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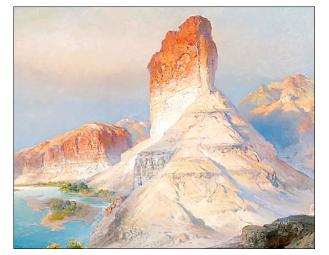












ANTIQUES AND THE ARTS WEEKLY • 5 CHURCH HILL RD • BOX 5503 • NEWTOWN, CONNECTICUT, 06470 • FALL 2023

## SIGNATURE ANNUAL LIVE SALE

Save the Date: November 10 - 11

EMIL BISTTRAM (1895 - 1976) Space Abstraction, 1951 oil on canvas, 88 1/4 x 78 1/4 in.

#### **INVITING CONSIGNMENTS**

Nov. 10 - 11 Signature Annual Live Sale

Feb. 8 - 9 Native Arts

Mar. 13 - 14 Prints, Multiples + Works on Paper

May 9 - 10 Art of the West

July 24 - 25 New Mexico Now: Spanish Colonial to Spanish Market

Aug. 9 - 10 American Indian: Classic to Contemporary

Consignments of individual items to large single owner collections invited year round. Contact us for your courtesy evaluation.

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#### Report From The August Shows



Acoma parrot olla, New Mexico, circa 1920, height 9 inches, diameter 11 inches. Provenance: private collection, Albuquerque, N.M.

By Mark Blackburn

MARFA, TEXAS — Well, it's been a busy month after having done four shows in New Mexico and one in Wyoming. People ask me, "What do you think of the overall market conditions?" The following paragraphs reflect my current view of where the market stands.

In my opinion, the strongest part of the trade is Native American art, especially pottery, both historic and prehistoric, with exceptional pieces being in great demand. One thing to consider is that pieces are being sold for a fraction of what they used to. This is for different reasons, the most important being the dispersal of the Florsheim collection several years back, which flooded the market for a short time. Things have now bounced back with lots of new collectors entering the market.

The second area of strength is good-quality, old pawn jewelry, which seems to be highly sought-after everywhere.

The weakest part of the market in my mind are textiles, beadwork and kachinas, as their collectors are



Important Mayan vase, Copador type, Southeastern Periphery area, Honduras, Guatemala, El Salvador, Late Classic period 600-900 CE, height: 8 inches, diameter: 6 inches. Provenance: Private Florida collection since 2005; Alirio Campos, San Francisco, Calif., prior to 1970; Jose Bernal, El Salvador.

aging out. However, great examples with outstanding provenances still make record prices, especially if they are fresh to the market.

Lastly, one area that has seen renewed growth is sculptural Northwest Coast art of good quality, which, like Polynesian art, is hard to obtain, especially great objects with good provenance.

Art from other regions seems to generate great interest: good quality Oceanic art, especially from Polynesia and Melanesia (rarely seen in August), which is not only difficult to find but has an ever-expanding market, especially in Europe. New Guinea art, like African art, is always problematic and not for the faint of heart. But for careful and selective purchasers there are still items that offer great rewards.

African art, as stated above, is always difficult, as the shows were filled with mixed quality, both genuine and fake. This is a real problem, especially for new collectors



Important Laguna olla, New Mexico, circa 1910-20, height: 9 inches, diameter: 123/4 inches. Provenance: Lancaster, Penn., trade.

who should always do their homework first by going to museums, building a library and finding a reliable dealer or auction house to work with. The shows had plenty of items of dubious quality, and as a suggestion, if these shows want to survive, they need to revert to being vetted shows, which gives collectors an extra layer of security when purchasing.

I was surprised to see new interest in Pre-Columbian art, which is basically being sold for 25 cents on the dollar compared to the 1980s or before. But "buyer beware," as I saw more outrageous fakes being exhibited than at any other time in the past, which again supports my view that shows need to be vetted by academic spe-

cialists with no financial conflict in the process.

In closing, I bought 177 new items that will be put up online in the next month or so. Stay tuned!

Indeed, it was a very busy August with a tremendous amount of buying and selling and lots of hard work.

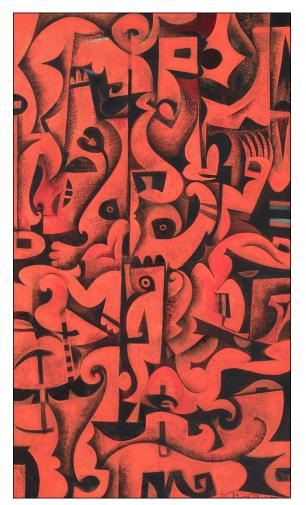
(Editor's Note: Mark Blackburn is located at 120 East El Paso. For information, www.artblackburn.com or 808-517-7154.)



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Untitled (Red Abstraction) by Tony Abeyta (b 1965), oil on canvas, 54 by 30 inches (\$25/35,000).



"I Think He's Watching Me" by Allan Capron Houser (1914-1994), circa 1979, Vermont marble, 30¼ by 21 by 13¼ inches (\$20/30,000)



Saltillo blanket, circa 1820, handwoven yarns, natural dyes, 90 by 50 inches (\$25/35,000).

#### Santa Fe Art Auction Anticipates November 10-11 Sale

SANTA FE, N.M. — Santa Fe Art Auction (SFAA) has long been the preeminent auction house in the Southwest and a nationwide leader in classic Southwestern, Western and Native American art, as well as American contemporary art. Founded in 1994, the auction house has evolved into a state-of-the-art operation based in an ultramodern 16,000-square-foot facility in the heart of Santa Fe's burgeoning Baca Railyard Arts District.

The most anticipated annual event of the auction house's calendar year, the Signature Live Sale, routinely attracts record hammer prices. For nearly 30 years, this live sale has been a staple of the Western Art circuit. This year's auction will be presented the weekend of November 10-11, and will feature nearly 400 lots that exemplify the most popular categories that SFAA brings to market throughout the year. These offerings include classic to contemporary Western Art, Native American Arts, New Mexican Arts, Prints and Multiples, Contemporary Art, as well as Design and Photography.

Featured in the upcoming 2023 Signature Live Sale are selections from the distinguished Christopher Cardozo Collection of photographs by Edward S. Curtis that include the complete Portfolio XI from *The North American Indian* (1907-1930), orotones, original platinum and silver gelatin prints. Additionally, Christopher Cardozo and Luis Gonzalez Palma's unique collaboration from their 2008 Bodyguard Series will go up for auction. This series contains an extraordinary lineup of platinum prints and goldtone photographs set in vintage daguerreotype cases.

The cover for the annual Santa Fe Art Auction print catalog will showcase a significant abstract oil painting by renowned artist Tony Abeyta. The publication will feature all of this year's strong collection of paintings and sculptures from Albert Bierstadt and Frederic



"Stronghearts" from Native American Women's Series by Dave McGary (1958-2013), circa 1997, lost wax cast bronze with hand painted detail, edition 26 of 30, 39 by 27 by 12 inches (\$20/30,000).

Remington to contemporary Western Masters, including Rod Goebel, Ed Mell, G. Russell Case, Kim Wiggins, David Barbero and Billy Schenck. Always available to SFAA collectors are offerings from many well-known Santa Fe School artists, including major works by Emil Bisttram, Fremont Ellis, Will Shuster,

Norma Bassett Hall and Dorothy Brett, as well as Gene Kloss, Allan Houser, Helen Hardin, Pablita Velarde, Margaret Bagshaw, Emmi Whitehorse and Jaune Quick-To-See-Smith. Also slated to appear are compelling paintings by midcentury New Mexico's Janet Lippincott as well as works by Alyce Frank, social realist painter Louis Ribak and abstract work by Raymond Jonson, among many others.

The expanded jewelry category is also expected to elicit significant interest this November. Highlighted are exquisite examples of the work of legendary Hopi jeweler Charles Loloma, as well as a select number of his compelling paintings and drawings. Several examples of the work of Loloma's well-known protégé, Sonwai (Verma Nequatewa) are set to appear among fine vintage Native American cuffs, necklaces, rings, earrings, pendants, concho belts and pueblo beads.

An exciting array of contemporary and historic Pueblo Pottery, including an outstanding polychrome pot by San Ildefonso potters Maria Martinez and Popovi Da (\$20/30,000) will go up for auction. An etched redware vase by Tony Da, blackware and redware by Margaret and Linda Tafoya, and polychrome work by Steve Lucas are also anticipated to garner considerable interest. The auction will present a collection of several very fine early Pueblo baskets, and a significantly early Saltillo blanket among several vibrant Navajo textiles.

Santa Fe Art Auction is at 932 Railfan Road and is always open for previews and accepting consignments. For more infor-

mation about the November sale and the upcoming calendar, visit www.santafeartauction.com, email info@santafeartauction.com or call 505-954-5858. For consignment inquiries, visit our website or email consign@santafeartauction.com.

## SCOTTSDALE ART AUCTION APRIL 12-13, 2024

#### Now Accepting Consignments!



Thomas Moran ESTIMATE: \$3,500,000 - 5,500,000



25" X 30" OIL SOLD FOR: \$4,159,000



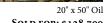
Frank Tenney Johnson ESTIMATE: \$400,000 - 600,000





New Auction Record

ESTIMATE: \$45,000 - 65,000



**SOLD FOR: \$128,700** 



OSCAR BERNINGHAUS ESTIMATE: \$750,000 - 1,250,000 **SOLD FOR: \$1,562,000** New Auction Record





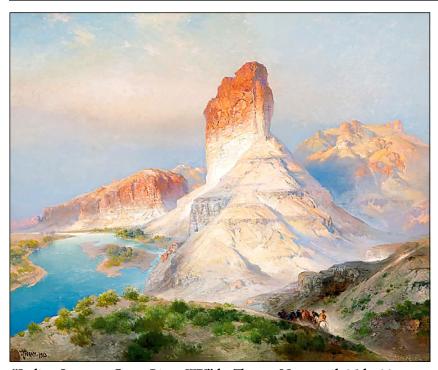


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"Indian Summer, Green River, WY" by Thomas Moran, oil, 25 by 30 inches. Sold in 2011 for \$4,159,000, estimate \$3.5/5.5 million.



Charles M. Russell's "Smoking Them Out," oil, 15<sup>1</sup>/<sub>4</sub> by 21 inches. Sold in 2010 for \$3,151,000 against an estimate of \$1.8/2.8 million.

#### Scottsdale Art Auction: Almost 20 Years Of Selling Western Art

SCOTTSDALE, ARIZ. — For nearly 20 years, the Scottsdale Art Auction has been providing Western art collectors a wonderful chance to bid on and obtain some of the best American, historic and contemporary Western, Wildlife and Sporting Art to come to the market.

While the auction is based in Scottsdale, it is the brainchild of three Western art dealers, all hailing from a different part of the country. In 2004, Brad Richardson, owner of Legacy Gallery in Scottsdale came together with Michael Frost of JN Bartfield Galleries in New York City and Jack Morris of Morris & Whiteside Galleries in Hilton Head, S.C., to form the Scottsdale Art Auction. The first auction took place in April of 2005 and the three haven't looked back since. Recently, Morris retired, so now the auction is owned by Richardson and Frost.

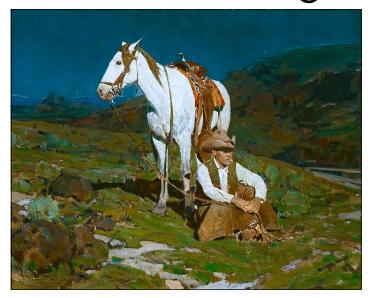
Bartfield Galleries was founded in 1937 in New York City and has now been in business for 85 years. It is the oldest gallery in the country that specializes in artworks by masters of the American West, including George Caitlin, Karl Bodmer, Albert Bierstadt, Frederic Remington, Charles Russell and members of the Taos Society of Artists.

The Legacy Gallery was formed by Richardson and his wife Jinger in 1988 and has specialized in paintings and sculptures in a wide variety of subject matter, including Western, figurative, wildlife, still life and landscapes. They have made a name for themselves in the industry by organizing and curating many solo shows for contemporary Western artists with extraordinary success. Such past shows have included Martin Grelle, John Coleman, Mark Maggiori, Jeremy Lipking, Bill Anton and Kyle Polzin.

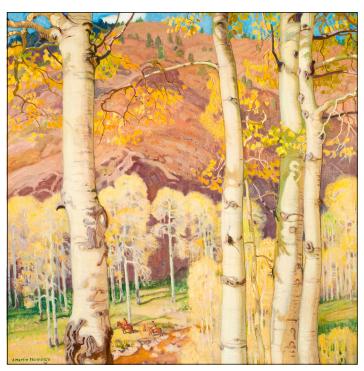
The Scottsdale Art Auction has combined this knowledge of historic and contemporary Western works with a keen understanding of the comings and goings of the Western market to achieve successful auctions each year since their formation. Most years, the auction sees results that exceed \$10 million, with the highest year coming in 2018 with results over \$20 million.

The 2023 auction realized nearly \$14 million in sales, had a 98 percent sell-through rate, and set 27 new auction records. In total, the auction house holds 277 world auction records and sets new records each year. The most notable record from 2023 was for Oscar Berninghaus, a member of the Taos Society of Artists. His painting, "The Hunters, Taos," sold for \$1.5 million, a record that stood for nearly 15 years.

In 2011, the auction house sold Thomas Moran's "Indian Summer, Green River Wyoming," 1913, by Thomas Moran for \$4.15 million, a high for the auction house.



"The Night Hawk" by Frank Tenney Johnson, oil, 24 by 30 inches. Achieved \$700,000 against a \$350/450,000 estimate.



"Autumn Aspen" by E. Martin Hennings, oil, 30 by 30 inches. Achieved \$701,500 in 2008 when offered with an estimate of \$600/800,000.

"We've had tremendous success with selling traditional American paintings, including artists such as Norman Rockwell, N.C. Wyeth and Moran," says Richardson. "We are also the leading auction house for contemporary Western art and have set records for artists like Martin Grelle, Howard Terpning, Mark Maggiori, Logan Hagege and Glenn Dean."

The auction house has achieved many high results for Western artists over their nearly 20 years of doing business: Howard Terpning's "Captured Ponies" sold for \$1.9 million in 2012 and was the world auction record for the artist for more than 10 years; Charles Shryvogel's "Saving the Lieutenant" brought \$1.6 million in 2009 and is still the world auction record for the artist. Other sales include a Frank Tenney Johnson selling at \$700,000, Carl Rungius (\$468,000), Gerald Curtis Delano (\$555,750) and William R. Leigh's "The Great Spirit" achieving \$862,500.

One of the many reasons for the auction house's continued success is the 17 percent buyer's premium, the lowest in the industry. Other Western auction houses raise their buyer's premiums regularly and most are now charging in the mid to high twenties.

Another reason for their continued success comes from the location. Scottsdale in early April is one of the more desirable places in the country to spend a weekend. Collectors typically arrive early for the sale, spend time in the area shopping, golfing or just taking in one of the many resorts in the area. The weekend is a main part of the Western art circuit and is quite a social affair, with dealers, collectors, artists and Western art enthusiasts in general gathering to take in the festivities. Scottsdale is also one of the origins of the Western Art market and has been a cornerstone for Western art for many years.

The success of the April sale continued through this summer when the auction house held its first ever online sale on August 26. The auction had a sell-through rate of 97 percent and had results of \$1.3 million. There were many highlights on the day, including Lon Megargee's "The Last Drop from his Stetson" selling for \$105,300, nearly quadrupling the previous auction record for the artist. Mark Maggiori's "Everest Sundown" sold for \$93,600, a new world auction record for price per square inch for the artist. Additionally, G. Harvey's "Ranchers Reward" sold for \$76,050, Olaf Wieghorst's "Bustin' Out" brought \$64,350, Fritz Scholder's "In The Forest" made \$58,500, Logan Maxwell Hagege's "Pueblo Cowboy" earned \$49,725 and Frank McCarthy's "Out of the Needles they Swarmed" closed out at \$32,175.

The Scottsdale Art Auction is currently seeking consignments of historic and contemporary Western, wildlife and sporting art for their next auction to be held April 12-13. Scottsdale Art Auction is at 7176 East Main Street. For information, 480-945-0225 or www.scottsdaleartauction.com

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Winfred Rembert (American, 1945-2021), "Family In The Cotton Field," dye on carved and tooled leather (\$60/80,000).



Norman Rockwell (American, 1894-1978), "When Youth Is Beautiful," oil on canvas (\$100/150,000).



Frederick Carl Frieseke (American, 1874-1939), "Lady Trying On A Hat," 1909, oil on canvas (\$250/350,000).

# Shannon's Fine Art Auctioneers Presents A Remarkable Fine Art Auction October 26

Works By Norman Rockwell, Scott Kahn, Frederick Carl Frieseke, Winfred Rembert, Thomas Cole & More

MILFORD, CONN. — Shannon's Fine Art Auctioneers, a leading name in the art auction industry, has announced that their upcoming Fine Art Auction is on Thursday, October 26 at 6 pm ET. This highly anticipated event will showcase exceptional, fresh-to-the-market artworks offered from numerous private collections, including prized pieces by renowned artists such as Norman Rockwell, Scott Kahn, Frederick Carl Frieseke, Winfred Rembert, Thomas Cole and many others.

Following the success of their April fine art auction, Shannon's Fine Art Auctioneers continues to provide an unparalleled platform for collectors and art enthusiasts to acquire extraordinary artworks of the highest quality.

Bidding for the auction will be open to a wide range of participants, with multiple convenient options available. Interested bidders can participate online via shannons.com and invaluable.com, or through phone and absentee bidding for personalized assistance and convenience.

To offer a comprehensive and immersive experience for prospective buyers, Shannon's Fine Art Auctioneers will present a full-color catalog featuring all the lots in the auction and host an in-person preview at its gallery. The beautifully crafted catalog will provide detailed descriptions, vibrant images and valuable insights into each artwork.

Modern and contemporary paintings will lead the auction with a group of eight paintings by American artist Scott Kahn. Each painting, from a different period in the artist's career, shows off the artist's mastery for detail. Prices for the Kahn paintings range from \$10,000 to \$75,000. The star of the group, "Circular Driveway," depicts a dense tree-lined driveway with the sunlight creating shadows on the ground. "Circular Driveway" is estimated at \$50/75,000.

Celebrated New Haven artist, Winfred



Thomas Cole (American, 1801-1848), "Mount Chocorua, White Mountains," circa 1827, oil on panel (\$100/150,000).

Rembert is well-represented with five works included in the sale. The highlight of these is titled "Family in the Cotton Field" and is estimated at \$60/80,000. The Remberts were purchased by a New Haven high school principal, Dr Lonnie Garris Jr, who was a friend and early supporter of the

Contemporary paintings by female artists will be prominently featured. A powerful image by Louise Fishman titled "Petroleum Window," from 1989, will be offered at \$25/35,000; a colorful abstract painting by Alice Baber titled "The Blue Bow of the Jaguar" from 1981 will be offered at \$15/25,000; and a 1930s abstract painting by Peter Miller, titled "Singers" offered at \$20/30,000 lead this category.

Other highlighted artworks in the sale include "When Youth is Beautiful" by Norman Rockwell, an exquisite oil on canvas capturing the artist's signature charm and storytelling ability. Originally an illustration for a story of the same title published

in the November 1933 issue of the *Women's Home Companion*. The Rockwell carries a \$100/150,000 estimate. It has been in a private collection for more than 40 years.

A stellar winter scene by New England Impressionist Aldro Hibbard will be offered at \$40/60,000. The Vermont scene was purchased at Vose Galleries in 1925 and has been in a private collection ever since. This painting is an example of the works Hibbard completed during winters around Jamaica, Vt. Painted with quick broad brushstrokes, the composition creates a multisensory experience that captures the tranquility and seclusion of the countryside during winter.

Frederick Carl Frieseke's elegant "Lady Trying on a Hat" is a masterpiece of American Impressionism. Exhibited at the Carnegie Institute in 1909 and at the National Academy of Design the same year, the work carries provenance extending all the way back to the artist. In 1906, Frieseke spent the summer in Giverny

and the influence of French Impressionism is apparent in this work. Offered at \$250/350,000, Shannon's is delighted to offer buyers a rare opportunity to acquire a work of this quality by one of America's leading Impressionists.

As usual, Shannon's will offer a fine selection of Nineteenth Century American paintings, including Jasper Francis Cropsey's "Sunset on the Lake with Figures," dated 1897, estimated at \$60/80,000, and a rare Thomas Cole "Mount Chocorua, White Mountains," from circa 1827, estimated at \$100/150,000.

"We are thrilled to present this remarkable Fine Art Auction, featuring extraordinary artworks by revered artists such as Norman Rockwell, Thomas Cole, Frederick Carl Frieseke, Winfred Rembert and more," said Sandra Germain, owner of Shannon's Fine Art Auctioneers. "This auction offers a unique opportunity for collectors to add exceptional pieces to their collections, each representing the mastery and artistic brilliance of the featured artists."

Consignors are encouraged to submit their artworks for consideration in future auctions. Consignments are accepted year-round. For more information about the October 26 auction, contact Sandra Germain at info@shannons.com or call 203-877-1711. Regular sale updates are posted on www.shannons.com.

Shannon's Fine Art Auctioneers is a respected name in the art auction industry, known for offering exceptional collections of fine art. With a commitment to quality and expertise, Shannon's offers a platform for collectors to acquire artworks by listed artists. Their auctions provide a dynamic marketplace for both buyers and sellers, creating opportunities for collectors to enhance their collections and consignors to achieve maximum results.

Shannon's Fine Art Auctioneers is at 49 Research Drive.

# The First Metal Arts & Crafts Copper

On view through November 3, 2024



**Charger**, John Pearson, British, 1896. Copper, Diam: 15½ in. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, Gift of Margo Grant Walsh, Jordan Schnitzer Museum of Art, University of Oregon, USA.

The First Metal: Arts & Crafts Copper is the first exhibition to focus on copper metalwork in the Arts and Crafts movement in the United Kingdom and the United States, with additional works from Germany, Ireland, Australia, and New Zealand. Drawing on the Jordan Schnitzer Museum of Art's Margo Grant Walsh Twentieth Century Silver and Metalwork Collection and several private and museum loans, the exhibition presents a range of handwrought copper works by many of the premier Arts and Crafts metalsmiths working in the late nineteenth and early twentieth centuries.



A full color catalogue will be available in May, with newly commissioned essays by scholar-curators Mary Greensted and Jonathan Clancy, tracing the rise of the Arts and Crafts movement and the particular role that copper played in its development and ethos.

https://jsma.uoregon.edu/The-First-Metal



#### Jordan Schnitzer Museum Of Art Explores Arts & Crafts Copper

EUGENE, ORE. — "The First Metal: Arts & Crafts Copper" is the first exhibition devoted solely to the use of copper in the Arts and Crafts Movement. On view at the University of Oregon's Jordan Schnitzer Museum of Art (JSMA) through November 3, 2024, the exhibition is drawn from the JSMA's Margo Grant Walsh Twentieth Century Silver and Metalwork Collection and a select number of private and museum loans. "The First Metal" presents a range of hand-wrought copper works by many of the premier metalsmiths working in late Nineteenth and early Twentieth Century Britain, the United States and beyond. The exhibition is accompanied by a fully illustrated catalog with essays by Arts and Crafts scholar-curators Mary Greensted of the United Kingdom and Jonathan Clancy of the United States.

Copper, one of the few metals that occurs naturally in a usable form, was the first metal humans fashioned into tools and accessories. For nearly 5,000 years from about 9000 to 4000 BCÉ — it was the only metal worked by humankind. From northern Iraq, where a small pendant dating to about 8700 BCE was found, to the Great Lakes region, where Native American cultures were mining and working copper more than 8,500 years ago, copper's impact was widespread and significant. Comparatively soft, plentiful, readily mined in its pure form, and easy to shape with hand tools, copper has remained a favored material of metalsmiths to this day.

Drawing on the JSMA's Margo Grant Walsh Twentieth Century Silver and Metalwork Collection and a select number of private and museum loans, the exhibition will present a range of hand-wrought copper works by many of the premier metalsmiths working in late Nineteenth and early Twentieth Century Britain, the United States and beyond.

The Arts and Crafts Movement emerged in the second half of the Nineteenth Century as a reaction against the rise of industrial labor, factories and the profusion of cheaply produced, machine-made goods in Britain. Its most influential proponent was William Morris, the British writer, poet, designer and socialist. Inspired by medieval art and architec-



Mantel clock, George Henry Walton for Liberty & Co., British, circa 1900-10, copper and iron with glazed ceramic plaques, porcelain and glass, 7 by 14 by 4 inches. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection. Gift of Margo Grant Walsh.

ture and the writing and ideas of John Ruskin, an art critic, philosopher and author, Morris formed the center of a circle of other like-minded artists, architects and designers. They valued handmade objects for everyday use and believed, with Ruskin, that "self-respect derived from work and that handwork was its purest form, making better individuals and providing opportunities for creativity and human judgement," as Greensted has noted. Morris's decorative arts firm,

& Co, deeply influenced British design in the Victorian era and impacted designers and architects in the United States and Europe.

Morris, Marshall, Faulkner

For Arts and Crafts artisans and workshops, objects wrought from copper, a comparatively inexpensive "base metal," aligned with the movement's commitment to producing handmade works that were widely accessible. As Morris noted in 1878, "I do not want art for a few, any more than education for a few, or freedom for a few." Far less expensive than gold or silver and easier to work than brass, iron or steel, their copper works exhibited the impact of the metalsmith's hammer and created a visceral record of the object's fabrication. These wares helped democratize the Arts and Crafts Movement's ethical commitment to handmade housewares. Copper also served as a vehicle for approval prototypes that would later be made in more precious metals such as

sterling silver.
Desktop boxes and humidors, bowls, vessels, trays and chargers, candlesticks, bookends, inkwells and letter openers, coffee services and other objects of daily use form the bulk of Arts and Crafts copper produc-

tion. Clearly displaying the touch of the metalsmith's hand tools, they express an artisanal world of domestic intimacy and hand-wrought beauty that stands in sharp contrast to the mass-produced wares of the industrial era. Objects in "The First Metal" showcase the full variety of forms fabricated from copper by artisans and workshops across the United Kingdom and the United States, where Arts and Crafts ideas also took root. American artisans used the basic vocabulary of the British movement, but responded to specifically American conditions, including the influence of artisan-entrepreneurs such as Gustav Stickley and Elbert Hubbard of the Roycroft community.

Noted United Kingdom Arts and Crafts artisans and workshops represented in the show include John Pearson, A.E. Jones Hugh Wallis, the Birmingham Guild of Handicraft, Newlyn Industrial Class, Hazelwood Studios, Arthur John Seward, George Henry Walton and more. Along with Stickley's Craftsman Workshops and Hubbard's Roycrofters, the United States is represented by Joseph Heinrichs, Dirk van Erp Studio, Albert Berry, Hans Jauchen, Old Mission Kopper Kraft and others. Arts and Crafts ideas and styles spread across the Commonwealth and to the European continent, and the exhibition includes example of artisans working in New Zealand, Australia and Germany.

"The First Metal" is organized by guest curator Marilyn Archer, working with Margo Grant Walsh as curatorial consultant. As a graduate of the University of Oregon School Architecture and recipient of the prestigious Lawrence Award, Margo Grant Walsh has been a long-time supporter of the University of Oregon and the Jordan Schnitzer Museum of Art.

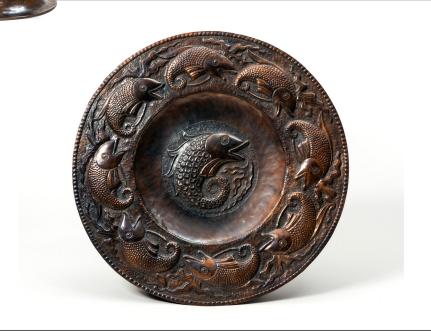
For readers unable to travel to Oregon, the exhibition can be explored in a free, virtual tour on the museum's website (https://bit.ly/FMtour).

Jordan Schnitzer Museum of Art on the University of Oregon campus is at 1430 Johnson Lane. For information, 541-346-3027 or www.jsma.uoregon.edu.

Birmingham Guild of Handicraft, British, pitcher, circa 1900, patinated copper, 8-3/8 by 6-1/8 by 4 inches. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection, Gift of Margo



Box, previously attributed to Gustav Stickley, Craftsman Workshops, American, circa 1915, patinated copper, 6 by 11-1/8 by 7 inches. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection. Gift of Margo Grant Walsh.



Charger, John Pearson, British, 1896, copper, 15 inches diameter. Margo Grant Walsh Twentieth Century Silver and Metalwork Collection. Gift of Margo Grant Walsh.

# Artists of the 1913 Armory Show

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#### A New Gallery For Mark Murray Fine Paintings

By Mark Murray

NEW YORK CITY — Mark Murray Fine Paintings moved to a new location this summer and now occupies two floors of a town house at 116 East 62nd Street, just off Park Avenue. The gallery is situated on a historic block in the heart of Lenox Hill, four blocks south of the Park Avenue Armory and a block from the Museum of Illustration. An Autumn Exhibition inaugurates the new gallery space, featuring recent acquisitions of paintings and works on paper by European and American artists form the Nineteenth and early Twentieth Centuries. A terrace for the display of sculpture adjoins the parlor floor.

The exhibition includes a dozen marine paintings by Montague Dawson; a landscape in oil and a pastel fig-

ural study by Renoir; important Orientalist paintings by Edwin Lord Weeks, Frederick Arthur Bridgman, Alberto Pasini, Jean-Léon Gérôme and Adolphe Schreyer; a society portrait by Sir James Jebusa Shannon; interiors by Walter Gay; and three landscapes by Camille Corot. Also included in the exhibition and illustrated here are paintings by Albert Bierstadt and Victoria Dubourg Fantin-Latour.

Albert Bierstadt's "Sunset - San Francisco Bay" is a recently rediscovered luminous landscape which had remained in an Oregon family's collection from 1915 until last year. Melissa Webster Speidel, president of the Bierstadt Foundation, notes that this work is similar to Bierstadt's "Landscape with Sunset Reflecting in the Sky," in the collection of the Gilcrease Museum in Tulsa,

Okla., where "again the sun is low and the sky is aflame with color." Bierstadt made numerous studies of the sun setting in a multitude of settings — here, writes Speidel, "he is intent on capturing the sun's reflection in the water and the rays' diffusion throughout the scene so that although the light is already low enough that detail in the surrounding sedgy grasses is obscured, the sky is aglow in yellows and oranges."

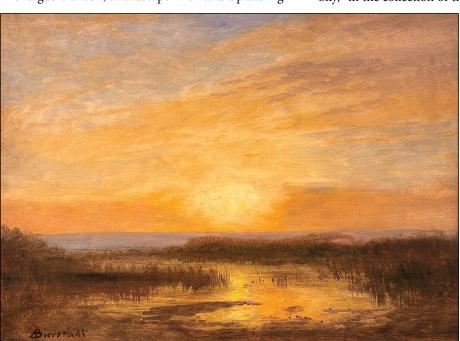
The exhibition includes an exquisite still life, "Pink Roses," by Victoria Dubourg Fantin-Latour, which has also been in a family collection for generations. Victoria Dubourg's prodigious talent was somewhat overshadowed by the fame of her husband, Henri



"Pink Roses" by Victoria Dubourg Fantin-Latour (1840-1926), circa 1890, oil on canvas, 13½ by 13 inches.

Fantin-Latour, although she was awarded the Légion d'honneur. She was preoccupied with promoting his career, indeed compiled a catalogue raisonné of his work, and signed her paintings with her maiden name or with initials to distinguish her (sometimes indistinguishable) paintings from his. One of Henri Fantin-Latour's best-known paintings, "The Drawing Lesson in the Studio" (1879), in the collection of the Musée des Beaux-Arts, Brussels, depicts Victoria at an easel instructing her sister Charlotte. By all accounts their marriage was one of complete harmony, "in all aspects of their life — social, artistic, musical, intellectual."

Mark Murray Fine Paintings is at 116 East 62nd Street. For more information, www.markmurray.com or 212-585-2380.



"Sunset-San Francisco Bay" by Albert Bierstadt (1830-1902), circa 1880, oil on paper laid down on board,  $13\frac{1}{2}$  by 19 inches.

# Anna Held Audette (1938, 2013) FLORENCE GRISWOLD MUSEUM Celebrating Art, History, and Nature Selymenter (1938, 2013) Celebrating Art, History, and Nature Florence Griswold Museum Celebrating Art, History, and Nature Solyme Street, Old lyme, Exit, History, and Nature Florence Griswold Museum Gil (for Louise, 5, Audette)

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#### Dadaist At The Dude Ranch

BERKELEY, CALIF. — "In the world circus the poet looks like a Knight of the Sad Countenance, an Auguste the Fool ill-equipped for everyday life in which his fellow men offer and receive — according to their efforts, opportunities and wiles — their share of edible reality. He is a bizarre bungler who dreams of other rules, other evaluations and rewards, and looks for solitary compensations for the role he has been saddled with whether he likes it or not...His weakness suddenly may be seen as an unconventional and devious strength, his solitude as a deeper kind of solidarity; his imagination becomes a shortcut to reality." —Norman Manea, On Clowns: The Dictator and the Artist.

In 2003, in the twin aftershocks of the September 11, 2001, terrorist attack and the dotcom displacement of local arts organizations, William T. Wiley and Robin Williams restored San Francisco's ability to laugh. Robin and his wife, Marsha Garces Williams, were patrons of Andrew Hoyem's Arion Press, the fine press and artists' book publisher who had continued the work of San Francisco's historic Grabhorn Press upon the retirement of Robert Grabhorn. Having lost its lease in 2000 at the height of the dotcom bubble, Arion Press was in the process of establishing itself in its new location in the Presidio. Supporting the press and its new nonprofit organization the Grabhorn Institute, the Williams family opened their home in Sea Cliff for a benefit event attended by the Arion Press staff, board members of the Grabhorn Institute, and subscribers to the Arion Press publication series. Wiley, a friend of Robin's, had just completed the 2001 Arion Press artist's book, The Voices of Marrakesh with text by his favorite author Elias Canetti. He would later complete two more projects with Hoyem, Godot (2006) and the monumental two-volume Don Quixote (2009-2010) for which he would complete 97 relief prints. In tribute to his fellow provocateur and to the host of the party, Wiley created the paper and found materials assemblage "Punch pretending to be R.W. Catching up on the News While Having a Glass of Van or Done Air... (Even Tho There was Another Orange Alert...). One of

the drawings depicts Robin Williams as the archetypal English clown Punch, enjoying a glass of Van or Done Air (pardon the French: vin ordinaire) while reading the dreary news of the day. An orange sun looms, shedding the pale light of the newly instituted Department of Homeland Security's imminent threat index. The assemblage is replete with Wiley's characteristic puns and iconography including his Man Ray-esque f-holes and his use of the character "Buster Time" who figures so prominently in the Arion Godot. Ethan Wiley, currently at work on a documentary about his father (working title: "Dude Ranch Dada"), commented on the parallels between Wiley and Williams, "Something that struck me..., and which perhaps connected Robin (renowned for his improvisational genius) and Wiley, was Wiley's ability to create art spontaneously and very quickly, often bringing an improvisational approach to his artworks, particularly in his sculptures and assemblages, 'riffing' with elements of humor and wordplay. And like Robin's standup routines, there is usually an underlying 'message' beneath the playfulness and absurdity, with acerbic and insightful satire on just about anything, from politics and warfare to civil rights and the environment."

While the city has recently lost two "Auguste" warriors of the spirit in the passing of Robin Williams in 2014 and of William T. Wiley in 2021, their irreverent laughter continues to find voice in later generations of the city's artists, poets and comedians. What Punch doesn't read in the headlines is the message that San Francisco proclaims to the world — that comedy, the genre of democracy, will ultimately defeat the white clown of authoritarianism in the final battle.

Each of William T. Wiley's Arion Press artists' books and the Punch assemblage from the collection of Robin and Marsha Garces Williams will be available for bidding in the October 5, Rare & Antiquarian Books – Fine Press – Bohemian Club auction at Berkeley's PBA Galleries.

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



"Punch pretending to be R.W. Catching up on the News While Having a Glass of Van or Done Air... (Even Tho There was Another Orange Alert...)" by William T. Wiley.





Marguerite Zorach



Albert Bierstadt



R. L. Lewis (Florida Highwaymen)



Martin Johnson Heade

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#### Lincoln Glenn & Graham Shay 1857 Feature American Artists From The 1913 Armory Show

NEW YORK CITY — Lincoln Glenn, in collaboration with Graham Shay 1857, is set to open "Artists of the 1913 Armory Show" at their joint 17 East 67th Street gallery on Saturday, October 12. The exhibition will run through December 8 and the space will be open from 10 am to 6 pm, Tuesdays through Saturdays. A complimentary exhibition catalog comprising an essay by art historian Lisa N. Peters, PhD accompanies the Upper East Side exhibition.

As the key organizer, Arthur B. Davies pronounced while standing in one of the 1913 Armory Show's galleries: "New York will never be the same again." The 1913 Armory Show not only made a huge impact on the masses of passive viewers, but also on the American artists themselves, many of whom took in European innovations such as Cubism for the first time.

The earliest work in the exhibition is a watercolor of the seaside town of Dieppe in Normandy from the mid-1880s. Whistler, although deceased by the original 1913 Armory Show, was included in the exhibition by organizers who hoped to establish a historical trajectory for modernist directions in American art, which is exactly what this exhibition attempts to rematerialize. The show is dominated by the works of the organizers, including examples by John Sloan, William Glackens, Walt Kuhn, Jonas Lie, Ernest Lawson, George Bellows, George Luks, Guy Pene du Bois and Jerome Myers. The exhibition proceeds to the modernist inclinations of Agnes Pelton, Marsden Hartley, John Marin, Oscar Bluemner and Joseph Stella, before zooming 50 years into the future to a fully abstracted painting by Paul Burlin from 1963.

A few of the highlights of the exhibition presented by Lincoln Glenn include a river view landscape of New York, which is one of the only extant works by Arthur Freund, who died at age 33, just 10 years after the Armory Show.



Manierre Dawson, "Upper Street," 1912, oil on board, 10 by 15 inches.

Another feature painting is "Frosty Morning" by the Norwegian-born Jonas Lie, and it was exhibited in Philadelphia, Dayton (where it was seen by 40,000 attendees at the Montgomery County Fair) and New York in the 1920s. In 1924, Michigan State Librarian, Helen L. Earle, commented "Frosty Morning' is brilliant with glittering snow on birch trees," and the painting retains its luster nearly a century later.

The showstopper may be a small, early Maine landscape by modernist Marsden Hartley from 1909-10. The painting, which was originally in the personal collection of tastemaker Alfred Stieglitz, depicts the region of Stoneham Valley, near North Lovell, and likely constitutes one of the earliest examples of modernism in America. Similar examples reside in the permanent collections of the Metropolitan Museum of Art and Colby College. Along the same vein of modernist pioneers in the exhibition, Manierre Dawson's "Upper Street," 1912, would be among the earliest non-representational paintings, and contemporaneous with

the work of Arthur Dove and Wassily Kandinsky.

In the same room, Graham Shay 1857 displays bronze sculptures of maternal subjects by Bessie Potter Vonnoh and Abastenia St Leger Eberle. While Eberle's work was more connected to the Ashcan School and hardships faced by immigrants to the Lower East Side in the first quarter of the Twentieth Century, Vonnoh's oeuvre was typically more elegant. A marble carving by William Zorach constitutes the latest work in the exhibition from Shay's inventory. "In My Garden" by Jonas Lie was shown in the same 1923 exhibition in New York at Ainslie Galleries as "Frosty Morning."

Among the approximately 300 artists included in the 1913 Armory Show were 50 female artists, and this 2023 exhibition highlights the artistic contributions by Bessie Potter Vonnoh, Abastenia St Leger Eberle, Ethel Myers and an extremely rare painting by Edith Dimock, widow of William Glackens, who burned the majority of her own work after his death.



Robert Ingersoll Aitken, "Comrades in Arms (Brothers in Arms)," 1919, inscribed "Aitken" on the base, bronze, 19 inches high.

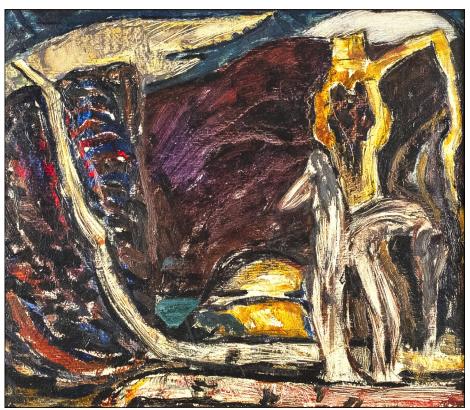


Henry Glintenkamp, "Poplars in Winter," 1912, signed lower right, oil on burlap, 32 by 26 inches.

Upstart gallery Lincoln Glenn who was originally based in Larchmont, staked down a second exhibiting space in May on the Upper East Side in a gallery already occupied by Cameron Shay of Graham Shay 1857. Together, the two galleries assembled the comprehensive exhibition. Douglas Gold, a co-owner of Lincoln Glenn, previously served as Shay's director from 2017 to 2021 and the transition from a mentor/understudy relationship to cohabitants has been seamless. Gold stated, "This exhibit goes beyond just the art we see on the walls and lining the halls, but is a personal journey for myself that I get to share in collaboration with a mentor to me, Cameron Shay, and one of my best friends and business partner Eli Sterngass. We have all spent thousands of hours together, discussing art, building our appreciation for the artists we are showing and the work they created." Gold continued, "Cameron has taught me to understand sculpture and the great lengths artists would go to while producing their work."

On the partnership with Gold and Lincoln Glenn co-owner Eli Sterngass, Shay said, "For myself personally, this year bears some significance as 2023 marks my 40th anniversary in New York and in the American art business. Thirty-five of those years were spent at the fifth-generation firm, James Graham & Sons working with James Graham, Robert C. Graham Jr and many wonderful colleagues, including this current collaboration with Douglas Gold and Eli Sterngass of Lincoln Glenn Gallery. The artists that exhibited in the original Armory Show that I've had the opportunity to handle works by is extensive and has informed my knowledge of and experience in American art immensely." Among those artists that Graham Gallery had a particular interest and close involvement with are Arthur B. Davies, Arthur B. Carles, Leon Dabo, Guy Pene du Bois and Henry Glintenkamp. Both galleries look forward to welcoming old friends and new visitors to view the exhibition.

For more information, www.lincoln-glenn.com/exhibitions/26-artists-of-the-1913-armory-show/works/.



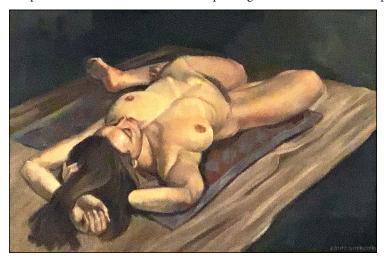
Marsden Hartley, "Landscape No. 24", circa 1909-10, oil on board, 12 by 14 inches.

### James Cox Gallery Accepting Consignments For December 10 Auction

WOODSTOCK, N.Y. — The James Cox Gallery at Woodstock announces it is currently accepting consignments for its 30th Collectors Exchange Fine Art Auction, slated for Sunday, December 10.

The Cox gallery is noted for the eclectic array of fine art offered at its biannual auctions. "Our December sale will be no exception," according to Cox. "Some of the finest pieces we have been offered to date are consigned to our next sale."

Of particular note are three Nineteenth Century pieces from a private Woodstock collection. These include a Martin Johnson Heade (1819-1904) titled "Quiet River at Dusk." The 15-by-25-inch canvas is rendered in Heade's classic tonalist style and is described in the Theodore Stebbins catalogue raisonné of the artist's work. Two fine oils by Albert Bierstadt (1830-1902) are among this group. "Mountain Canoeing-Sweetwater River" is an excellent example of the artist's soughtafter Western landscapes, while "Breaking Spray" is a naturalist composition, rare for Bierstadt. This small painting features



Louis Witkin, "Reclining Nude," oil on canvas, signed lower right.

an expanse of shallow Caribbean water in the foreground, with waves crashing against a cloudy bank of rocks in the distance. "I have never seen a Bierstadt quite like this one," Cox observed.

From the same collection is a small oil by George Henry Hall (1825-1959) titled "Red Raspberries," and an exceptional George Grosz (1893-1959) watercolor titled "Manhattan Skyline." Cox commented, "The pieces consigned from this collection reflect an astute appreciation for fine quality art and a discerning eye."

The diverse range of art to be auctioned includes a stunning group of mixed media works by Rolph Scarlett (1889-1984), a Canadian born artist who lived and worked extensively in Woodstock. Among the numerous Scarlett's Cox has sold at auction he considers these to be among the finest examples of the artist's signature geometric

compositions. "We are thrilled to offer these exceptional Scarletts to the art-buying public," Cox added.

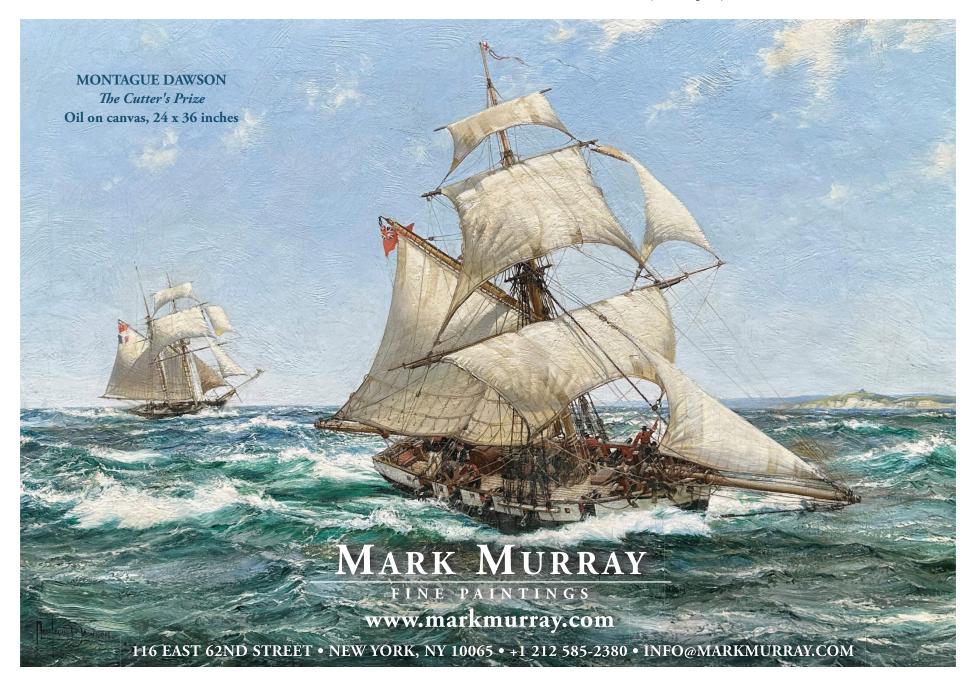
Paintings from the estate of a Kingston, N.Y., collector will also be sold, including a dramatic tropical scene by R.L. Lewis, one of a group of 26 African American landscape artists known as the Florida Highwaymen. Also from this collection are a pair of watercolor landscapes by early Twentieth Century British artist Frederick F. Ogilive, "Desert with Shepherd" and "Boats on a River"; a nude by Louis Wilkin titled "Reclining Woman"; a lithograph titled "Lady with Two Pekingese Dogs" by well-known French artist Louis Icart (1888-1950); and "Circus Performer with Dog" by Woodstock artist Peggy Dodds (1900-1987). In describing some of the important pieces sold



Albert Bierstadt, "Breaking Spray," circa 1877, oil on paper laid on canvas, 13 by 18 inches, signed lower right.

at the gallery's recent auctions, Cox points to a Jimmy Ernst (1920-1984) titled "Civil War Documentary, 1947" that sold for \$68,000. Emphasizing the eclectic character of his Collector's Exchange auctions, Cox refers to the sale of whimsical pieces like a Keith Haring (1958-1990) that sold for \$22,000 and a 1964 Rolling Stones concert poster that fetched \$9,000. Other impressive results include a Sigmund Menkes (1896-1986) still life that brought \$13,500 and a Lucile Blanch (1895-1981) oil "Runaway Clowns" that hammered down at \$16,000

Cox explained that consignors received 80 percent of the hammer price, with payment in 30 days. To consign to the December sale, call the gallery at 845-679-7608 or email info@jamescoxgallery.com. For additional information, www. jamescoxgallery.com.



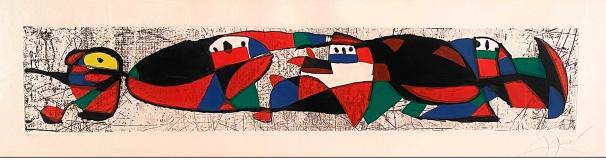
#### Ed Pollack To Participate In Empire State Rare Book & Print Fair Oct 5-7

NEW YORK CITY — Edward T. Pollack Fine Arts will be joining 48 prominent rare book and fine print dealers to exhibit at the inaugural Empire State Rare Book and Print Fair. The fair will be held October 5-7 at the historic St Batholomew's Church located at 325 Park Avenue.

There will be a ticketed Preview Night on Thursday, October 5, where the public can enjoy wine, live music and canapes while having first access to the art and rare books. Tickets are \$125 and can be purchased through the show's website at https://finefairs.com/new-york%2C-ny.

During the preview night, Ryan Miller, lead singer of the band Guster, will play his band's song "Empire State" live at 6 pm. This will be followed by a VIP meet and greet wine reception with Miller (capped at 30 attendees) between 6:10 and 7 pm. Tickets for the VIP reception will cost \$250 (inclusive of entry to the fair).

Paolo Bourdigon, associate director of music at St Bartholomew's Church in New York City and harpsichordist of the New York Philharmonic, will play St Bart's famous pipe organ with Miller and then con-



Joan Miro, "Les Troglodytes," etching and aquatint with carborundum, 1978, from an edition of 50.

tinue playing until 8 pm.

A portion of the proceeds from ticket sales will go to the Antiquarian Booksellers' Benevolent Fund which is dedicated to providing timely financial assistance to those in the book trade who find themselves in a time of need.

Contributions to the Benevolent Fund are completely tax-deductible.

Ed Pollack will exhibit a selection from his extensive

inventory of rare books and fine prints, including "Quarter to Nine, Saturday's Children" by Martin Lewis, "The Interaction of Color" by Joseph Albers, a signed poster by Keith Haring, Boswells Life of Samuel Johnson, and many other interesting and desirable works.

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

#### Julia McEntee Dillon

(1834-1919)

Chrysanthemums in a Glass Bowl Oil on canvas, 22" x 27"

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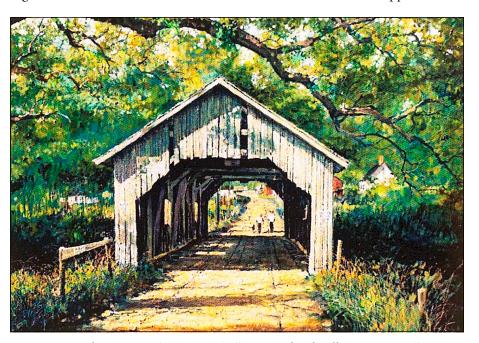
#### Eric Sloane At Green River Gallery, Millerton

MILLERTON, N.Y. — Green River Gallery 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 visas. 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 River Gallery at Millerton is also featuring several of Eric Sloanes' autumn views, many of which were painted after Sloane relocated to northwestern Connecticut to a farm in Merryall, just outside New Milford.

In 1975, Sloane built a home in La Tierra, N.M., 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 in a historic 1775 Colonial at 1578 Boston Corners Road, just 5¾ miles north of Millerton. 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.



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

# The Menil Collection: Chryssa & New York

HOUSTON, TEXAS — The Menil Collection now presents, "Chryssa & New York." Co-organized by the Menil and Dia Art Foundation, the exhibition explores the work of the Greek-born artist who was one of the first to incorporate neon into her practice. Her pivotal use of the medium, along with found elements of commercial signage and text, bridged ideas from the Pop, Conceptual and Minimalist movements. Focused on Chryssa's output while she lived in New York from the late 1950s to the early 1970s, this exhibition presents major loans from American and European museums and collections. "Chryssa & New York" debuted at Dia Chelsea, New York, last spring and after the Houston venue will travel to

Wrightwood 659, Chicago, in May 2024. "We have thoroughly enjoyed curating this revelatory exhibition of Chryssa's work with our colleagues at the Dia Art Foundation," said Rebecca Rabinow, director, The Menil Collection. "Dia and the Menil share a commitment to artists whose work emerged in the 1960s-70s, and our institutions have partnered on exhibitions of work by Joseph Beuys, Brice Marden and Blinky Palermo. We are proud to now turn our joint focus to Chryssa." "Though celebrated in her time, Chryssa's work is now rarely seen. The art on view represents her prescient use of neon and industrial processes in sculpture and demonstrates some of her key concerns: abstraction, language and technical innovation," said Jessica Morgan, Dia's Nathalie De Gunzburg director. "I am delighted that Dia and the Menil Collection, institutions with a rich history of collaboration, are mounting this important exhibition for audiences across the United States." The exhibition calls attention to the artist's deeply formal concerns as well as her critical interest in exploring post-World War II America. The centerpiece of the exhibition is the large-scale work, "The Gates to Times Square" (1964-66), considered Chryssa's magnum opus. Restored for this presentation in partnership with the Buffalo AKG Art Museum, which owns the work, this towering interplay of neon, plexiglass and metal pays homage to the signage and dazzling lights of New York's most famous intersection. Displayed alongside "The Gates" are works detailing Chryssa's process in realizing this monumental sculpture, including transitional pieces combining metal and neon, as well as examples of her Studies for The Gates. Other key early works include the reductive "Cycladic Books" (1954-57), a series of plaster and clay reliefs that highlight her interest in the interplay of light and shadow. This abstract series nods to both commercial culture and historic Mediterranean art. John and Dominique de Menil were early champions of her work and saw the connection between their collection of ancient sculpture from the Cycladic islands and Chryssa's "Cycladic Books." The exhibition includes reliefs in plaster and metal that deftly capture the phenomenon of shifting natural light in an urban environment and work the artist made using discarded newspaper printing plates, signs, and other metal fragments she found during her frequent visits to Times Square. "Chryssa was a leader within avant-garde circles while she lived in New York," said Michelle White, senior curator, The Menil Collection. "She

was fascinated with the sparkling and textfilled space of Times Square and wanted her innovative body of work to capture the energy of this unique postwar environment. By radically bringing together actual materials from the square, including lights and letters, Chryssa's art stands as an early example of work that takes commercial communication as its primary subject."

"Chryssa & New York' assembles major works from nearly a dozen museum collections within the United States, demonstrating that, throughout the 1960s and into the 1970s, American institutions collected her work in depth," said Megan Holly Witko, external curator, Dia. "Because few of these pieces have been exhibited in recent years, this project has been realized through collaboration with numerous lenders to conserve and treat these fragile works, allowing them to be seen, once again, by the public.' The exhibition is accompanied by the first major publication about Chryssa in more than 30 years, edited by Sophia Larigakis and co-curators Megan Holly Witko and Michelle White.

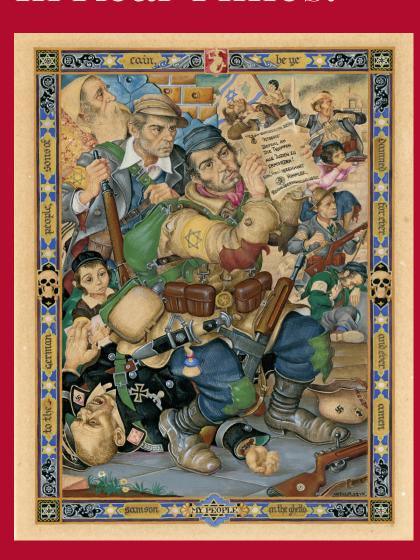
Chryssa was born in Athens in 1933. She studied art at the Académie de la Grande Chaumière, Paris, and the California School of Fine Art (now San Francisco Art Institute) before settling in New York in the late 1950s. Following her first solo exhibition at Betty Parsons Gallery, New York, in January 1961, Chryssa was the subject of a solo show at the Solomon R. Guggenheim Museum, New York City, in November of that same year. Her early work with neon technology remains at the forefront of light art. Chryssa's work has been exhibited at the Museum of Modern Art, New York (1963); Documenta, Kassel, Germany (1968); the Whitney Museum of American Art, New York (1972); the Albright-Knox Art Gallery (now Buffalo AKG Art Museum), New York (1982); and Tate Modern, London (2015). She died in Athens in 2013.

The Menil Collection is at 1533 Sul Ross Street. For information, 713-525-9400 or www.menil.org.



Chryssa, "The Gates to Times Square," 1964-66, cast aluminum, welded stainless steel, neon glass tubing, Plexiglass and paper, 120 by 119 by 120 inches. Collection Buffalo AKG Art Museum; Gift of Mr and Mrs Albert A. List, 1972. © The Estate of Chryssa, National Museum of Contemporary Art Athens. Photo: Bill Jacobson Studio, New York, Courtesy Dia Art Foundation.

#### In Real Times.



# Arthur Szyk: Artist and Soldier for Human Rights

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In Real Times. Arthur Szyk: Artist and Soldier for Human Rights is organized by the University of California, Berkeley, The Magnes Collection of Jewish Art and Life Learn more: fairfield.edu/museum/szyk

# Political Cartoons Subject Of Fairfield University's New Exhibition

FAIRFIELD, CONN. — Arthur Szyk's compelling political cartoons placed Nazi genocide, tyranny and antisemitism on the covers of America's most popular magazines during World War II. Today, his pioneering examples of graphic storytelling have renewed relevance in a new exhibition at the Fairfield University Art Museum. This exhibition — the largest exhibition of Szyk's work in the Northeast in more than 50 years — features more than 50 original works that Szyk created between 1926 and 1951, organized into six sections focused on various aspects of human rights.



Arthur Szyk, "Madness," 1941, watercolor, gouache, ink and graphite on paper. Courtesy of Taube Family Arthur Szyk Collection, The Magnes Collection of Jewish Art and Life, University of California, Berkeley.

"In Real Times. Arthur Szyk: Artist and Soldier for Human Rights" will be open to the public September 29-December 16, in the museum's Bellarmine Hall Galleries, with a complementary exhibition titled "Szyk: The Interactive Experience," opening on the same date in the museum's Walsh Gallery. Szyk was one of the first public figures to take immediate, direct action in bringing attention to the Holocaust as it was being perpetrated — and did so uniquely through his artistic medium. The miniature scale of his pieces, most of them smaller than a sheet of standard paper, stands in striking juxtaposition to the magnitude of the themes they confronted and the human rights violations they exposed. Born into a middle-class Polish Jewish family in Łódź in 1894, Arthur Szyk led a life framed by two world wars, rise of totalitarianism in Europe, and the birth of the State of Israel, before his death in New Canaan, Conn., in 1951, and much of his work centered around these historical experiences.

The exhibition is curated by Francesco Spagnolo, PhD, curator of The Magnes Collection of Jewish Art and Life at the University of California, Berkeley. The Magnes' acquisition of the Taube Family Arthur Szyk Collection (2017), and research for this exhibition were made possible by a generous gift from Taube Philanthropies. The exhibition opened at the Magnes in May 2021 and traveled to the National World War II Museum in New Orleans before coming to the Fairfield University Art Museum, its exclusive exhibition venue in the Northeast. At Fairfield, the exhibition is coordinated by Philip Eliasoph, PhD, professor of Art History and Visual Culture and special assistant to the president for Arts and Culture, and is co-sponsored by the Bennett Center for Judaic Studies, the Center for Jewish History, New York City, and the Jewish Federation of Greater Fairfield County.

At Fairfield, the exhibition is made possible thanks to generous sponsors, including Connecticut Humanities, Aquarion Water Company, Fiona Garland, the Maximilian E. & Marion O. Hoffman Foundation, John Meditz '70, Rick & Debi Smilow on behalf of the Smilow



Arthur Szyk, "My People. Samson in the Ghetto (The Battle of the Warsaw Ghetto)," 1945, watercolor, gouache, ink and graphite on board. Courtesy of Taube Family Arthur Szyk Collection, The Magnes Collection of Jewish Art and Life, University of California, Berkeley.

Foundation, the Sy Syms Foundation, Terra Foundation for American Art, the Delamar Hotel and Tadbik Inc. of Israel and New Jersey, and media sponsors WSHU, the *Algemeiner* and *Westport Journal*, as well as community partners such as Pequot Library, New Canaan Historical Society and the Fairfield Museum and History Center. Extensive complementary programming is planned, all

Extensive complementary programming is planned, all of which is free and open to the public. All materials for the exhibition are available in both English and Spanish.

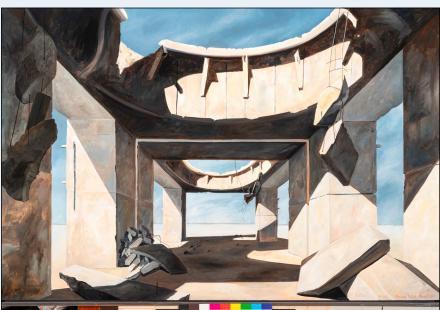
Fairfield University Art Museum is at 1073 North Benson Road. For information, www.fairfield.edu/museum/szyk or 203-254-4046.

# Abandon in Place: The Worlds of Anna Audette

OLD LYME, CONN. — Connecticut artist Anna Held Audette (1938–2013) discerned loveliness in decay, creating monumental oil paintings of the disused factories, machines and scrapyards that are America's ruins. Her works, positioned somewhere between landscape, still life and abstraction, reference the arc of America's ascendance and decline as a manufacturing titan. Appreciative of art and architecture from across the ages, Audette perceived transcendent humanity and ingenuity vested in the crafted objects and spaces that caught her eye. With more than 50 of her works on view, the Florence Griswold Museum presents her unique perspective.
"Abandon in Place: The Worlds of

"Abandon in Place: The Worlds of Anna Audette" will be on view September 30-January 28.

Audette's art reveals the landscapes Americans have created and consumed over the history of the industrial era with our appetite for making new things, then casting them off. Her poetic images find radiant color and mesmerizing forms in unfamiliar, and at times disconcerting, locales where the artist serves as our avatar in approaching behemoth models. Audette defied expectations



Anna Held Audette, "Space Site III," 1986, oil on canvas, 44 by 66 inches. Private collection.

for women artists that lingered well into the Twentieth Century, embracing inhospitable, even hazardous, subjects that included decommissioned ships, airplanes and even space launch sites — all marvels of Twentieth Century

engineering and the ambition to explore, conquer and control. As Audette noted, "My paintings comment on the melancholy beauty found in relics of our industrial past." Her attention to the making and unmaking of the industrial-

ized landscape could not be timelier, as is her contemplation of humankind's detritus in an era when the environment has reached a state as precarious as Audette's masses of scrap metal.

Audette was well known and highly regarded as an artist and educator. After completing her undergraduate degree at Smith College, Audette received her BFA (1962) and MFA (1964) from the Yale School of Art, where she studied printmaking before later embracing painting. A longtime faculty member at Southern Connecticut State University and mentor to generations of students, she authored The Blank Canvas: Inviting the Muse, a widely used book about developing creative inspiration. Anna Held Audette was a revered precisionist painter, an admired professor, a beloved wife and mother, and, in the final chapter of her life when she faced the debilitating effects of Fronto-Temporal Degeneration, an artist whose profound impulse to create transcended great challenge.

The Florence Griswold Museum is at 96 Lyme Street. For more information, www.florencegriswoldmuseum.org or 860-434-5542.

#### Julia McEntee Dillon Subject Of Albany Institute Exhibition



Julia McEntee Dillon, "Pink Roses in Glass Bowl," oil on canvas, 18 by 24 inches.

By Sanford Levy ALBANY, N.Y. — Jenkinstown Antiques recently announced that the Albany Institute of History and Art is planning a show on the Kingston, N.Y., artist Julia McEntee Dillon (1834-1919), for the 2024 spring season. Born in 1834 into a long-established, successful family, she grew up in the Rondout of the mid-Nineteenth Century where authors, social reformers, spiritualists, painters and people from all walks of life crossed paths. Inspired by artists, educated with Universalists and listening to the call for women's equality, she began her life immersed in the history and progressive awareness unique to her era.

Her close friendship with her first cousin, the renowned Hudson River School painter Jervis McEntee, also had a strong influence on her life. His accomplishments as a painter, his studios in Kingston and New York City, and his associations with other artists helped pave the way for Dillon to expand her horizons through the middle part of the Nineteenth Century.

In 1872, Dillon traveled to Europe to immerse herself in the rich traditions of still life painting which had become her passion. In Europe she found the greater connection to the art world that she was looking for, coinciding with the awakening of the popularity of still life and floral painting in America by several European painters such as Severin Roesen and Paul Lacroix.

Upon her return to the states, Dillon began to paint in her cousin Jervis' Rondout studio, and her paintings began to include more complicated flower petals and deeper backgrounds, showing a subtle maturation process in her work. She began to exhibit at the National Academy of Design and the Brooklyn Art Association and continued her travels to Europe.

In the early 1880s, Dillon chose to relocate full time to New York City, a move that launched her into the center of a thriving international metropolis and a newly energized American art scene. Aside from her own studios, she often painted with her cousin Jervis in the famous 10th Street Studio in Greenwich Village. Though she would return to Hudson Valley later in life, this was an important stage in her career.

Once back in Kingston, she settled in her Pearl Street stone house and along with painting she continued her deep involvement in local community life. Along with managing her late husband's foundry business, McEntee and Dillon, she was also president of the Auxiliary Board of the Kingston City Hospital, a member of the Daughters of the American Revolution, helped found the Kingston Library, joined several literary groups and founded the Ulster Garden Club.

Well educated, married for only a short time and having no children, Julia McEntee Dillon became a self-supporting female artist and businessperson in a time when such independence for women was rare. She traveled and studied abroad, exhibited widely, yet remained passionate about her Kingston community. Her artwork sustained her; her love for home, flowers, gardens and history combined to have her produce a line of finely realized pictures that were traditional yet contemporary.

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

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



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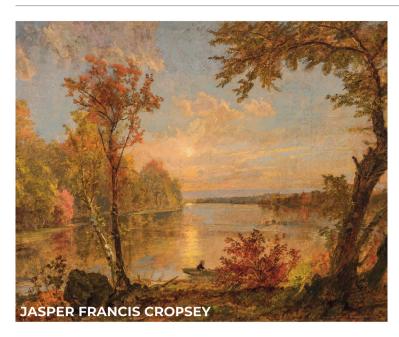
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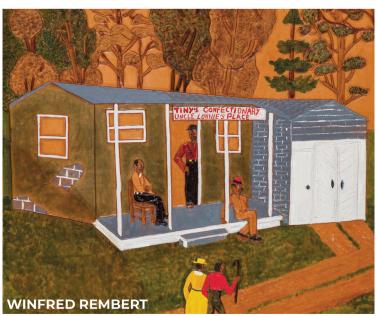
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