be offered.

By Walt Kuhn, an American Modernist who painted with Sloan and Henri, "Girl in Green," a portrait of a circus performer, is fresh to the market, measures 30 by 25 inches, and will be offered from a private Midwestern collection (\$80/120,000).

A rare, monumental sculpture by Bessie Potter Vonnob, titled "Life and Love Springs from the Sea," will be offered at \$180/220,000. Measuring more than 9 feet tall, the bronze fountain was cast by Roman Bronze Works in New York as part of a private commission from the artist for an indoor pool house in Darien, Conn.

Historical American Paintings are led by a view of Venice by Thomas Moran from an important private collection. Venice became a favored subject for the artist after his first visit in 1886. Of the city, Moran said, "Venice is an inexhaustible mine of pictorial treasures for the artist and of dreamy remembrance to those who have been fortunate enough to visit it." Sentiments that still ring true for many American visitors. The 20-by-30-inch painting is estimated to bring \$150/250,000.

In the modern and contemporary category, there are exciting offerings led by modernist Lynne Mapp Drexler, an untitled work in oil on canvas from 1963 (\$50/75,000). Drexler's prices have recently skyrocketed, and it will be exciting to see the results of Shannon's sale. Similarly, Scott Kahn, a contemporary and friend of Matthew Wong, has achieved notable recent market success. Shannon's will offer "The Woods," from 2017, at an estimate of \$80/120,000. A whimsical Alice drawing by John Wesley will be offered for sale (\$10/15,000), along with a Bob Thompson, colorful gouache, estimated at \$30/50,000. All of the



Bessie Potter Vonnob (American, 1872-1955) "Life and Love Springs from the Sea," 1935, bronze, cast by Roman Bronze Works, 113 by 68 inches (\$180/220,000).

forementioned works are coming to auction for the first time.

A recently rediscovered masterpiece by Alice Mattern will be featured in the sale. "Abandon" measures 40 by 40 inches and was included in the 1945 "Alice Mattern Memorial" at the Museum of Non-Objective Painting in New York City (\$25/35,000).

Visit www.shannons.com for sale updates and to request a free auction estimate. For preview information or to request a catalog, contact the gallery at info@shannons.com or by phone 203-877-1711.



Maurice Prendergast (American, 1858-1924), "Beach Scene - Boston," 11 by 14 inches (\$175,275,000).

"Untitled" by Lynne Drexler (American, 1928-1999), 1963, oil on canvas, 33½ by 29 inches (\$50/75,000).



Eric Sloan At Millerton's Green River Gallery

MILLERTON, N.Y. — Green River Gallery at Millerton specializes in Eric Sloane's paintings. Owner Art Kerber buys, collects and sells Eric Sloane's paintings of barns, farms, woodsheds, plow, marshes, roads, covered bridges, skies and clouds. Sloane was a prolific painter of landscapes, especially marsh scenes and picturesque rural vistas. Probably his best-known painting is "Earth Flight Environment," a mural in the lobby of the Smithsonian National Air and Space Museum. He also authored 38 books on American history, rural architecture, early American tools, weather and aviation.

Many of Sloane's aviation and cloud paintings were painted of views from his home on the North Shore of Long Island, where Sloane continued to live until the early 1950s. Green



"New England Village Entrance" by Eric Sloane, N.A. (1905-1985), oil on Masonite, 24 by 26 inches.

River Gallery at Millerton is also featuring several of Eric Sloane's autumn views, many of which were painted after Sloane relocated to northwestern Connecticut to a farm in Merryall, just outside New Milford, Conn.

In 1975, Sloane built a home in La Tierra, near Santa Fe, which he named Las Nieves (The Clouds). He loved weather and cloudscapes and said that he "really discovered the sky in Taos." Clouds and weather dominated the majority of his landscapes, in New England, Pennsylvania and New Mexico.

Green River at Millerton is currently featuring a fine selection of paintings by Eric Sloane at 1578 Boston Corners Road. The gallery is open Saturdays from 10 am to 5 pm, Sundays from noon to 5, or by appointment. Contact Art Kerber at 518-789-3311 for more information and to schedule an appointment.

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Dazzling Objects Of Vertu & Decorative Arts Highlight Hindman's October Sales



Massive Russian silver-gilt tankard by Samuel Arnd from the Wilkie estate (\$15/25,000), with a selection of fine boxes from a prominent Kansas City estate.

Everything Gilded & Golden From Renowned Penthouse & More

Interior in situ view of the living room, the Michael L. Wilkie estate at 1500 North Lake Shore Drive.



CHICAGO — This October, Hindman is gearing up for an extraordinary month of furniture and decorative arts sales, full of striking collections from Chicago to Kansas City. Whether a design enthusiast or a new collector to the category, there is something for everyone in our upcoming auctions.

Elevate Your Entertaining | Dining At Home Auction

Hindman's decorative arts month will kick off in our Chicago saleroom. For bidders looking to elevate their at-home entertaining, the October 10 Dining at Home auction will be an excellent opportunity to acquire silver, porcelain services and stemware by renowned makers such as George Jensen, Tiffany & Co, Royal Copenhagen and Lalique. Featuring nearly 350 lots, the auction presents a range of fine antique, vintage and contemporary tableware that will appeal to a broad spectrum of décor and style.

Spectacular Silver, Marble Sculpture, Gilded Furniture From Renowned Chicago Penthouse

This fall, property from one of the most prominent penthouses in the country will be offered at Hindman. Widely admired by historians of architecture, the Chicago residence belonged to Michael L. Wilkie, a prominent local businessman. Hindman is thrilled to put furniture and works of art that decorated the interior under the hammer.

Recently put up for sale for the first time in nearly 50 years, the home occupies the entire top floor and roof terrace of 1500 North Lake Shore Drive. It is styled as an Italian villa on three floors, with 8,000 square feet of indoor space and an astonishing 5,000-square-foot Lake Michigan-facing terrace, which has a fountain, mature trees, lawn and a covered loggia.

"Michael Wilkie's collection is full of striking marble sculpture, walnut and gilded furniture in the French and Italian Renaissance styles that are sure to resonate with decorative arts lovers," says Corbin Horn, senior specialist and head of Hindman's European decorative arts sales. "Many architecture enthusiasts, especially those from Chicago, will have the added excitement of getting the chance to acquire works from this storied property."

The building itself is a 1927 co-operative designed in the Renaissance Revival style by architect Rosario Candela, known for designing luxury New York City apartments. 1500 North Lake Shore is the only Chicago high rise designed by Candela. Hindman is pleased to support Wilkie's legacy as a collector in its September American & European Art, October European Furniture & Decorative Arts, and November Western & Contemporary Native American Art auctions.

While known for his striking home in Chicago, Wilkie grew up on a dairy farm in Long Grove, Ill., as well as



Interior in situ view of the dining room, the Michael L. Wilkie estate at 1500 North Lake Shore Drive.



An antique, diamond and bloodstone box, property from a prominent Kansas City estate (\$25/35,000).

in Montecito, Calif. He played a critical role in expanding his family business, the DoALL Company, which came to include more than 70 companies around the globe. An inventor at heart, Wilkie created the metal-cutting bandsaw, one of the most widely used tools in manufacturing today. Wilkie worked for and ran the business for 60 years.

Specifically, a fine selection of European furniture and decorative arts from the Wilkie Estate will be offered in the October 18 European Furniture & Decorative Arts auction, giving bidders a unique opportunity to acquire works of art from the storied property. Spectacular silver and bronze décor are expected to be highly sought-after, including a massive Russian silver-gilt tankard by Samuel Arnd (\$15/25,000); a George IV six-piece Britannia silver-gilt tea and coffee service (\$5/7,000); and a work by one of the greatest Russian sculptors working with bronze, Evgeny Alexandrovich Lanceray's "A Zaporozhian Cossack After Battle with a Turkish Trophy Horse" (\$15/25,000).

Gold Boxes And Vertu From The Estate Of A Prominent Kansas City Collector

For bidders looking for a rare and highly coveted item to add to their collection, gold boxes and Vertu from the Estate of a Prominent Kansas City Collector is certainly worth exploring. The October 18 auction will present a stunning collection of 42 finely crafted boxes and objects of vertu. The late owner's collection is centered around Eighteenth and Nineteenth Century works such as snuff boxes, boîtes-à-portrait, nécessaires and more. While these items were produced for practical purposes such as taking snuff, they showcase incredible technical workmanship beyond their mere function, and continue to be among the most highly sought-after objects of vertu. They were often intended as imperial gifts, showcases of craftsmanship or simply a token of wealth. Bidders will have the opportunity to compete for a range of these coveted treasures, all from a single Kansas City collection.

Highlighting this striking collection will be an Eighteenth Century antique diamond and bloodstone box containing numerous old mine, European and rose-cut diamonds mounted in silver-topped gold (\$25/35,000). Additional highlights include a Continental yellow-gold and enamel snuff box from the late Eighteenth or early Nineteenth Century (\$8/12,000) and a Vladimir Markovsky decorated gemstone-mounted yellow-gold and diamond, platinum, mother-of-pearl and hardstone-mounted enameled cigarette case (estimate: \$5/7,000).

Hindman is at 1338 West Lake Street. For more information about each auction and bidding, 312-280-1212 or www.hindmanauctions.com. Registration for all auctions is available via Hindman's Digital Bid Room.

Florence Griswold Museum Explores Dreams & Memories

OLD LYME, CONN. — Through works by such artists as Arthur Crisp, James Daugherty, Edmund Greacen, Mary Knollenberg, Willard Metcalf, Charles Ethan Porter, Winfred Rembert and Bessie Potter Vonnob, the exhibition, “Dreams & Memories,” explores the titular concepts as multidimensional drivers of artistic creativity and expressions of powerful forces in American society. A mix of new acquisitions, never-before-seen works and past favorites makes a compelling collection for visitors of all ages. The exhibition is on view October 1 through May 14, 2023, at the Florence Griswold Museum.

Dreams and memories both manifest and generate ideas, perhaps no more powerfully than in art. The exhibition combines more than 80 works of historic and contemporary art from the museum’s permanent collection to present these ideas through themes: reverie and romance, nightmares and the surreal, identity formation, the creative mind, collective memory, nostalgia and the American dream.

Biologically, dreams and memories are linked — dreams draw on saved memories and are also part of the process through which our daily experiences are translated into new memories that encode and preserve the past. Dreams may soothe and restore but can also reflect our uncertainties and fears. In addition to dreams we have during sleep, dreaming is a powerful metaphor for setting ambitions and cultivating creativity. We “dream up” desires, goals, new futures and ideals. Phrases like the “American Dream” or “I Have a Dream,” the refrain of Martin Luther King Jr.’s speech at the 1963 March on Washington, both reference national values and remind us of how inaccessible those ideals can still be.

Memories, like the dreams that rely upon them, draw upon our individual and collective past to provide a sense of who we are. They link us to places and people, often with a sense of longing. Museums fulfill a special role with respect to memory, preserving it by safeguarding artworks, which are by nature

vessels of the past. Encountering artworks made at an earlier time but seen by us today reminds us that memories are interpreted and understood differently by each generation, as we weigh our knowledge about the past with concerns in the present. Spurred by the art on view, the museum hopes that its visitors consider their own dreams and aspirations and what memories and hopes guide their present and shape their future.

The museum offers a full slate of exhibition-related programming that can be found at www.florencegriswoldmuseum.org, including a painting demonstration, gallery talks, virtual tours and mindfulness events.

The Florence Griswold Museum, located in the heart of historic Old Lyme, Conn., has been called a “Giverny in Connecticut” by the *Wall Street Journal*, and a “must-see” by the *Boston Globe*. In addition to a gallery for changing art exhibitions, the museum includes the restored Florence Griswold House, education and landscape centers, a restored artist’s studio, 12 acres along the Lieutenant



Varujan Boghosian (1926-2020), “The Light on the Plain,” 1965, wood, ceramic and mixed media, 24¾ by 10½ by 14¾ inches. Florence Griswold Museum, gift of Charles T. Clark.

River, the Robert F. Schumann Artists’ Trail and extensive gardens.

The Florence Griswold Museum is at 96 Lyme Street. For information, 860-434-5542.



William Trost Richards 1833-1905. Size: 36 x 56. Medium: oil on canvas



A.T. Bricher. 1837-1908
Size: 5.75 x 9.75. Medium: oil on canvas



James McDougal Hart. 1828-1901
Size: 24 x 28. Medium: oil on canvas



Joseph Hekking 1830-1903. Size: 30 x 60. Medium: Relined



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Interior Life (Woman), 2019, Derrick Adams
Courtesy of Michael Steinberg Fine Art

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Colm Rowan Fine Art (NY)
Découvert Fine Art (MA)
Digital Silver Imaging (MA)
Don Gorvett Gallery (MA & NH)
Estate of Mark Baum (ME)
Estate of David Omar White (MA)
Fusco & Four Modern (MA)
Gary Bruder Fine Art (NY)
Gleason Fine Art (ME)
Glen Leroux Antiques (NY)
Graham Shay 1857 (NY)
Guarisco Gallery (DC)
Iris Gallery of Fine Art (MA)
Jane Eckert Fine Art (MA)
Jeannot R. Barr, Drawings and Prints (NY)
JW Reilly Boston (MA)
Lana Gordon Gallery (MA)
Lincoln Glenn (NY)
Martha Richardson Fine Art (MA)
Parco Fine Art (MA)
Rehs Contemporary Galleries (NY)
Robert Lloyd Gallery (MA)
Susanna J. Fichera Fine Art (ME)
Thomas Darsney (MA)
Trinity House Paintings (UK & US)
EMERGE Artists:
Anna Thurber (MA)
Carlos Ponce (MA)
Eric Hon, Mad Hat Gentleman (MA)
Heidi Johnson (NY)
Joyce Pommer (NY)
Matthias Lupri (MA)
Michael J. Murray Fine Art Photography (ME)
Nick Paciorek at The Pitcher-Goff House (RI)
Nils P. Johnson (OH)
Rachel Brask (RI)
Rachel Morrissey (MA)
Thomas Stocker (MA)
Wiley Holton (MA)

GALA PREVIEW Thursday Evening October 20

5:30pm Admission \$250, 6:30pm Admission \$75

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Details/Tickets: www.FineArtBoston.com/gala

Weekend Show & Sale

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SPECIAL PROGRAMS

FRIDAY, 5PM - "Today's Market for American Art" – Join Wendie Martin and Adolfo Castillo, publishers of *American Fine Art* and *American Art Collector*

SATURDAY, 1pm - "Rediscovering Mark Baum" – An intimate look at the history and career of a rediscovered artist.

SATURDAY, 2pm - "Art Elevates" – Perspectives from a global abstract artist and a celebrity interior designer. Presented by Curator Paints.

SATURDAY, 3pm - "The Future of Art Investing is Already Here" – NFTs, fractionalization, and more. Presented by ArtBnk.

ALL WEEKEND - Restoration Clinic by Manzi Appraisers & Restoration, and special exhibitions of the Estates of Mark Baum and David Omar White.

See our website for complete descriptions, map and directions.

For additional information visit our website or call 617.363.0405

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