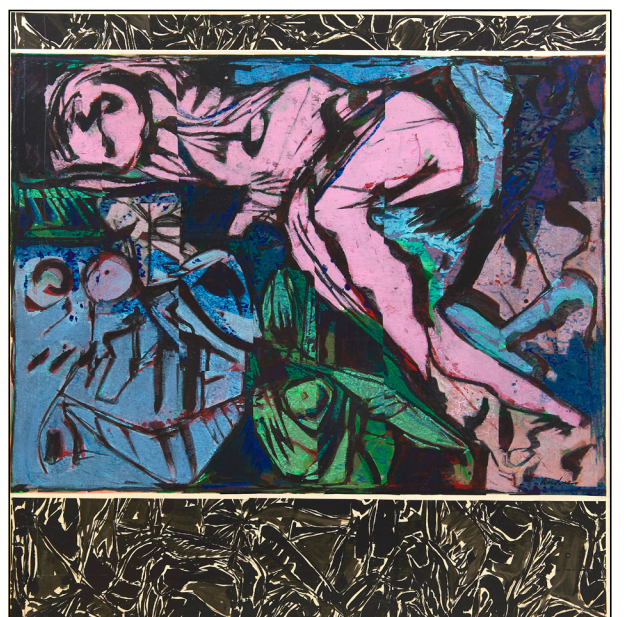


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ART OF THE WEST

Live Online May 8-9

MOPHO GONDE, *Kudu Study*, 2002
African leadwood, 28 1/4 x 25 3/4 x 21 1/4 in.
Estimate: \$6,000- \$9,000
Gene Worrell Collection of Animal Art



UPCOMING CALENDAR

May 2024	Art of the West
July 2024	New Mexico Now: Spanish Colonial to Spanish Market
August 2024	American Indian: Classic to Contemporary
September 2024	Contemporary Art, Design + Photography
November 2024	Signature Annual Live Sale

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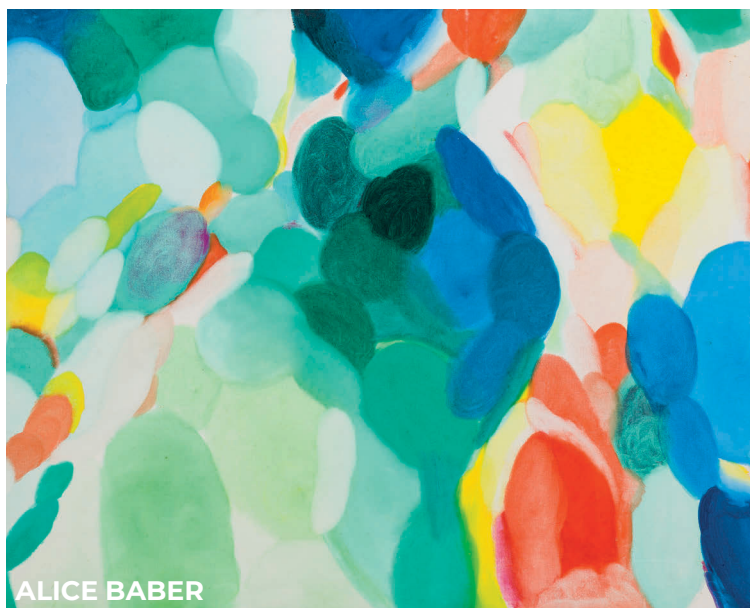
In-person previews by appointment

April 22nd - May 1st (weekdays from 11AM-6PM)

Saturday, April 27th (10AM-3PM), Closed Sunday

Virtual previews & additional photos are available by request.

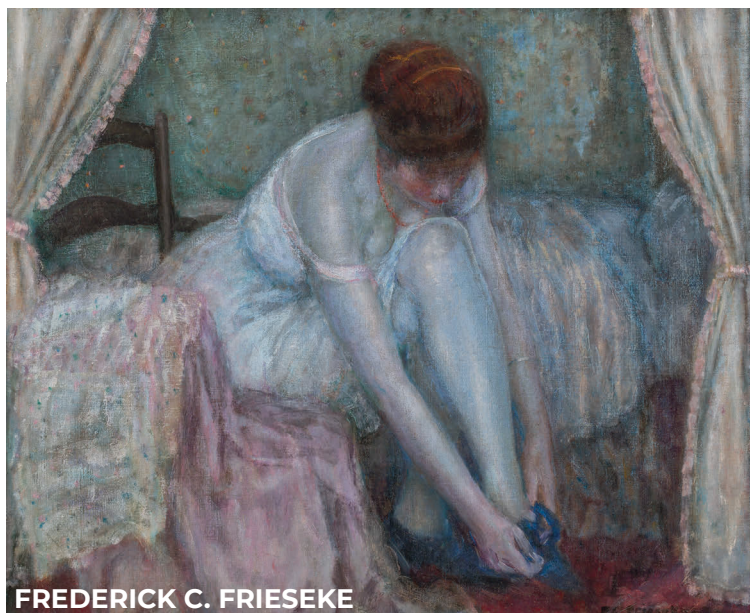
UPCOMING HIGHLIGHTS



ALICE BABER



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ADDITIONAL WORKS BY:

Maurice B. Prendergast, Winfred Rembert, Milton C. Avery, Birger Sandzen, James M. Hart, Paul Cornoyer, Lynne M. Drexler, Peter Beard, Arthur W. Dow, Robert Spencer, John F. Sloan, Leon Kroll, Abbott Fuller Graves, Edward Potthast, Eric Sloane, Robert Henri, Frederick Mulhaupt, Abastenia St. Leger Eberle, Joan Miro, Chauncey F. Ryder, Frederick J. Waugh, Aldro T. Hibbard, Frederick W. MacMonnies, Lennart Anderson, Priscilla W. Roberts, Robert Vickrey, Werner Drewes, Esteban Vicente, Emile A. Gruppe, Guy C. Wiggins, Tom Yost and more ...

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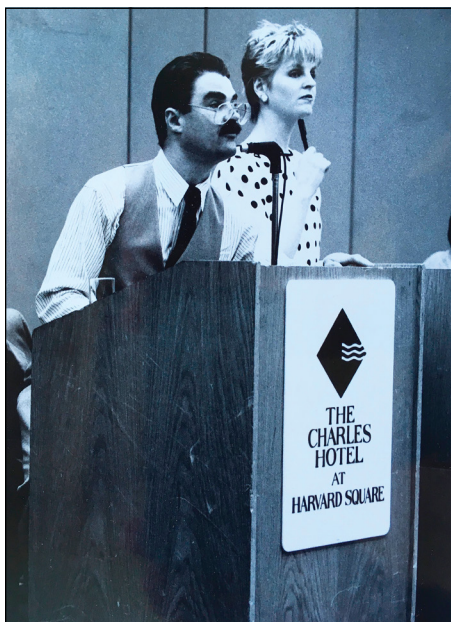
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Why You Should Work With Bakker Gallery & Auctions

PROVINCETOWN, MASS. — What makes Bakker Gallery and Bakker Auctions so special? Why should you think of consigning your paintings with us? It comes down to several things.

We have a decades long history.

In 1968, at the age of 15, Jim Bakker opened the doors to his first antiques shop. For the next 56 years, he established himself as an important figure in the antique and the art worlds with galleries in Cambridge, Boston and Provincetown. James R. Bakker Antiques, Inc., held its first auction in



Jim Bakker at one of his highly anticipated auctions in the early 90's at the Charles Hotel, Cambridge, Mass.

1979; those auctions continue to this day. Although the format has changed over the decades from all-day events at the Charles Hotel to our current live-online format as Bakker Auctions, his dedication to quality and personal service continues. When you make an inquiry, you will reach the person in charge, the director, Spencer Keasey, who will offer an honest, straightforward appraisal of your potential consignment. Our process couldn't be simpler, faster or clearer.

We also have a gallery.

Located at the tip of Cape Cod, our gallery is one of just a few that focuses exclusively on historical Cape and Provincetown art. Bakker Gallery is celebrating its 12th season at its current location on Commercial Street in Provincetown. Through the gallery, we host hundreds of visitors each year, all of whom become potential auction bidders. Jim and Spencer are also storytellers and historians as much as they are galleryists. We continue a decades-long tradition of marketing the work of less well-known artists and by doing so, we provide a unique education to both collectors and dealers. Exhibitions and auctions of works by these "discovered" painters have established or broadened the market for artists such as Margaret J. Patterson, Alvin Ross, Edith Lake Wilkinson, Maurice Sterne, among others.

We are small.

Jim Bakker once called himself the "Smallest Auction House in the World," and while that may not necessarily have been true, we are currently one of the smallest auction houses in New England. It's just



Bakker Gallery at its current location at 359 Commercial Street, Provincetown, Mass.

Jim Bakker, president of James R. Bakker Antiques, Inc. and his director, Spencer Keasey.

That may not make sense; how could a tiny auction house be the best place to consign your art? How could an auction house with just a few relatively small sales a year get you the best return? It's because of our unique focus. We are a niche auction house. With that comes a significant and dedicated client base, many of whom have a special connection to Provincetown and the

Cape and many who are unlikely to even try another auction house. These are people who value the history of our art colony and are creating collections that honor the importance and significance of work produced here, both historical and contemporary. Our reach is worldwide, however. When you take a vast client base with similar interests and tastes and a limited number of auction offerings, you get aggressive competition.

We look forward to hearing from you.

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Styling Identities: Hair's Tangled Histories

HARTFORD, CONN. — Hair is community. Hair is power. Hair is an integral part of us, something personal and intimate but also one of the most visible ways we express our identity. We use it to reinvent or disguise ourselves, to assimilate to trends, to rebel against rules and expectations, and to make social or political statements. But hair is more than symbolic; it is an integral part of universal human experience. Its DNA links us to our ancestors and propels us forward. We keep hair as a token of love and remembrance — a child's first haircut or strands of a loved one's hair. And throughout human history, hair has been both subject and medium in art. "Styling Identities: Hair's Tangled Histories" will be on view at the Wadsworth Atheneum



Museum of Art through August 11. "Styling Identities: Hair's Tangled Histories" aims to address what hair means to us — our staff, our museum and our Hartford community. It is drawn from across museum levels and departments and organized by a team of curators passionate about hair. This exhibition is sponsored by the Hartford Foundation for Public Giving, anonymous sponsor, The Edward C. & Ann T. Roberts Foundation, the Henkel Corporation and the Travelers Companies, Inc. Wadsworth Atheneum Museum of Art is at 600 Main Street. For information, www.thewadsworth.org/hair or 860-278-2670.

Rozeal (American, b 1966), "a3 blackface #70" (detail), 2004, acrylic paint on paper. African American Art Purchase Fund, 2004.13.2.



Arthur Lopez

Mitch Baird
Taos Blues
oil on canvas
24 x 20 in.
\$4,800, draw sale

Arthur Lopez
Lookin' for A Soul to Steal
wood, natural and water-based pigments, gold leaf, found objects
52 x 22 x 11 in.
\$12,500, draw sale

Jody and Susan Folwell
Large Jar with Asymmetric Rim and Mosquito Man Design
hand-coiled clay
13 x 9 1/2 in.
\$4,500, draw sale

Logan Maxwell Hagege
Rio Grande and Hollyhocks
oil on linen
20 x 16 in.
Offered as secret-bid auction



Mitch Baird



Jody and Susan Folwell



Logan Maxwell Hagege



AN EXHIBITION & SALE NOT TO BE MISSED

On view APRIL 12–JUNE 13 at THE LUNDER RESEARCH CENTER at COUSE-SHARP HISTORIC SITE in Taos, New Mexico, are more than 50 works in a variety of media by some of the most exciting contemporary artists in America.

Most works will be sold at fixed prices in a June 15 live draw, and a few via secret bid, at LA LUZ DE TAOS BIENNIAL GALA benefiting the Site's programs. Visit LaLuzdeTaos.org to claim your chance to own one of these stellar works—by attending the Gala or via absentee ballot.

LaLuzdeTaos.org

- | | | |
|------------------------|----------------------|-----------------------|
| Tony Abeyta | Logan Maxwell Hagege | Patrick McGrath Muñiz |
| Bill Acheff | Brett Allen Johnson | Andrew Ortega |
| Angela Babby | Jerry Jordan | John Isaiah Pepion |
| Mitch Baird | Joseph Kayne | Paige Pierson |
| Autumn Borts-Medlock | Jivan Lee | Howard Post |
| Eric Bowman | John Lintott | Kevin Red Star |
| Nocona Burgess | Melinda Littlejohn | Ron Rencher |
| Chloé Marie Burk | Gregory Lomayesva | Andrew Roda |
| Arturo Chavez | Arthur Lopez | Eric Romero |
| S.M. Chavez | Leon Loughridge | Maria Samora |
| John Coleman | Ira Lujan | Yellowbird Samora |
| Nicholas Coleman | Drew Macias | Ed Sandoval |
| Glenn Dean | Mark Maggiori | Billy Schenck |
| Josh Elliott | Bernadette Marquez | Jim Vogel |
| Phil Epp | Patricia Michaels | Nathanael Volckening |
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American Art Featured In Shannon's Spring Auction

MILFORD, CONN. — Shannon's, an established market leader in the sale of historic American art, will offer an exceptional selection of fine paintings in their spring auction on May 2. The sale is composed of fresh-to-the-market works from important private collectors.

American paintings by some of the most famous names lead the auction. A charming portrait of the young Caroline Allport by William Merritt Chase is offered at \$80/120,000. A letter to the sitter's father, Dr Allport, is signed by the artist and dated 1898, accompanies the painting and references the portrait. Another notable American Impressionist figurative painting by Frederick Frieseke, titled "Dressing," will be offered at \$50/75,000. This important work has been in a private collection for nearly two decades.

There are several Nineteenth Century American landscapes in the sale led by a charming David Johnson titled "Study from Nature, Warwick, New York," 1873, offered at \$40/60,000. A large, 39-by-66-inch, impressive landscape, "Morning in the Adirondacks" by James McDougal Hart will be offered at \$30/50,000.

From the early Twentieth Century, a Maurice Prendergast watercolor titled "Low Tide" from 1901 will be offered at \$80/120,000. The watercolor descended from the artist's brother and ended up in the collection of New York socialite, Brooke Astor. The work remains in excellent condition with vivid colors depicting the beach scene. Two works by Modernist Milton Avery will be featured in the auction. "Elevator" offered at \$40/60,000 depicts an industrial scene in New York City and "Portrait of March" is estimated to bring \$20/30,000.

Women Modernists are featured prominently in the auction, led by a 30-by-50-inch colorful oil painting by Alice Baber offered at \$60/80,000. A Minimalist drawing by Agnes Martin is a sharp contrast to the Baber even though both women were contemporaries. The Martin is offered at \$40/60,000. In addition, there are four small works by Lynne Drexler. Two paintings by Anna Audette, who recently had a retrospective exhibition at the Florence Griswold Museum,



William Merritt Chase (American, 1849-1916), Portrait of Caroline Allport, 1897, oil on canvas, 24 1/4 by 20 inches (\$80/120,000).

Maurice Brazile Prendergast (Newfoundlander/American, 1858-1924), "Low Tide," 1901, watercolor and pencil on paper, 20 1/2 by 13 inches (\$80/120,000).



and two paintings by Marion Ranyak. A selection of works by Magical Realist, Priscilla Roberts, will surely attract interest from museums and private collections alike. "Haunted House," depicts a Victorian dollhouse with cobwebs in an eerie, dreamlike composition estimated at \$8/12,000, while "Hoops and Stays" depicts an abandoned mannequin torso estimated for \$7/10,000. Smaller works by the artist will complement these larger paintings, including "Cup and Saucer" and "Decoy."

Early Twentieth Century works by women include bronzes by Ashcan artist Abastenia St Leger Eberle, Hurdy Gurdy,

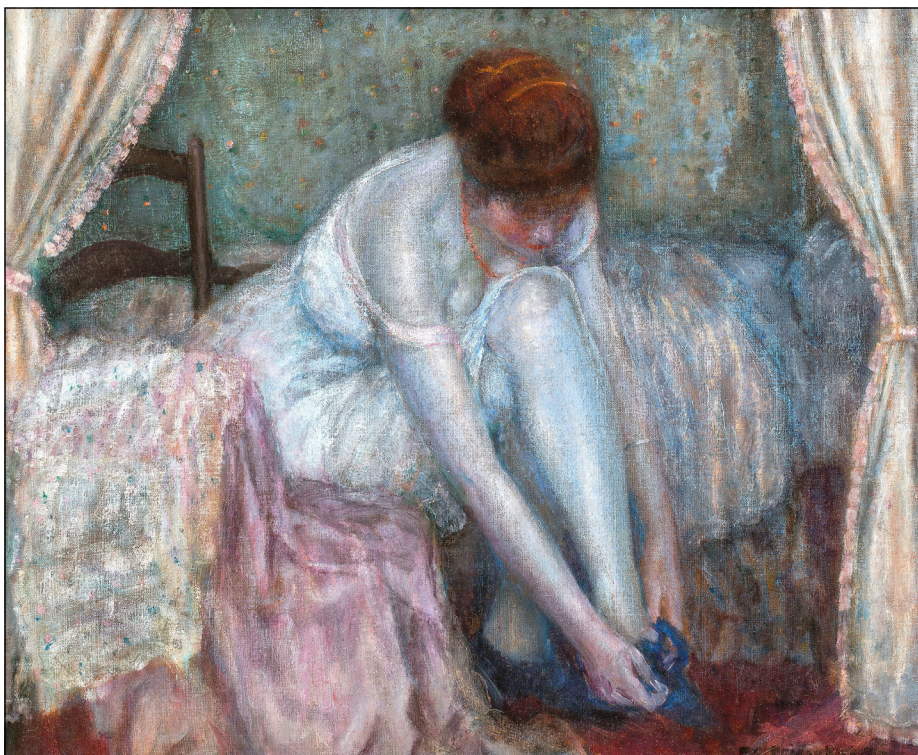
offered at \$10/15,000 and a turn-of-the-century painting, "White Peacocks with Blue Delphinium" by Jessie Arms Botke is estimated at \$30/50,000. Other Twentieth Century Modernist highlights include landscapes by John French Sloan, a New York City view by Leon Kroll and two pastel landscapes by Ashcan artist Robert Henri offered at \$12/18,000 each. A stellar Werner Drewes from 1939 that was exhibited at the Art Institute of Chicago will be offered from a private collection and is expected to bring \$30/50,000. Other highlights in the auction include a lush garden scene by Abbott Fuller Graves of Hunnewell Gardens, estimated for \$30/50,000; and a starlit evening scene by Paul Cornoyer, "Nightfall," estimated for \$30/50,000. Both works have been in private collections for decades.

Shannon's has positioned itself as the leading auction house for American art and the spring selection proves their

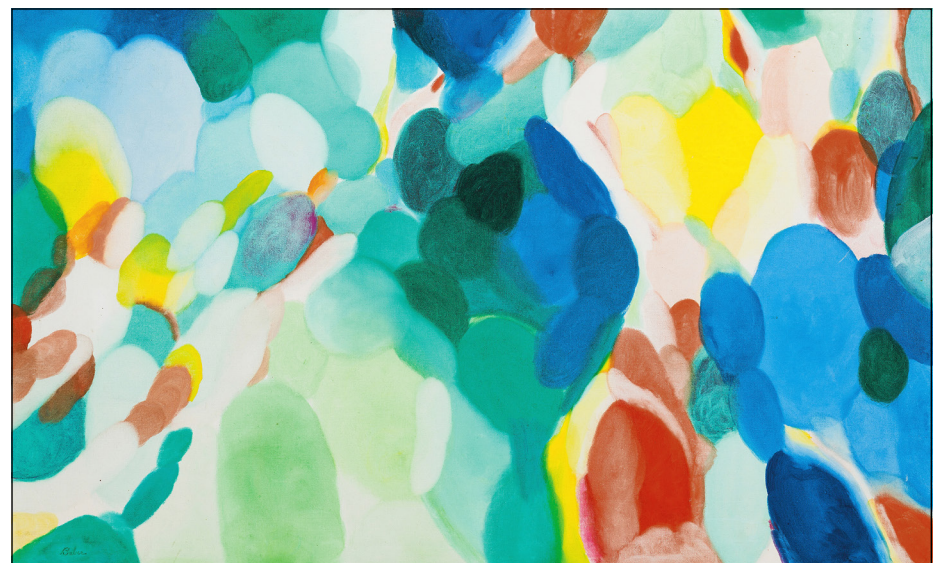
strength in this category. The auction and preview are not to be missed, with additional American works by Chauncey Foster Ryder, Frederick Judd Waugh, Aldro T. Hibbard, Emile Gruppe, Leon Kroll, Guy C. Wiggins, Arthur C. Goodwin, Edward Potthast, Arthur Wesley Dow, Robert Spencer, Eric Sloane, Lennart Anderson and Robert Vickrey, among others.

A public preview of the auction will open at Shannon's gallery weekdays through May 1, and Saturday, April 27. Bidding is available live on www.shannons.com, by telephone or by absentee bid. Follow them on social media for more information about the May 2 Fine Art Auction.

Shannon's is at 49 Research Drive. Consignments are invited year-round. To request an estimate of a single artwork or a collection contact info@shannons.com or 203-877-1711.



Frederick Carl Frieseke (American, 1874-1939), "Dressing," oil on canvas, 20 by 24 inches (\$50/75,000).



Alice Baber (American, 1928-1982), "The Ringing and The Ringing," 1967, acrylic on canvas, 30 by 50 inches (\$60/80,000).

FAMSF Exhibition Sheds Light On Japan's Revolutionary Meiji Era

SAN FRANCISCO — At Fine Arts Museums of San Francisco, “Zuan-cho: Kimono Design in Modern Japan (1868–1912)” is currently on view to August 25.

In the Meiji era (1868-1912), Japan became active on the global stage, embracing new technologies, fashions and design trends from the Western world. During this period, kimono design books were revived and evolved into print albums known as zuan-cho (literally “design idea books”). These print albums circulated among artists, designers, kimono merchants and wealthy patrons in Japan’s major cities. Combining bold colors, geometric lines and influences from Western styles such as Art Nouveau,

they reflected Japanese visual traditions but also reimagined popular themes in the context of modern Japan. Created as style guides and design sources, these albums were also seen as independent works of art to be contemplated and admired. Presented alongside “Japanese Prints in Transition,” this exhibition features a selection of zuan-cho from the Achenbach’s collection of artist’s books.

Fine Arts Museums of San Francisco, comprising the de Young Museum in Golden Gate Park and the Legion of Honor in Lincoln Park, is at 50 Hagiwara Tea Garden Drive. For information, www.famsf.org or 415-750-3600.



Unidentified artist, active Kyoto (Japan, Nineteenth-Twentieth Centuries), textile design pattern from the book *Sono no kaori (The Fragrant Garden)* (pp. 15-16) (detail), 1903, color woodcut, 10-1/16 by 7-1/16 by 5/16 inches. Fine Arts Museums of San Francisco, Museum purchase, Prints and Drawings Art Trust Fund, 2016.38.6.6

Wishing all a Happy, Healthy & Productive Year of the Dragon



In the Chinese culture, the DRAGON represents good luck, strength health and also the male element Yang, which is a positive representation... the Ying and the Yang. The DRAGON is unique because it is the only mythical creature of all the animals in the Chinese zodiac and babies are born in the year of the DRAGON more than any other animal.

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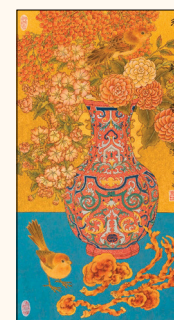
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 860-513-8575



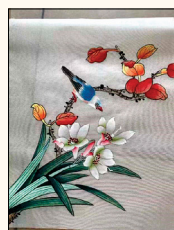
Gao Fei
 Highly Recognized Oil Painter in China



Yuan Guoli
 Gallery General Manager, Beijing Qiuggu Art Museum



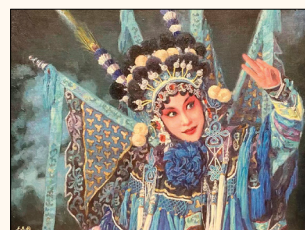
Li Xinggang
 "Deep Spring in the Imperial Garden"



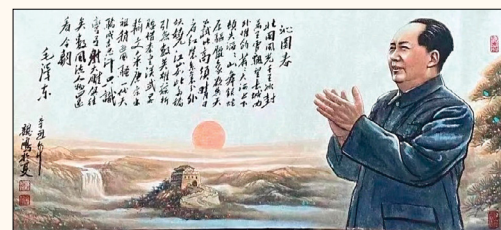
Xu Mingqing



Yuan Guoli
 "Ji Le"



Wang Qijun
 "Peking Opera"



Wei Hong — "The Great Figure"
 Mao-Tze-Dong, Chairman, founder of the People's Republic of China



Xue Haitao
 "Bodhi Leaf Buddha Statue"



Qu Shengli
 The Painting of Two Lives



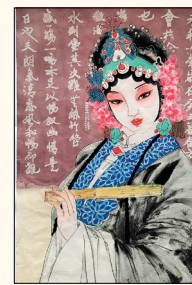
Zhang Junxin
 "Xue Baochai"



Folk Kangka Painting
 Longevity Six Statues



Yuan Guoli
 "Ji Le"



Zhao Lijuan
 "Beijing Opera Figures"



Yuan Guoli
 "Cold Fragrance"



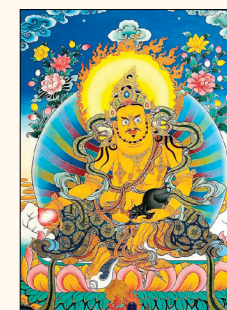
Qu Shengli
 "Autumn High and Fresh"



Gao Fei



Gao Fei



Geng Xiaoci
 "The God of Wealth"



Xu Mingqing
 Meticulous painting of flowers and birds



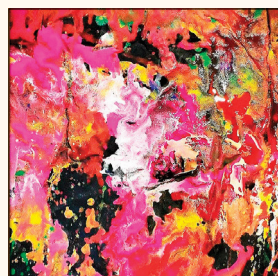
Liu Yongqiang
 Calligraphy Heart Classic



Li Xinggang
 Shengjing



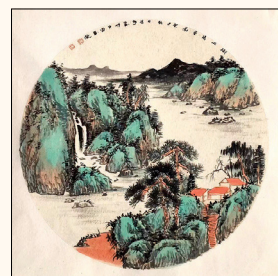
Yuan Guoli
 Flowers and Birds
 "Harmony in Prosperous Times"



YASIN



Li Xinggang
 "Golden Autumn"



Qu Shengli Landscape



Yuan Guoli
 "Dharma Facing the Wall"

New York Gallery Brings The Museum Home For Spring

LONG ISLAND CITY — Nestled in the heart of a 10,000 square-foot Long Island City warehouse is a treasure trove of prints, paintings, sculptures, photographs and more. The unassuming building plays host to rows of paintings, stacks of prints and aisles lined with sculptures. Every wall and surface is adorned with art. Even a light browse through this collection reveals pieces by artists like Pablo Picasso, Joan Miro, Andy Warhol, Roy Lichtenstein and Erte.

RoGallery has been part of the art scene for more than four decades and has garnered a reputation for having something for everyone. Rather than set up shop at a sparse, white-walled gallery in Chelsea, head purveyor Robert Rogal decided to place his roots in Queens. It was here that he began to amass a collection of works from every moment, style, medium and era. The entire collection numbers more than 30,000 pieces, all of which are available for purchase both online and in person — by appointment only.

The charm of the collection is two-fold: RoGallery has amassed a collection of the widest variety of collectible artists and also offers for sale niche and specialty works from private clients. All of these can be viewed and purchased right on its website at RoGallery.com. This has allowed collectors to build their collections without the hassle of going to a big auction house or stuffy street gallery. The result has been rave reviews from art buyers finding new and beautiful art with ease. A recommended starting point is the New Arrivals page on the site which is updated weekly with dozens of newly acquired pieces.

The collection does not just live on the RoGallery.com site, however. The gallery partners with several art and design retail sites to expand the reach of their visibility. They work with 1stDibs, Artsy, Artnet, Etsy, Chairish and Printed Editions, to name a few, in their efforts to make sure their pieces are seen by as many as possible. They also have fostered relationships with interior designers, art advisors, architects, museums, universities, hotels, hospitals and other trade professionals to ensure that good art makes its way into as many homes and businesses as possible.

RoGallery regularly curates special collections on its website that help customers narrow their search focus into more manageable categories (hunting for the perfect piece through 30,000-plus options by hand is like searching for a needle in a Monet haystack). Previous Curated Collections include “Minimalist Art for Clean Spaces,” “What’s That? It’s Abstract!” and “Artists on Camera,” to name just a few. The latest of these collections is “In Bloom: Flower Art.”

Reveling in the height of spring, the “In Bloom: Flower Art” Curated Collection celebrates the best and brightest florals from the RoGallery inventory. This collection boasts fantastic examples of daisies, roses, tulips, irises and more as seen through the

eyes of the best artists from the Modern and Contemporary eras. A jewel of this collection is “Flowers (FS II.69)” by Andy Warhol. Warhol was the most prolific of all Pop artists and helped to shape the movement into what it is today. Warhol’s work would regularly repeat the same visual motif over and over again, often relying on images pulled from popular culture. One of his favorite repetitions was the four poppy flowers against a grass background. This screenprint, signed and dated in ballpoint pen and numbered with a rubber stamp, verso, uses bright neon shades of pink and green to depict the four flowers in striking contrast.

Another standout piece from the “In Bloom: Flower Art” collection is “White Rose” by Lowell Blair Nesbitt. Nesbitt was a member of the Photo-Realists, a group of artists dedicated to painting with a quality that rivaled the best of what photography had to offer. His work was almost entirely dedicated to rendering flowers in exacting detail while using as loose and distorted brushstrokes as the style could allow. Stretched on canvas to be 80 by 80 inches, “White Rose” is a colossal piece that studies in detail the topography of the delicate flower. Nesbitt centers the flower, depicting it in stark contrast against a pitch-black background and free from any other visual distractions. Nesbitt’s dedication to photorealism in his work helps this piece feel as lifelike as a real rose would. One can almost imagine the aroma of the rose drifting off the petals toward the viewer.

With spring in full swing, it’s not too late to find the perfect piece for a collection or project from any of the RoGallery curated collections. Looking for a little more action? Why not try one of the live or timed auctions? RoGallery auctions are all hand-curated and boast at least 300 lots of fine art and objects for bidders to choose from. There is at least one of each auction every month so you can guarantee that there is always something around the corner.

RoGallery is a unique force in the art world. During the last 40 or more years, RoGallery has established its place in the New York City art world as a trustworthy and reputable source of modern and contemporary artworks. Art professionals know the gallery as a primary source for all of their artwork needs, including consignments, in-house packing and worldwide shipping, framing, trading and appraisals.

Fine art buyers who are within driving distance or visiting New York City are encouraged to visit the 10,000-square-foot gallery showroom at 47-15 36th Street in Long Island City. The gallery is by appointment only between the hours of 10 am to 5 pm, Monday through Friday. The entire collection is available 24/7 at www.rogallery.com. For additional information, 800-888-1063.



“Les Cyclamens,” 1979-1982 after Pablo Picasso, lithograph on Arches paper, 29 by 22 inches.



“White Rose,” 1971, by Lowell Blair Nesbitt, oil on canvas, signed and dated verso, 80 by 80 inches.



“Flowers (FS II.69),” 1970, by Andy Warhol, screenprint, signed and dated in ballpoint pen and numbered with rubber stamp, verso, edition of 189/250, 36 by 36 inches.



“Yellow Vase,” 1992, by Roy Lichtenstein, lithograph, woodcut and screenprint on paper, signed, numbered and dated in pencil, edition of 58/60, 55-5/8 by 84½ inches.

Narcisse Berchère: Views Of Egypt

By MARK MURRAY
NEW YORK CITY — This spring, Mark Murray Fine Paintings is exhibiting a group of six paintings depicting Egyptian views by the important French Orientalist painter Narcisse Berchère (1819-1891).

Berchère made his first trip to Egypt in 1849 and returned six years later for a more extended visit in the company of Jean-Léon Gérôme, Léon Belly and Frédéric Auguste Bartholdi (sculptor of the Statue of Liberty). Berchère was a key member of the formative circle of French Orientalist artists during this period — he and Eugène Fromentin shared the studio of their mutual friend Gustave Moreau in the early 1850s while Moreau was away in Italy. Berchère's first exhibited Orientalist work, a view in Syria, was shown at the Paris Salon of 1852. Many more exhibits at the Salon and other major exhibitions around France were to follow, winning multiple awards and, in 1870, at the recommendation of Fromentin, the Légion d'Honneur.

In 1859, Berchère was to become the most privileged "artist-observer in the wings" during the building of the Suez Canal. The diplomat Count Ferdinand de Lesseps chose Berchère to be his canal company's official draftsman. Beginning in November 1860, he spent "five months on the isthmus," the subtitle of an



album of impressions, comprising letters to his friend Fromentin, that he published in 1863 with the title *Le Désert de Suez, cinq mois dans l'Isthme*. Unfortunately, this album of 68 plans, drawings and watercolors, presented to Napoleon III by Ferdinand de Lesseps, was destroyed in the burning of the palace of the Tuileries in 1871, although a few copied images survive.

Berchère returned to Egypt with Gérôme, Fromentin and Belly in 1869 for the opening of the Suez Canal as a member of the official party. Berchère's love of Egypt permeates both his book and his

art — in describing the desert, he admires "its unexpectedness, its grandiose poetry, its mirages and shifting reflections...The desert insinuates itself into your affections, and you feel that, however stark and Godforsaken it may appear, it is actually alive and throbbing with a life that is peculiar to it."

Illustrated here are two of the Egyptian views currently on view at the Mark Murray Fine Paintings gallery. "Along the Nile," painted circa 1880, is one of numerous views along the river which Berchère made during his career. It is a small painting on mahogany panel, crisply rendered,

which captures the calm, the heat, the distinctive light particular to this time of day, and yet breaks the still spell of the moment with a subtly rendered flock of birds flying high above the river in the desert sky.

"Mosquée du Sultan Bibars au Caire" is a majestic view of a Cairo thoroughfare that Berchère exhibited to great acclaim at the Exposition de Bordeaux in 1878. Akin to the paintings of his English contemporary David Roberts, this complex composition captures the architecture, the bustling street life and the dramatic light of Cairo in a bravura painting on panel.



"Along the Nile" by Narcisse Berchère, circa 1880, oil on panel, 7 by 14 inches.

"Mosquée du Sultan Bibars au Caire" by Narcisse Berchère, 1878, oil on panel, 32 by 25¼ inches.

A photogravure of this work was published by Berchère's Parisian art gallery, Boussod, Valadon et Cie., and is illustrated in the volume on Berchère in Ludovic Baschet's *Artistes Modernes* series of monographs. A smaller related Cairo street view by Berchère, "A Procession in Cairo," is in the collection of the Metropolitan Museum of Art. Bequeathed to the museum by the late Kenneth Jay Lane, it was one of the many gems in his Orientalist emporium of an apartment in a Stanford White designed building on Park Avenue South which I had the privilege to visit some years ago.

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



Richard Andres (American, 1927-2013), *L.S.F.*, 1980
acrylic on paper mounted on canvas, 48 x 65 inches

**Richard Andres
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Fritz Scholder (Luiseno, 1937-2005), "Another Dream Horse," 1991, bronze, edition 16 of 16, 19½ by 23 by 9 inches. (\$4/6,000).



Star Liana York, (b 1952), "Mares of the Ice Age," 1996, bronze, edition 4 of 35, 19½ by 31 by 9¼ inches (\$3/5,000).

Santa Fe Art Auction's Art Of The West Auction May 8-9

SANTA FE, N.M. — Santa Fe Art Auction has long been the preeminent auction house in the Southwest and a nationwide leader in classic Southwestern, Western and Native American arts, as well as American contemporary art. The auction house, founded in 1994, celebrates its 30th anniversary this year, and is today renowned for its state-of-the-art operation based in an ultra-modern 16,000-square-foot facility in the heart of Santa Fe's Baca Railyard Arts District. Santa Fe Art Auction offers about 10 annual sales. Each auction and collection are carefully curated and exhibited, available for year-round viewing within the auction house's spacious showrooms.

A celebrated leader in the Western art circuit, Santa Fe Art Auction has routinely set record

hammer prices for prominent classic and contemporary artists, including Charles Loloma, Tony Abeyta, Luis Jimenez, R.C. Gorman, Gustave Baumann and Edward Curtis. The auction house has presented many outstanding single-owner collections, including the Christopher Cardozo Collection of Edward Curtis, the Georgia and Charles Loloma Collection and the Joseph Pytka Collection of historic Native American and New Mexican works.

Santa Fe Art Auction's Art of the West sale will be presented this year on May 8 and 9, an event that anticipates the Santa Fe Rodeo each summer and marks the beginning of high season for the Southwest house. This sale features an exceptional selection of Western works that celebrate the region's rich heritage and express

all that makes The West wild, rugged and markedly collectible. Art of the West will feature more than 300 lots, including painting and sculpture by classic and contemporary Western masters, fine pieces of vintage Native jewelry and pottery, classic Navajo rugs.

Historic and Western works will appear from Ben Turner, Carlos Vierra, Ken Carlson, David Nordahl, Thomas DeDecker, E.A. Burbank, Jim Carson, William Zorach and Willard Ayer Nash; Native and contemporary works will include Dan Namingha, Luis Jimenez, Earl Biss, Agnes Tait, Lon Megargee, Inger Jirby, Fran Larsen, Glenna Goodacre, Beaten Yazz, Milland Lomakema and Ford Ruthling. A major anticipated highlight this year is the Gene Worrell Collection from the Virginia Museum of Animal

Art, which features extraordinary examples of contemporary African leadwood sculpture from renowned Zimbabwean sculptor Mopho Gonde. Further standouts from this collection are a fine 1991 bronze sculpture by Fritz Scholder, titled "Another Dream Horse" (\$4/6,000), as well as "Mares of the Ice Age," by Star Liana York (\$3/5,000). A bronze figural sculpture by R.C. Gorman, titled "Grace" will be featured with an estimate of \$2/4,000, along with works by Bill Worrell, Ted DeGrazia and Chaim Gross. Proceeds from the Gene Worrell Collection of Animal Art will go towards funding for the expansion project at the William King Museum of Art in Abingdon, Va., with a new dedicated wing in progress to house the collection.

Other standout offerings include

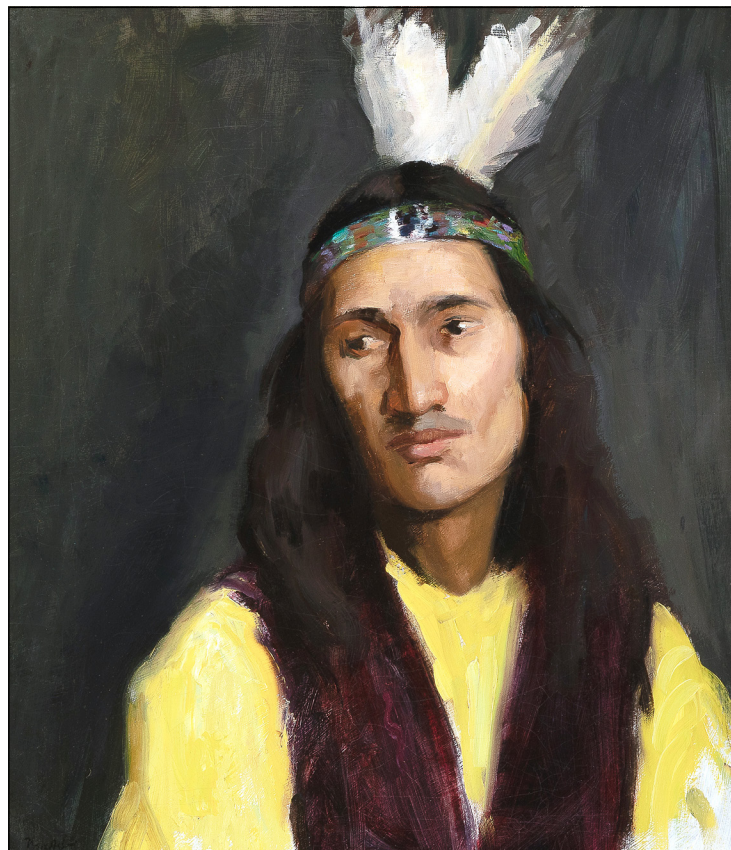
a striking early Twentieth Century B.J.O. Nordfeldt painting, titled "Indian Portrait, San Juan Pueblo," 1919, (\$6/9,000), as well as Hopi-Tewa artist Dan Namingha's evocative "Pueblo Triptych" (\$3/5,000) and contemporary artist Stephen Rosser's "The Vanishing American Cowboy" (\$4/8,000). "On the Road to Ojo Caliente" (\$2/4,000) by Laurence Sisson and "New Mexico Landscape" (\$1,8/2,400) by A.D. Greer are also of note, fine works that contemplate New Mexico's vast terrain, mountains and scenery. Explore an exemplary selection of works this May that evoke the rich visual landscape of the region and celebrate the traditions and wildness of the West.

Santa Fe Art Auction continues to bring world-class collections to auction and achieve market-setting results into the 2024 season. Following Art of the West on May 8-9, the auction house is slated to present its New Mexico Now sale in July, succeeded by American Indian — Classic to Contemporary in August and Contemporary Art, Design + Photography in September. Santa Fe Art Auction's Signature Annual Live Sale is the house's premier annual event, and this year the house is privileged to showcase the exceptional Gregory W. Nelson Collection of New Mexican art. SFAA's Signature Sale routinely brings fervent bidding and record hammer prices, complete with receptions, artist and curatorial talks, a professional catalog and a spirited live auction.

Santa Fe Art Auction is at 932 Railfan Road and is currently accepting consignments for the 2024 auction year and beyond. For more information about SFAA and upcoming sales, visit www.santafeartauction.com, email info@santafeartauction.com or call 505-954-5858. For consignment inquiries, visit our website or email consign@santafeartauction.com. Showrooms are open for viewing year-round.



Stephen Rosser (Twentieth/Twenty-First Century), "The Vanishing American Cowboy," acrylic on canvas, 48 by 42 inches. (\$4/8,000).



Bror Julius Olsson Nordfeldt (1878-1955), "Indian Portrait, San Juan Pueblo," circa 1919, oil on canvas, 24¼ by 20 inches. (\$6/9,000).

One For The Monet, Two For The Show

BY HUB INTERNATIONAL

WASHINGTON, DC — In the 1999 remake of *The Thomas Crown Affair*, art collector Thomas Crown steals a \$100 million painting by Monet for sport. While police and a persistent insurance investigator pursue the bored billionaire, the audience is treated to the “glamorous” world of art theft and insurance. During a wildly entertaining game of cat and mouse, the masterpiece is returned unharmed by the elusive Crown.

While most collectors may not have a \$100 million masterpiece, each acquisition is no less precious and deserves to be protected. Whether you have prized family heirlooms or you collect paintings, antiques or sports memorabilia, a standard homeowner’s insurance policy will not provide adequate coverage for your most treasured and valuable possessions.

In fact, a homeowner’s policy provides limited coverage for such items — just a few thousand dollars, typically — and that’s after your deductible.

Unique and valuable collections require a special kind of safety net. Scheduling items in your insurance policy is one of the best ways to protect you and your passionate investments against losses due to accident, theft, fire, shipping and loaning, natural disasters and more.

Many collectors do not secure proper coverage for their heirlooms or passionate investments. Too often, they over-insure against minor risks and underinsure against major ones.

The solution? Work with a broker who speaks your language. Work with a broker who understands how to best insure valued collections and can advise you about a supplementary policy — or valued-items rider — that covers your belongings worldwide, including during transit and shipping. Then, when an object is lost, stolen or damaged, its monetary value will be covered.

In addition, you should consider coverage for:

Floods and earthquakes: A basic plan usually excludes water backups, so make sure you have an all-risk policy that includes unlimited backup of sewers, drains and sump pumps, in the event of floods and earthquakes.

Mold: If there’s flooding in your home or business, mold



The Thomas Crown Affair, directed by John McTiernan, written by Leslie Dixon and Kurt Wimmer, with performances by Pierce Brosnan, Rene Russo, and Denis Leary. Produced by United Artists and Irish DreamTime, 1999

won’t be far behind — and it could seriously damage objects in your collection. All standard homeowner’s policies have limitations for mold, but extra coverage can be purchased.

Liability: Liability insurance protects your assets if you become the target of a lawsuit. People who attempt to self-insure for liability can wind up losing everything. So, if you want to go beyond the payouts on your home and auto policies, you should consider a personal umbrella policy with a personal excess liability limit equal to your net worth.

It can’t be stated enough: it’s important to keep your fine arts insurance policies and your appraisals updated.

With the volatility of some markets, values can skyrocket, often leaving your coverage in the dust. Unique objects demand special coverage, especially if you are collecting current or emerging artists, it’s very important to keep a handle on valuations. Whether you’re an investor or your collection is one of pure passion, you don’t want to be underinsured in the event of a loss. And, of course, if you add items to your

collection, make sure to update your coverage to include them.

Formerly Flather and Perkins (founded in 1917) HUB International DC office’s staff of expert insurance brokers possesses more than 170 years of combined experience in the insurance field. Our staff remains current on changes in the insurance business, not just through traditional course work, but also through their individual dedication to exceed industry standards and client expectations. Our dedicated team of DC insurance brokers tailor coverage recommendations based on the unique needs of each client. We pride ourselves on exceptional customer service and strive to treat each and every client with integrity, honesty, and respect. Our DC insurance office focuses on handling commercial and personal insurance for a wide variety of clients nationwide — including museums, galleries, collections and fine arts dealers.

Hub International Mid-Atlantic Inc. is at 888 17th Street Northwest. For information, www.hubinternational.com.

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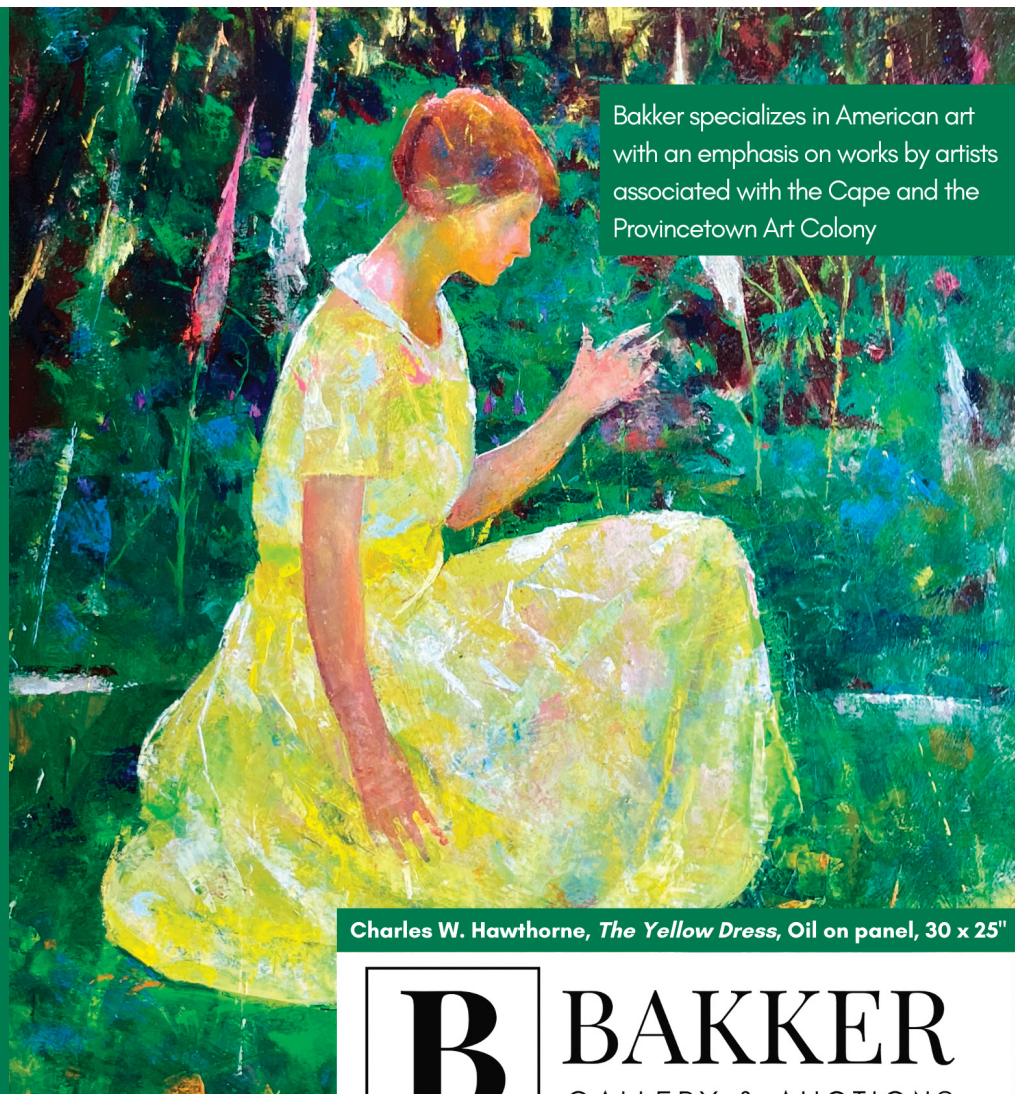
Recent Price Records:
Peter Plamondon: \$12,000 (left)
Nancy Whorf: \$27,500 (above)

Auction Date & Deadlines:

June 1 (due by April 22)

August 10 (due by July 10)

October 19 (due September 20)



Bakker specializes in American art with an emphasis on works by artists associated with the Cape and the Provincetown Art Colony

Charles W. Hawthorne, *The Yellow Dress*, Oil on panel, 30 x 25"

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Brett Allen Johnson, "Above the River," oil on canvas board, 12 by 16 in. Offered as draw sale, \$4,200.



Melinda Littlejohn, "Still Life," oil on board, 5 by 7 inches. Offered as draw sale, \$1,200.

La Luz De Taos: Bigger & Better Than Ever

TAOS, N.M. — Couse-Sharp Historic Site holds a gala and art sale every other June to support its programs, and over the years it has become the hottest little art shindig in the West. La Luz de Taos 2024, a significant exhibition, celebration and sale, will include all the entertaining and educational events attendees know and love.

For the first time in the organization's history, the exhibition/gala committee is helmed by honorary chairs: Peter and Paula Lunder, renowned collectors and philanthropists, who through The Lunder Foundation of Portland, Maine, provide key support for CSHS's Lunder Research Center (LRC) and Colby College Museum Fellows program.

La Luz de Taos 2024 exhibition is open in the LRC on the downtown Taos campus of CSHS. It features more than 50 works by exciting contemporary artists in a variety of media, at prices from \$1,000 to \$50,000. The work can be viewed at LaLuzdeTaos.org.

Confirmed participating artists are Tony Abeyta, Bill Acheff, Angela Babby, Mitch Baird, Eric Bowman, Autumn Borts-Medlock, Nocona Burgess, Chloé Marie Burk, Arturo Chavez, S.M. Chavez, John Coleman, Nicholas Coleman, Glenn Dean, Josh Elliott, Phil Epp, Jody and Susan Folwell, Logan Maxwell Hagege, Brett Allen Johnson, Jerry Jordan, Joseph Kayne, Jivan Lee, John Lintott, Melinda Littlejohn, Gregory Lomayesva, Arthur Lopez, Leon Loughridge, Ira Lujan, Drew Macias, Mark Maggiori, Bernadette Marquez, Patricia Michaels, Paul Moore, Patrick McGrath Muñiz, Andrew Ortega, Paige Pierson, Howard Post, Kevin Red Star, Ron Rencher, Andrew Roda, Eric Romero, Yellowbird Samora, Ed Sandoval, Billy Schenck, Jim Vogel, Nathanael



Volckening and Scott Yeager.

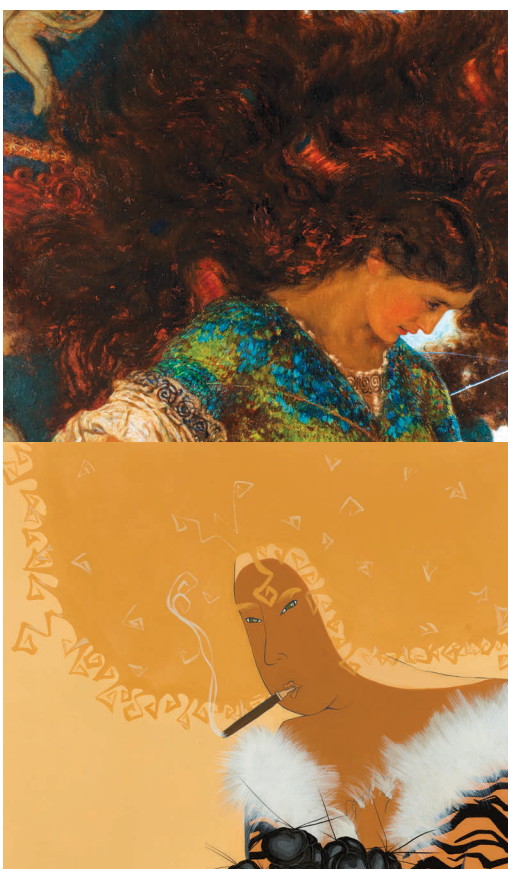
The LRC focuses on the Taos Society of Artists (TSA); E.I. Couse and J.H. Sharp were two of the founding members in 1915. "The TSA left a profound artistic and social legacy," said Davison Packard Koenig, executive director and curator. "Their shared vision, of creating a uniquely American art, permanently influenced not only the world of art but also prevailing perceptions of Native America and the American West. The artists in La Luz de Taos represent a breadth of backgrounds, presenting a contemporary vision of our region, its people, and the nuanced history and traditions imbued in the landscape."

The big weekend kicks off June 14, with an open house and exhibition closing reception at the historic site. June 15 starts with a lecture by Marie Watkins, PhD, on TSA member Julius Rolshoven. Her presentation is based on her recent scholarship on the painter conducted at the LRC.

The main event is the June 15 evening gala and art sale at El Monte Sagrado Resort. The centerpiece will be the drawing to determine who has won the right to purchase each of the works at a fixed price. A few of the most coveted artworks will sell via secret-bid auction. Those unable to make it to Taos can purchase a set of absentee ballot slips to participate remotely. Tickets for the June 14-15 weekend package and absentee ballots are on sale at www.laluzdetaos.org.

The Lunder Research Center at the Couse-Sharp Historic Site is at 138 Kit Carson Road. For information, 575-751-0369 or www.couse-sharp.org.

Patrick McGrath Muñiz, "Epiphany," oil and metal leaf on panel, 33 by 19 inches. Offered as draw sale, \$6,200.



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FROM TOP William Holman Hunt (English, 1827-1910), *The Lady of Shalott* (detail), c. 1886-1905. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1961.470. Rozeal (American, b. 1966), *a3 blackface #70* (detail), 2004. Acrylic paint on paper. African American Art Purchase Fund, 2004.13.2.

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Fairfield University Art Museum Welcomes Spring & Summer With Three Exhibitions

FAIRFIELD, CONN. — Fairfield University Art Museum is presenting three special temporary exhibitions this spring and summer. The first, “Peter Anton: Just Desserts,” is a solo exhibition of Anton’s incredibly realistic, oversized pop sculptures of desserts, on view from May 10 through July 27 in the museum’s Walsh Gallery in the Quick Center for the Arts.

Anton’s models for his array of desserts come from products that are instantly familiar to the viewer and evoke nostalgia for childhood (and adult) favorites. Among the 15 sculptures that will be featured in the exhibition include a melting chocolate-covered ice cream pop, a gigantic box of donuts and an enormous open box of chocolates.

Also through July 27, in the museum’s Bellarmine Hall Galleries, is “Suzanne Chamlin: Studies in Color,” an exhibition of landscape and still life paintings, and a complementary exhibition, “The Landscape in Focus: Recent Acquisitions of Photography.”

Chamlin’s exhibition features a selection of recent works by the artist exploring ideas about color theory and light through a series of landscape painting and interior still lifes. Since 2012, the artist has carefully charted her paints using the Munsell color system, which analyzes colors in terms of hue (the color itself), value (relative light and dark) and chroma (level of saturation or brilliance). For each of the paintings in the exhibi-

tion, Chamlin set a highly specific palette; experimentation within this limited range then guided her decisions about process and pictorial space.

Complementing Chamlin’s exhibition, in the rear gallery there are 14 contemporary photographs that have entered the museum’s permanent collection in the last four years, primarily as donations. The works range in date from a 1963 work by ALEN MacWeeney (Irish, b 1939) of children climbing in trees along a canal in Dublin, to a 2017 photograph by Jeremy Dennis (Shinnecock, b 1990) of a woman who has been shot by numerous arrows standing in a landscape, which was recently purchased by the museum.

In conjunction with these exhibitions, the Fairfield University Art Museum has organized a full roster of public programs, including opening night lectures and receptions, family day events, drawing parties, gallery talks and much more.

The Fairfield University Art Museum is always free and open to the public. The museum is on the campus of Fairfield University. The galleries are open Tuesday-Saturday from 11 am to 4 pm, with special extended hours until 8 pm on Thursdays, which is made possible through an Art Bridges Access for All grant. For more information on the exhibitions and related programs and to register for events, www.fairfield.edu/museum.



Peter Anton, “Grand Deluxe Assortment,” 2024, mixed media. ©Peter Anton.

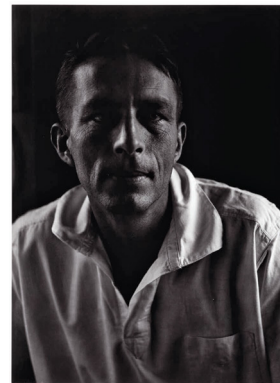
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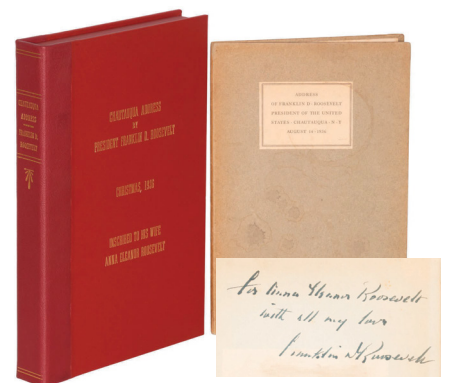
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Elite Americana & Travel - Rare Maps
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Part 3: THE GOLDEN AGE
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The Seacoast Of Bohemia

BERKELEY, CALIF. — Bohemian San Francisco was hard on the liver for poet George Sterling, a regular carouser at the bar with Jack London and the other gifted yet inebriate artists, writers and gentlemen comprising the city's Bohemian Club. He longed for a place to restore his health and save his marriage from the many temptations of the "Cool Grey City of Love;" he dreamed of a secluded Waldon Pond out West. So, in

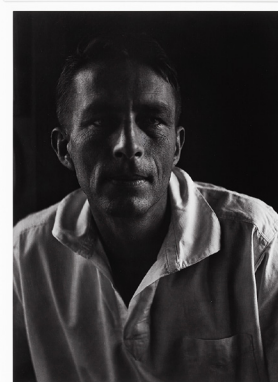
1905, "Greek" (the nickname given him by London) set his sights a bit further down the Barbary Coast where he purchased a plot of land from the Carmel Development Company, thus launching the artist's and writer's colony known ever since as the somewhat over-the-top, Carmel-by-the-Sea.

Carmel, already budding with the arrival of photographer Arnold Genthe and the writer Mary Austin, would bloom from

transplants after the earthquake and fire of 1906 decimated the studios of the photographers and artists of Bohemian San Francisco. World War I would also induce a further wave of migration, attracting writers, photographers and artists to the little village on the Central Coast. According to Franklin Walker in his lovely fine press book *The Seacoast of Bohemia* printed by Jack Stauffacher for The Book Club of California, "Shortly after he reached Carmel in 1914, Robinson Jeffers and his wife, Una, were wandering half lost in the woods...when they happened on (quoting Jeffers) 'a group of trees, circular about a stone fireplace that looked like an altar, and each of the tall trunks hung with a skull...It looked to us like the last of the sacred groves, deserted at last.'" Robinson and Una, paying tribute to the recently departed Sterling, would soon enter into their own vision of the ideal Carmel in constructing their home, Tor House and its famous Hawk Tower, built from granite rocks pulled directly from the Pacific Ocean. Robinson and Una would also assemble a circle of artists, photographers and writers and would inspire later similar groups such as the salon at Ed Ricketts' and John Steinbeck's Pacific Biological Laboratories or Henry Miller's group in Big Sur.

Demonstrating that the Jeffers' home had itself become a place of pilgrimage, several modernist photographers took his portrait at Tor House. In recent years PBA Galleries has offered at auction several of them, including prints by Edward Weston, Peter Stackpole, Johan Hagemeyer, Karl Bissinger and Sonya Noskowiak, among others. The June 18 Photography auction will include this exquisite portrait by 1960s transplant to Jeffers and Weston Country, Ansel Adams and other Robinson Jeffers treasures.

Commenting on the legacy of the Carmel Development Company in his 1962 *Travels with Charley*, Steinbeck observed "...Carmel, begun by starveling writers and unwanted painters, is now a community of the well-to-do and the retired. If Carmel's founders should return, they could not afford to



Portrait of Robinson Jeffers by Ansel Adams

live there, but it wouldn't go that far. They would instantly be picked up as suspicious characters and deported over the city line." While Steinbeck may have spoken a caustic truth, the rocky shore of California's Central Coast continues to lure world-class photographers like so many waves to the beach with the sacred grove.

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



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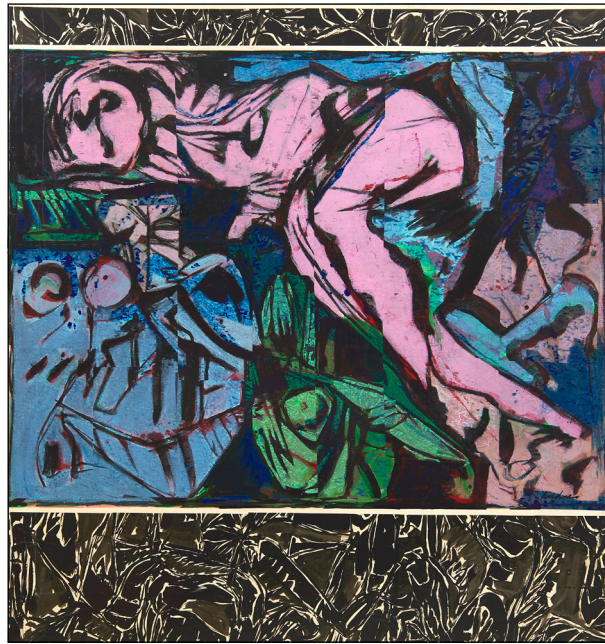
Richard Andres: An Appreciation

BY HENRY ADAMS

CLEVELAND, OHIO — Richard Andres was an odd combination of an artistic hermit and a figure on top of the latest developments on the contemporary scene. After graduating from the Cleveland Institute of Art, he spent most of his career as a high school art teacher, and while he won many honors and awards in local art shows such as the Cleveland Museum of Art's May Show, he never seriously sought national recognition. He was content to quietly pursue his career as a painter in a secluded home of his own design, with big windows looking out on a forest setting, undistracted by the pursuit of fame. He seems to have taken pleasure in the fact that he did not need to sell his paintings, but could organize them chronologically, giving him the ability to review his artistic development. His work harkens back to the period very different from today when the "ideal artist" was not expected to be a master of business: deals and self-promotion but to focus on art alone in the contemplative quiet of his studio. Artists were expected to pass something on to future generations rather than focusing on making money and becoming famous in the here and now.

Yet interestingly, Andres' work remained as closely in tune with the latest happenings in contemporary art as if he had lived in New York and been a regular on the gallery scene. While Andres' training was largely in traditional representational styles, by figures such as the Cleveland landscapist Carl Gaertner, his mature work shows an awareness not only of foundational modernist figures like Picasso, Matisse and the German Expressionists, but of the controversial, cutting edge artists of the living moment such as Motherwell, De Kooning, Frans Kline and Pierre Alechinsky.

Andres, himself, once remarked: "Art is something that's there, to look at, so words are very difficult. Essentially, the closest I can come is to say I'm a 1950s painter. The '50s was sort of a new attitude toward art. It was going to be big. It was going to be strong. This great big group of painters had this attitude toward painting and it's hard to pin it down because each painter was



"Calypso" by Richard Andres, 1989, acrylic and ink on paper mounted on canvas, signed lower right, dated and titled verso, 61 by 57 inches

"North Sea" By Richard Andres, 1987, acrylic and ink on paper mounted on canvas, signed lower right, dated and titled verso, 53½ by 73½ inches. Exhibited: Cleveland Museum of Art, May Show, 1987.

different."

What's impressive is that this feat of visual organization is pulled off on such a grand scale and without visual fumbling. The brushwork is assured and the shapes are emotionally expressive but also interlock with each other with the precision of a well-designed machine. The emotion is hard to translate into words but is an interesting combination of restlessness and anguish and classical order, the fundamental tension of daily life. Not many painters know how to pull off paintings of this

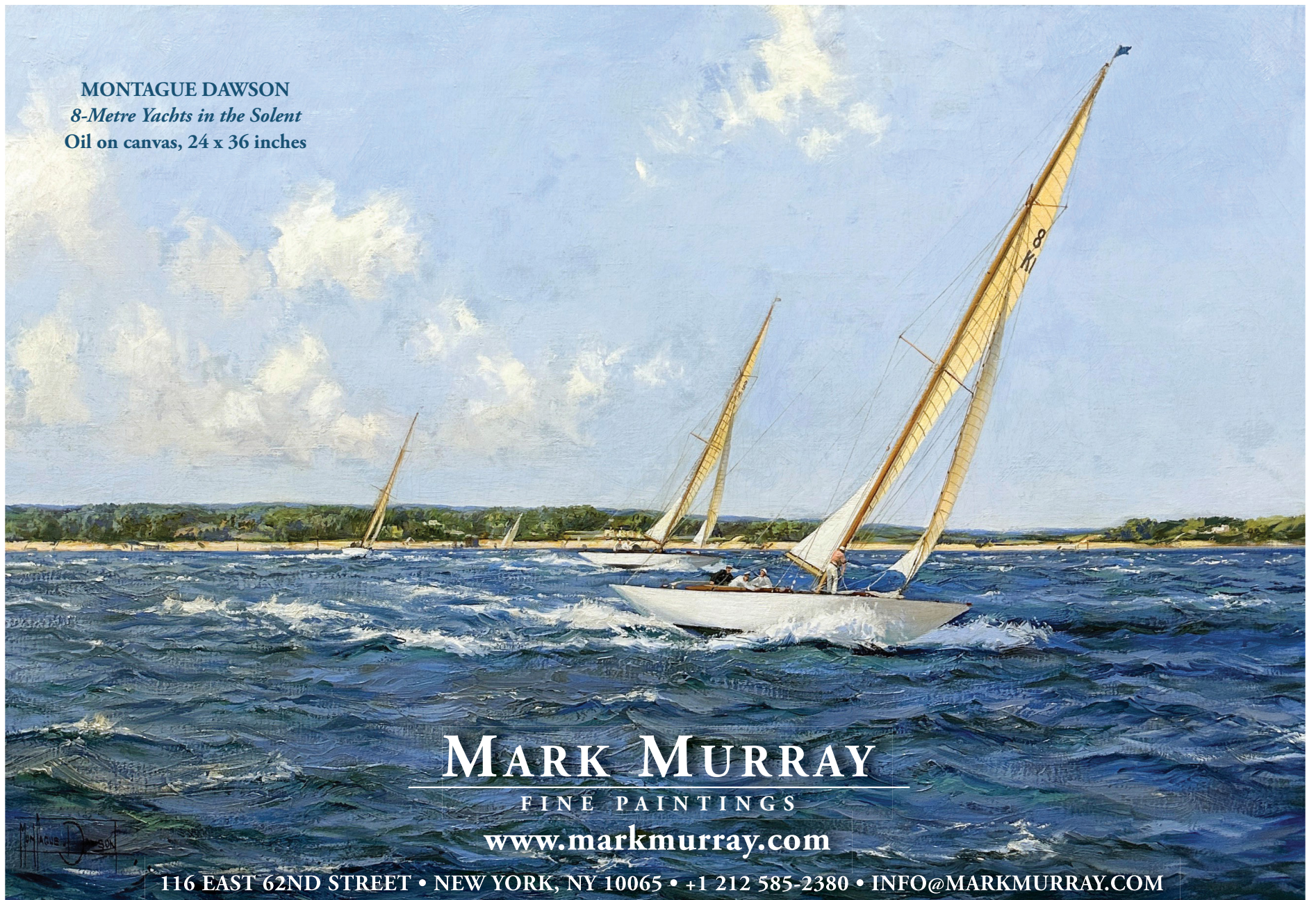


scale that don't have weak spots. Perhaps the essence of Richard Andres' achievement is that he made paintings that reward careful study, and that don't disclose all their secrets at first glance. They're fun to look at on one's first encounter: they're even more interesting when you return to them.

"Richard Andres" will be on view through June 29.

Wolf's Gallery is at 23645 Mercantile Road. For information, 216-721-6945, info@wolfgallery.com or www.wolfgallery.com.

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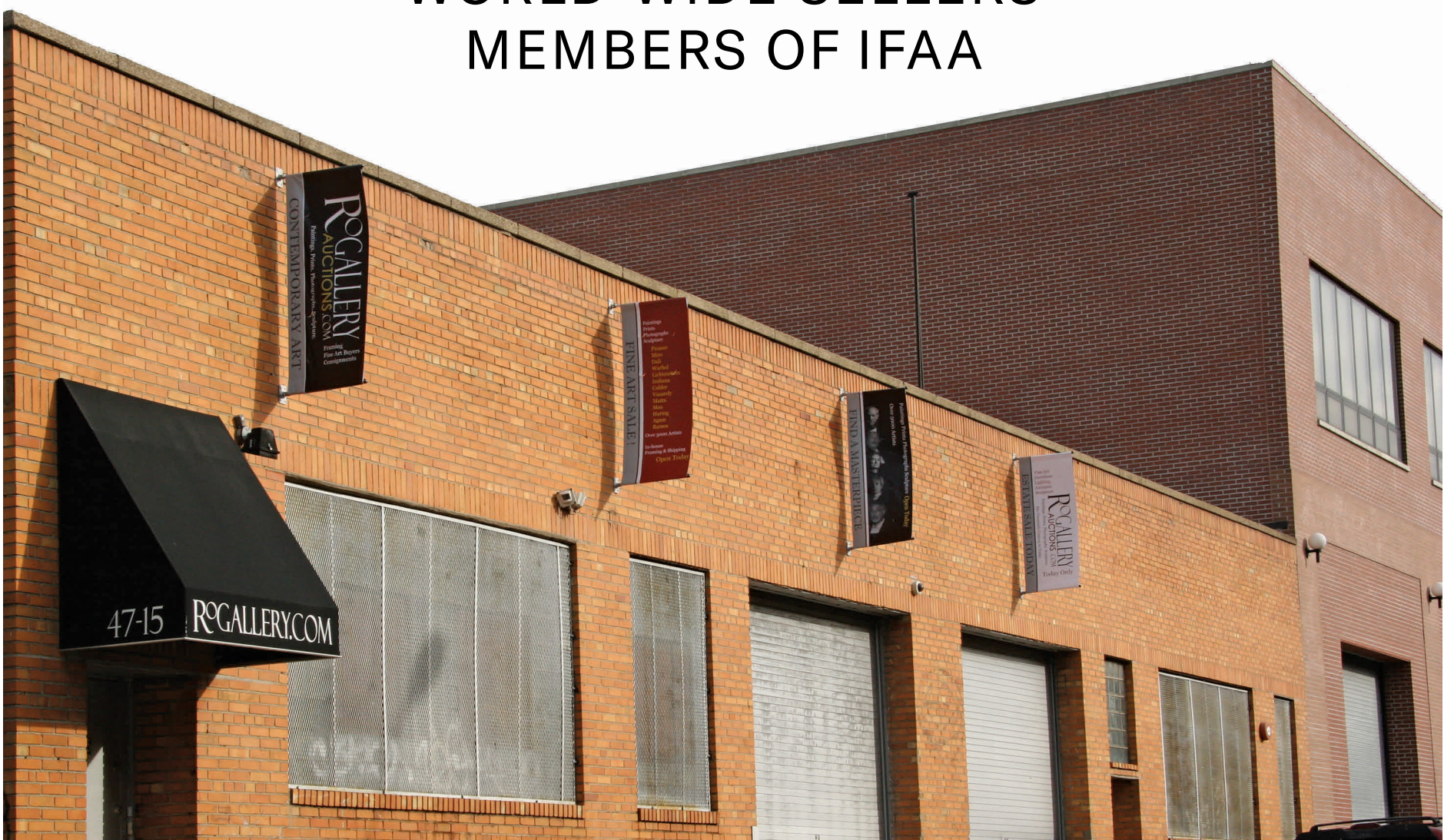
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