

THE GALLERY • THE GALLERY • THE GALLERY • THE GALLERY





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Published by The Bee Publishing Company, Box 5503, Newtown, Connecticut 06470

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George Wesley Bellows (American, 1882-1925), "Old Orchard, Newport, Rhode Island," 1919, oil on canvas, signed, 22 by 28 inches. Estimate \$60/80,000.



Henry Roderick Newman (American, 1843-1917), "View of Florence," 1877, oil on canvas, signed and dated, 26 by 36 inches. Estimate \$40/60,000.

Shannon's May 8 Spring Fine Art Auction

MILFORD, CONN. — Shannon's will host their annual Spring Fine Art Auction on Thursday, May 8, at 6 pm. The auction, featuring nearly 200 lots, will showcase several examples of quality American art, Modern art and contemporary art. The diverse offerings will surely attract an international audience of collectors and museums.

Leading the auction is a rare early 1939 painting by Wifredo Lam, a Cuban artist who worked in Paris and collaborated with Picasso beginning in 1938. Picasso proclaimed Lam his lost cousin and the two were lifelong friends, inspiring one another's artistic

production. The rare painting is a portrait of a woman on a red ground painted in a Modernist style. Inspired by his Afro-Cuban heritage and a mental act of de-colonization, Lam used motifs from so-called "Primitive" art and his own cultural heritage. Estimated at \$100/150,000, Shannon's is excited to offer this rare fresh-to-the-market portrait.

From another early Twentieth Century genre, an adorable portrait of a laughing youngster named "Patience" is one of the leading lots of American art estimated at \$80/120,000. Painted in 1915, the animated young girl is painted with a sweet mess of brown curly hair and a vibrant red dress. This painting has been in a private collection for decades and is an exciting offering this season.

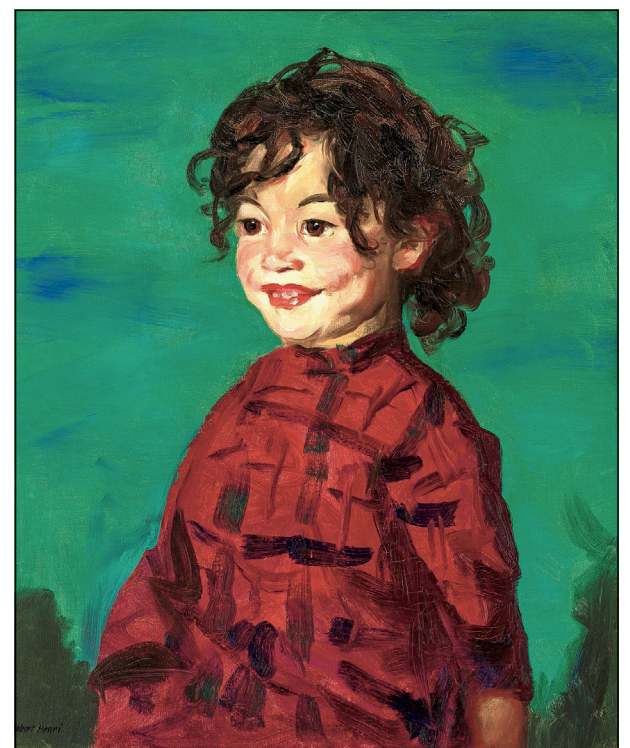
Another Ashcan-era painting leads the American art selections. George Wesley Bellows' "Old Orchard, Newport, Rhode Island" depicts a horse next to an orchard with the waterways of Newport visible in the distance. Bellows studied under Henri at the New York School of Art and became a leading American Modernist alongside contemporaries Edward Hopper and Rockwell Kent. "Old Orchard" is estimated at \$60/80,000.

One of the most unique offerings in the auction is a painting of a "Worshipper" by Indian Surrealist master artist Bikash Bhattacharjee. The large 40-by-42-inch canvas depicts a person kneeling in prayer on train tracks. This highly expressive painting is being offered for sale with an estimate of \$80/120,000.

Shannon's excels at attracting quality Nineteenth Century American paintings and this sale is no exception. A rare oil painting by Henry Roderick Newman depicting a "View of Florence" will be offered at auction for the first time. Newman, a celebrated watercolorist, is known for his depictions of architectural subjects such as the famed Duomo depicted in the current scene. He is an American Pre-Raphaelite and his attention to detail is evident in this impressive composition. The painting is estimated to bring \$40/60,000.

Other Nineteenth Century American highlights include Thomas Moran's "East Hampton" (1890) (\$25/35,000), a rare Louis Remy Mignot titled "Autumn Landscape" (\$40/60,000) and paintings by William Stanley Haseltine, J. Alden Weir, Antonio Jacobsen and more.

Painted in the spirit of American Impressionists like Guy C. Wiggins, Shannon's will offer a large 30-by-



Robert Henri (American, 1865-1929), "Patience (Laughing Youngster)," 1915, oil on canvas, signed, 24 by 20 inches. Estimate \$80/120,000

24-inch view, "The City in Winter" by Pennsylvania artist Laurence A. Campbell, estimated at \$40/60,000. The auction will also feature Impressionist paintings including "May in the Garden" by Childe Hassam (\$20/30,000), a beautiful portrait by William Chadwick of his wife in "Blue Kimono" (\$12/18,000), a collection of paintings by Jane Peterson and landscapes by Ernest Lawson, Charles Warren Eaton, George G. Symons, Richard Hayley Lever and more.

The gallery will be open for a public preview beginning on April 28 through May 7 (weekdays from 10 am-6 pm) and Saturday, May 3 (from 10 am-3 pm). Bidding is available live on www.shannons.com or by telephone.

Shannon's Fine Art Auctioneers are at 49 Research Drive, Unit C. To view auction updates or to join the mailing list visit www.shannons.com or contact the gallery at info@shannons.com or 203-877-1711.



Wifredo Lam (Cuban, 1902-1982), "Personnage N. 2," 1939, oil on canvas, signed and dated, 36½ by 23½ inches. Estimate \$100/150,000.

Spring Auction Season

April 27

The Sandra B. Lane Jewelry Collection

May 4

Fine Jewelry

May 10

Fine Art



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Signed limited edition of Paul Caponigro's *Sunflower* with original print.Signed First Edition of *Flowers and Trees* by Les Friedlander.

PBA Galleries Presents The Terry Etherton Collection Of Photography Books

In September PBA Galleries will bring to auction your lifetime collection of photobooks. Looking back over your career in photography, how did you get started and what role did photobooks play in your decision to become a gallerist?

I grew up in Carbondale, Ill., and was drafted into the Army in 1969. After completing my service, I enrolled at Southern Illinois University (SIU) in 1971. At the time, SIU had one of the best film and photography departments in the country. I enrolled in a History of Photography class taught by Charles Swedlund, and the impact of this course was so profound that I switched my major to Cinema and Photography.

Swedlund's class introduced me to Danny Lyon's *Conversations with the Dead*. The book conveys the bleak monotony and brutal working conditions of life in Texas maximum-security prisons through a series of carefully sequenced photographs that are both raw and lyrical. It also includes images of the artwork and personal possessions of the inmates Lyon befriended. *Conversations* introduced me to a deeply personal style of documentary photography that forever changed my perspective on the medium, because it demonstrated the raw narrative potential of photography. I was so moved that I bought a copy immediately — my first real photography book at 20 years old! This moment set in motion a series of "firsts" that I could never have predicted, ultimately leading me to where I am today.

By 1974, I had moved to San Francisco, where I saw a Danny Lyon exhibition at the Simon Lowinsky Gallery. I ended up purchasing a print from *Conversations with the Dead* (on time payments), marking my first photograph purchase. Soon after, I had the opportunity to meet Danny at the gallery, which was a bit intimidating since I had studied his work just a few years earlier. I visited him twice during the 70s, but at that point, starting a gallery wasn't something I had considered.

Well before opening Etherton Gallery in 1981, I knew I wanted to show Danny Lyon's work. We had become friends, and he was eager to show in Tucson as well. So Etherton Gallery's second exhibition was a 20-year Danny Lyon retrospective, complete with a film festival. That show put my gallery on the map and launched a relationship with Danny that continues to this day.

You recently showed me not only your delightful Tucson gallery but some of your favorite spots in the city including the Center for Creative Photography (founded in 1975). When did you establish the Etherton Gallery and what makes Tucson punch so far above its weight class in the arts?

I worked as a cinematographer in San Francisco, but the instability of the industry —

months of work followed by long periods of waiting for new projects — led me to seek a change. During these gaps, I often visited friends in Tucson, and I became captivated by the city's growing arts scene. The Center for Creative Photography (CCP) had opened in 1975, and was quickly garnering recognition. It was clear to me even then that CCP was on track to become one of the great photography archives in the world.

In 1980, I was once again in Tucson, and, on impulse, I decided to open a photo gallery after spotting a "For Rent" sign in a small downtown storefront. Tucson's was affordable, and with the CCP thriving, the timing felt right. I was familiar with the work of many photographers from the Bay Area, including Richard Misrach,

Linda Connor and Judy Dater, and had seen photography displayed in galleries such as Fraenkel, Lowinsky and Grapestake. I knew what I wanted to do, so I took a leap and opened Etherton Gallery in the summer of 1981. It was a spontaneous decision, but one that has proven rewarding in so many ways.

As an ambassador for Tucson, I take pride in my city and its place in the history of photography. Some of the most notable photographers of the Twentieth Century, like Ansel Adams, Edward Weston, Elliott Erwitt, Frank Gohlke, Lee Friedlander and Richard Avedon, among others, have made images here. This rich legacy predates the founding of CCP, and today, you can't write the history of photography without recognizing Tucson's influence.

The Southwest has long been a significant and complex subject in the history of photography, from the Nineteenth Century land surveys and anthropological documentation to the iconic sublime landscapes of Ansel Adams and his contemporaries. Since the late 1960s, photographers have increasingly focused on the ecological challenges facing the region, addressing concerns such as overdevelopment and military or industrial waste.

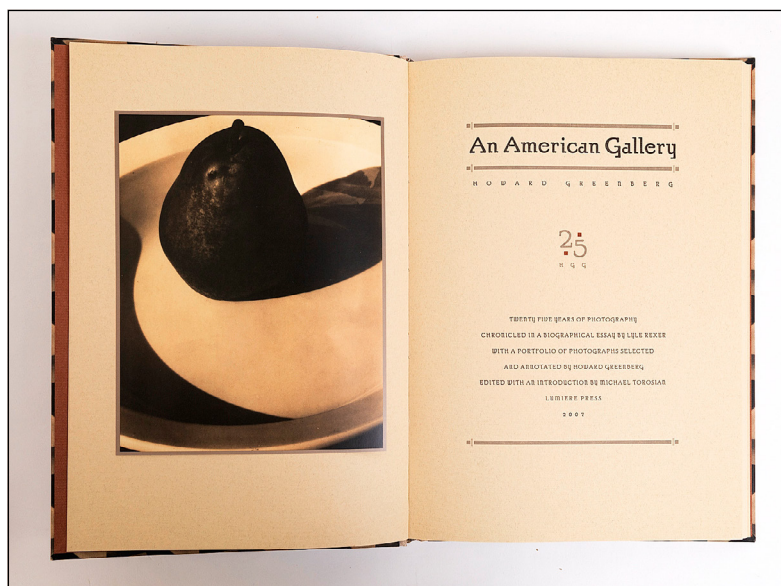
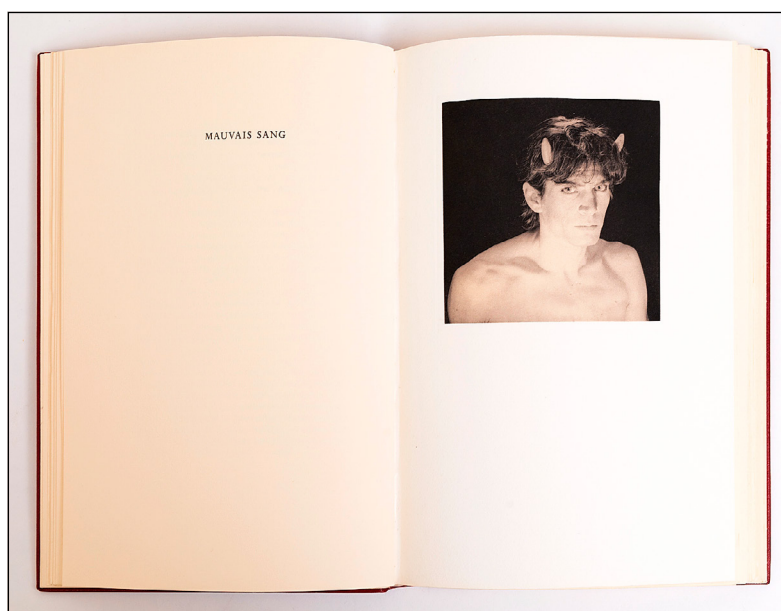
I moved to Tucson in part because I was drawn to the landscape and its complex, layered history.

Early in my career as a gallerist, I exhibited works that explored the Southwest's landscape, including survey photography by Timothy O'Sullivan, William Bell, William Henry Jackson, Carleton Watkins and others. I also began handling the work of Edward Curtis, immersing myself in the historical photographic documentation of the region. At the same time, I began showing contemporary photographers grappling with the evolving environmental issues facing the Southwest, including Richard Misrach, Linda Connor, Mark Klett, Lawrence McFarland and Jay Dusard — all of whom addressed humanity's impact on the natural world.

For me, the most significant contemporary photographer of the Southwest, and arguably one of the most influential photographers of the past 40 years, is Mark Klett. Having taught at Arizona State University for over three decades, Klett continues to create vital work that addresses environmental concerns in the region. His project, *The Rephotographic Survey*, is a monumental contribution to the field, which will be studied for years to come. Mark's work has profoundly influenced my own perspective on the Southwest, and I consider him the most important photographer of the region with whom I've had the privilege of working.

The catalog for the Terry Etherton Collection of Photography Books will be available online on August 15.

For more information about this sale or to consign, contact photography specialist Chris Dunlap at chris@pbagalleries.com or 415-989-2665.

Presentation copy to Terry Etherton of *An American Gallery* from Howard Greenberg.Arthur Rimbaud's *A Season in Hell* illustrated with Robert Mapplethorpe photographs.

Best Friends: Mainers & Their Pets

PORTLAND, MAINE — Humans and their animal companions started sharing lives about 25,000 years ago, when, according to archaeological evidence and genetic studies, wolves approached human camps seeking food scraps. As agriculture grew and people began storing grains around ten thousand years ago, wild cats kept rodents at bay and thrived by living near humans and a steady food source. Over time, these animals morphed into the dogs and cats we know today, becoming our home companions — our pets.

The word “pet” comes from a Sixteenth Century Scottish word, describing an affectionate bond between domesticated or tamed animals and people. Changing cultural attitudes toward animal care during the Eighteenth and Nineteenth Centuries prompted people to bring pets indoors, and into families.

Many Mainers have dogs and cats as their

primary animal companions. Some made unconventional pet choices in the past, including moose, deer, raccoons and even seals! Highlighting the attachment between humans and pets, as of 2024, 59 percent of US households own a pet. In Maine, 64 percent of homes have pets — of those, approximately 36 percent have dogs, 44 percent have cats and less than 4 percent each of fish, birds, small mammals and reptiles.

Pet guardians spend approximately 67 million dollars on animals each year in Maine. However, research shows that pets also care for humans by providing health benefits for people, including increased longevity, emotional support and reduced stress levels.

“Best Friends: Mainers and Their Pets” is on view at the Maine Historical Society through June 6.

The Maine Historical Society is at 489 Congress Street. For information, 207-774-1822, info@mainehistory.org or www.mainehistory.org.



Detail, “Spring Kittens on a Maine Farm,” circa 1910, Collections of the Stanley Museum on deposit at Maine Historical Society, MaineMemory.Net #102448.



Legacy in Line:

THE ART OF

Gene Kloss



Gene Kloss, *Morning Worship*, 1939
etching, drypoint, aquatint, edition of 30
14 x 10-7/8 inches
Couse-Sharp Historic Site; Gift of Joy and Frank Purcell

Dual exhibitions on view in Taos through May 31

Legacy in Line: The Art of Gene Kloss is a collaborative effort of Couse-Sharp Historic Site and the Harwood Museum of Art, celebrating the extraordinary career of Gene Kloss and her contributions to American printmaking.

The dual exhibitions showcase some 50 works, most of which were generously donated by Joy and Frank Purcell, whose philanthropy has enriched both institutions' collections and provides a rare opportunity for the community to experience Kloss's masterly interpretations of the New Mexico landscape.

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HISTORIC SITE



Learn more about our national treasure and menu of activities by requesting a free printed brochure and a link to the electronic version. Use the QR code or email us

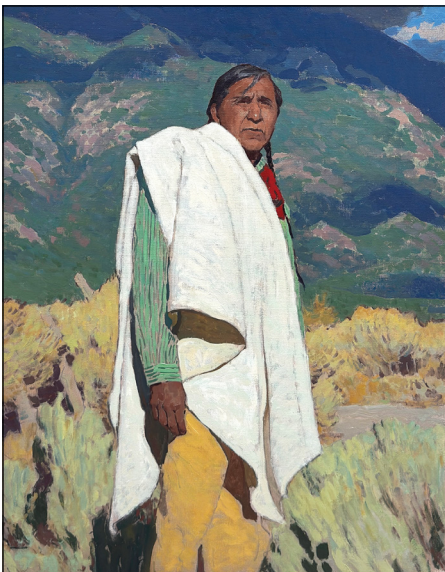
Funded in part by Taos County Lodger's Tax



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TAOS
CULTURAL
Crossroads
of the WEST

'Sun Brothers' Debut New Work Inspired By The Land Of Enchantment



Glenn Dean, "Sun of Taos," 2025, oil on canvas, 32 by 25 inches.

TAOS, NM — "Sun Brothers: Dean, Elliott, Hagege in the Land of Enchantment" is the spectacular summer and fall exhibition at Couse-Sharp Historic Site (CSHS), featuring three artists who are among the most dynamic and skilled in painting the Southwest: Glenn Dean, Josh Elliott and Logan Maxwell Hagege.

Davison Koenig, executive director and curator, explained the genesis of the show. "These three men represent a new generation of artists who are drinking from the same well of inspiration as the painters of the Taos Society of Artists well over 100 years ago. All have visited our historic site and archive over the past several years as they've been growing as artists and gaining greater and greater success in the art world. Now they've created work directly related to Taos people, cultures and landscapes, and we are excited about the amazing art they've produced."

According to Logan Maxwell Hagege, "The unique light, architecture and people of Taos Valley attracted the Taos Society artists to the region. These artists from the past feel like long lost



Josh Elliott, "Intersections," 2025, oil on canvas, 30 by 30 inches.

brothers and sisters. Although Glenn, Josh and I don't live in Taos Valley, we're connected to the Taos Society by an invisible artistic lineage that links like-minded artists no matter how much time or space exists between them."

Glenn Dean said, "I believe there is a brotherhood between artists that is woven throughout time, connecting artist to artist. Representational artists have all dealt with similar things in terms of pursuits, struggles and victories in the development of their work, regardless of the obvious varying outcomes." He added, "Josh and Logan are my brothers in art. We have traveled and painted together under the sun for many years,

not only in New Mexico but to various locations throughout the West. I believe we share an affinity in our pursuit of art, although each of our expressions are individual."

Addressing the trio's choice to show at CSHS, Elliott called the venue "history preserved." "To see where Couse and Sharp created, the environment where they worked, to artists, is almost a sacred experience. I liken it to standing at Sargeant's Point at Lake O'Hara or seeing the light in Paris that inspired the French Impressionists, a tangible connection to great artists of the past. The work being done at the site will make certain the Taos Society's



Logan Maxwell Hagege, "The Son and the Heir," 2025, oil on canvas, 30 by 20 inches.

legacy remains, and it will deepen the understanding of their relationship to the unique blending of cultures that is Taos."

The works in the exhibition are all for sale. Those who are unable to see them in person can visit SunBrothersTaos.com (which will be live June 27), where purchase arrangements can also be made. A portion of the proceeds of each painting support the Taos Pueblo Day School Art Fund and CSHS.

"Sun Brothers: Dean, Elliott, Hagege in the Land of Enchantment" will be on view June 27-November 15, with an opening reception scheduled for 5-7 pm on June 27.

Couse-Sharp Historic Site is open Tuesday-Saturday 1-5 pm except major holidays. Admission is free, though donations are welcomed.

The Couse-Sharp Historic Site is at 138 Kit Carson Road. For information, www.couse-sharp.org.

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Roland Auctions NY Helps Keep New York Arts Community Thriving Through Fine & Contemporary Art Sales

GLEN COVE, N.Y. — Fine and contemporary art continues to thrive at Roland Auctions NY, which is now taking consignments for fine and contemporary art, as well as decorative arts of all kinds. Throughout their 50 years in business, and especially in the last several years, Roland has become known for their curated art selections in all areas, including work by prominent, established artists and lesser known artists as well. Their next upcoming auctions are on May 3 and May 31.

Roland Auctions NY has maintained a long relationship with the New York Arts community, having been located in Downtown Manhattan for more than 45 years, before moving out to a much larger space in Glen Cove, Long Island, in 2018. This history has long established Roland as the “go-to” auction house for New Yorkers in the arts all this time, having auctions done in conjunction with estates and private collections from prominent and acclaimed members of the New York theater, film, fashion, art, advertising, interior design and literary communities.

In recent years, antique furniture, Midcentury Modern, silver, jewelry, Asian arts, textiles and lighting have all done very well at Roland, but what seems to have especially continued to rise in price at their auctions each month is their acclaimed selection of fine and contemporary art, along with decorative arts.

They watch and navigate through the ever-changing trends in art and art sales each year and even appreciate seeing a lesser-known contemporary artist bringing in surprisingly respectable auction prices. One such recent example was the sale of Twentieth Century American artist Betty Parsons' (1900-1982) origi-

nal abstract watercolor in blue, pink and ochre, titled “Love at Sea” (1975), which sold March 8, 2025, for \$11,050. Parsons was an American artist and art dealer known for her early promotion of Abstract Expressionism.

Other recent highlights from Roland Auctions NY fine and contemporary art sales have included Jean Dufy's (French, 1888-1964) “Place de la Concorde,” oil on canvas (\$46,875); a colorful mixed media of a Horse (\$25,000); a Samia Halaby (Palestinian American, b 1936) abstract oil on canvas (\$75,000); Duncan Hannah's (American, 1952-2022) “Betrayal,” oil on canvas, (\$20,000); Georgy Bashinzhagyan's (1857-1925) “Mountain Landscape,” oil on canvas (\$16,250); and an Isaac Levitan (Russian, 1860-1900) framed oil on canvas painting of a stream in a forest setting (\$31,250).

Alexander Calder has such a wide appeal and always does well at Roland, with a modern tapestry, after Alexander Calder (American, 1898-1976) bringing \$37,500 and Calder's framed tapestry, titled “Swirls,” (\$21,250).

In the Old Masters arena were a palatial painting on panel titled “Madonna,” after Brueghel or Rubens (\$18,200) and “The Battle of the Milvian Bridge,” an oil on canvas after Giulio Romano (Italian, 1499-1546) (\$12,500).

And, topping them all in decorative arts, a very rare and important monumental pair of Nineteenth Century French Sèvres porcelain palace urns, which sold for \$240,000.

Please give co-founders Bill or Robert Roland a call to set up an appointment at 212-260-2000.

Roland Auctions NY is at 150 School Street. For more information, 212-260-2000 or www.rolandantiques.com.

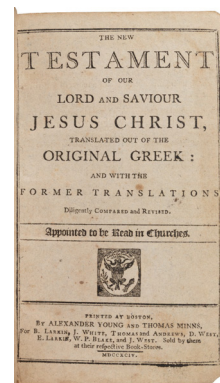


Samia Halaby (Palestinian American, b. 1936) abstract oil on canvas. Sold for \$75,000.

PBA GALLERIES

AUCTIONEERS & APPRAISERS

Upcoming Auctions of Interest



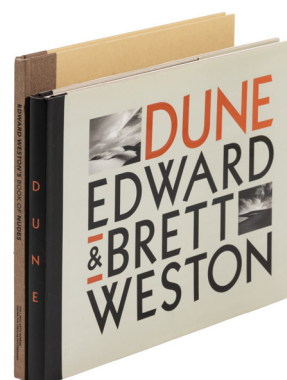
Antiquarian & Collectible Books
May 15, 2025



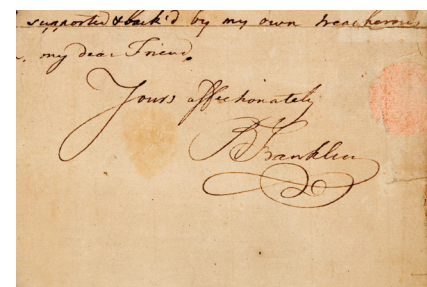
Modern Literature
May 29, 2025



PBA Comics: THE DC UNIVERSE COLLECTION
Part 5: SILVER and BRONZE
May 22, 2025



Fine Art, Fine Press
Fine Bindings
June 13, 2025



Elite Americana -Travel & Exploration
A PBA Platinum Auction
July 3, 2025

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PBA Galleries has a proud 65 year history of serving collectors around the world. Known for its biweekly auctions of rare and collectible books in all genres, the auction house also features specialty auctions of Fine Pens & Watches, Original & Illustration Art, Comic Books & Comic Art, and Golf Books, Clubs, Memorabilia & other Collectibles. We invite consignments year round in a variety of fields. For more information about PBA Galleries, consigning or our upcoming auction schedule contact us at 415-989-2665 or pba@pbagalleries.com.

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The Webb Deane Stevens Museum Announces Two New Exhibitions for Public Opening May 1

WETHERSFIELD, CONN. — The Webb Deane Stevens Museum re-opens to the public on May 1, unveiling new exhibitions that foreground personal narratives and reveal the history and practice behind some of our most beloved objects and architecture.

Every object tells a story. Many objects together form history. “Out of the Attic: A Century of Collecting,” surfaces long-forgotten personal histories tied to individual objects that, when experienced together, form a variegated and intimate narrative of American decorative arts and material culture.

“How to build a Georgian House” literally exposes Eighteenth Century architecture from the inside out, detailing the architectural process from conception through construction. Examining materials and process, rather than finished product alone, will offer visitors a broader understanding of the conditions and human activities behind our museum’s distinctive Connecticut River Valley homes.

Executive director Brenton Grom notes, “our interpretive philosophy across the Webb Deane Stevens Museum

— whether we’re leading a house tour or detailing historic preservation methods — seeks to turn every experience on our campus into an exercise in ‘active looking,’ where people think critically about the material details in front of them in order to draw conclusions about the past human behaviors that have shaped these spaces and been shaped by them.”

“Out of the Attic: A Century of Collecting” explores how the Museum’s treasured objects accumulated over time as the result of individuals’ efforts, ideas and generosity. From furniture to silver to portraits large and small, it showcases a dazzling array of pieces, some of them family heirlooms, that allow us to ask: “What is a collection” and “Why is a gathering of objects significant?” How a collection is built over time not only gives us an entrée into specific stories the collectors are trying to tell but also gives us clues about the collectors themselves. Amassed over more than a 100-year period by the National Society of The Colonial Dames of America in The State of Connecticut (NSCDA-CT), the Webb Deane Stevens Museum collection has been curated to

reflect changing ideas and attitudes about American history and decorative arts that demonstrate pride, perseverance, and purpose. Some of the exhibition’s furnishings, personal objects, and artworks are on display for the first time in a generation.

According to curator and director of Preservation & Collections TR Revella-Hamilton, “These stories carry a vital local impact and also emphasize the important place that the Webb, Deane, and Stevens buildings and objects occupy in national history. This collection is a testament to the impact the NSCDA-CT has had in preserving our cultural past for future generations.”

In “How to Build a Georgian House,” visitors will discover who built the Webb Deane Stevens Museum’s historic houses, where their design elements originated, how raw materials were transformed into building products and how these assemblies have endured over the centuries.

The Webb-Deane-Stevens Museum is at 211 Main Street. For information, 860-529-0612 or www.wds-museum.org.

On Nonconformity: The Jewish Museum’s Ben Shahn Retrospective

NEW YORK CITY — The Jewish Museum presents the first US retrospective in nearly half a century dedicated to social realist artist and activist Ben Shahn (1898-1969). “Ben Shahn, On Nonconformity” examines the prolific and progressive artist’s commitment to chronicling and confronting crucial issues of his era, spanning from the Great Depression to the Vietnam War, as well as his exploration of spirituality and Jewish texts. Featuring 175 artworks and objects from the 1930s to the 1960s, including paintings, mural studies, prints, photographs, commercial

designs and ephemera, the exhibition highlights the enduring relevance of Shahn’s art across media, while revealing new insights into the complexity of his aesthetic and his decisive shift from documentary to allegorical and poetic styles in pursuit of a visual language that would resonate widely.

The exhibition draws its title from Ben Shahn’s credo of “nonconformity,” which the artist asserted as an indispensable precondition for both significant artistic production and all great societal change. This philosophy is centered in the exhibition as the foundational thread that

runs through the artist’s oeuvre, which investigates issues such as unemployment, discrimination, authoritarianism, and threats to freedom of expression, while championing labor, civil, and human rights. Shahn’s later spiritual work, which embraces the Hebrew language and biblical stories, also reflects his exploration of a tradition of social justice activism within Jewish culture.

“Ben Shahn, On Nonconformity” was organized by Museo Nacional Centro de Arte Reina Sofia, Madrid, and adapted by the Jewish Museum, New York City. The New York City exhibition is curated

by Dr Laura Katzman, professor of art history at James Madison University, in collaboration with Dr Stephen Brown, curator at the Jewish Museum. Katzman also served as guest curator of the recent Ben Shahn exhibition in Madrid. “Ben Shahn, On Nonconformity” is supported by The Centennial Fund, The Horace W. Goldsmith Exhibitions Endowment Fund, The Skirball Fund for American Jewish Life Exhibitions, the Sudarsky Family Foundation and other donors.

The Jewish Museum is at 1109 Fifth Avenue. For information, 212-423-3200 or www.thejewishmuseum.org.

Philippine Textiles: From Pineapple To Pañuelo

PROVIDENCE, R.I. — In the 1800s and early 1900s, semitransparent textiles known as piña (made from pineapple leaf fibers) and abacá (woven from banana plant fibers) were particularly prized by elite Filipinos, later becoming popular souvenirs for European and American ethnographers and tourists. These lightweight fabrics, made into garments and accessories and then lavishly embroidered, are ideal for the hot, humid climate of the Philippines.

“From Pineapple to Pañuelo: Philippine Textiles” presents a selection of piña and abacá works from the RISD Museum’s collection, highlighting the complex production and high level of skill found in their weaving and em-

broidering.

Guest curated by Angela Hermano Crenshaw, this exhibition is on view at the Rhode Island School of Design (RISD) museum until August 24. RISD Museum is supported by a grant from the Rhode Island State Council on the Arts, through an appropriation by the Rhode Island General Assembly and a grant from the National Endowment for the Arts, and with the generous partnership of the Rhode Island School of Design, its Board of Trustees, and Museum Governors.

The Rhode Island School of Design Museum is at 20 North Main Street. For information, 401-709-8402 or www.risdmuseum.org.



Blouse, Philippines, 1800s. Gift of Mrs. James Comly McCoy.

FEBRUARY 22 – JUNE 22

THEIR KINDRED EARTH

PHOTOGRAPHS BY
WILLIAM EARLE WILLIAMS



William Earle Williams, *Monument, Freedom's Crossing*, New York City, 2024. Archival digital ink print, 22 x 22 in. Courtesy of the artist. This site in New York City was the first safe ground for self-emancipators traveling from the South.

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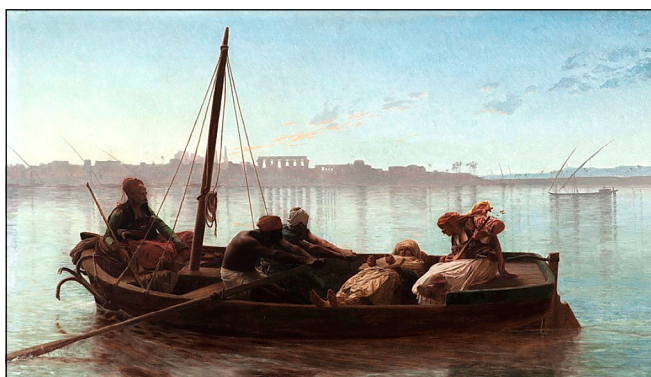
FLO GRIS
MUSEUM

A Jean-Léon Gérôme Discovery

BY MARK MURRAY
NEW YORK CITY

— At the gallery's Spring Exhibition this year, we are pleased to be displaying a full scale oil study by the French Orientalist painter, Jean-Léon Gérôme, recently discovered in a private collection in Louisiana after being untraced in the artist's oeuvre. Painted circa 1861, this is one of two known studies for one of Gérôme's most famous works, "Le Prisonnier," which was acquired from the artist's dealer Goupil by the Musée des Beaux-Arts, Nantes in 1861 and exhibited at the Paris Salon in 1863 and the Exposition Universelle in 1867. The other oil study for the Nantes painting, "View of the Nile at Luxor" (oil on canvas laid on board, 6½ by 11¼ inches), is in the collection of the Ashmolean Museum, Oxford.

Gérôme made a replica of "Le Prisonnier" in 1863 due to the popularity of the Salon painting and as the basis for a line engraving by the Belgian print-maker Joseph Franck. The engraving was published by Goupil et Cie., and became one of the most successful of the firm's many reproductions of Gérôme's works. Gérôme and Goupil began collaborating in 1859 and, in 1863, their bond was further strengthened by Gérôme's marriage to Adolphe Goupil's daughter, Marie.



"Le Prisonnier" (1861), by Jean-Léon Gérôme (1824-1904), oil on panel, 17¾ by 30¾ inches. [Musée des Beaux-Arts, Nantes].

"Le Prisonnier" depicts a shackled prisoner being transported in a boat on the Nile alongside the Temple of Luxor at Thebes. "It is evening," as Gerald M. Ackerman describes the subject, "the surface of the river glows with reflected light from a sky illuminated by a sun already beyond the horizon. An officer at the prow of the ship guards the prisoner; two Nubians pull the oars of the ship and an Arnaut, playing an oud at the stern of the ship, leans over the handcuffed prisoner to taunt him with a nasty song... During Gérôme's lifetime, the work was considered his masterpiece. Thomas Eakins, his student, admired it and imitated the rowers in his famous scenes of his friends in sculls... The picture of the Prisoner on the Nile became an important image for the Nineteenth Century. Maria de Heredia wrote one of his most famous sonnets about the picture; and the unhappy Vincent



"Le Prisonnier" (circa 1861), by Jean-Léon Gérôme (1824-1904), oil on canvas, 17 by 29 inches. Mary Murray Fine Paintings.

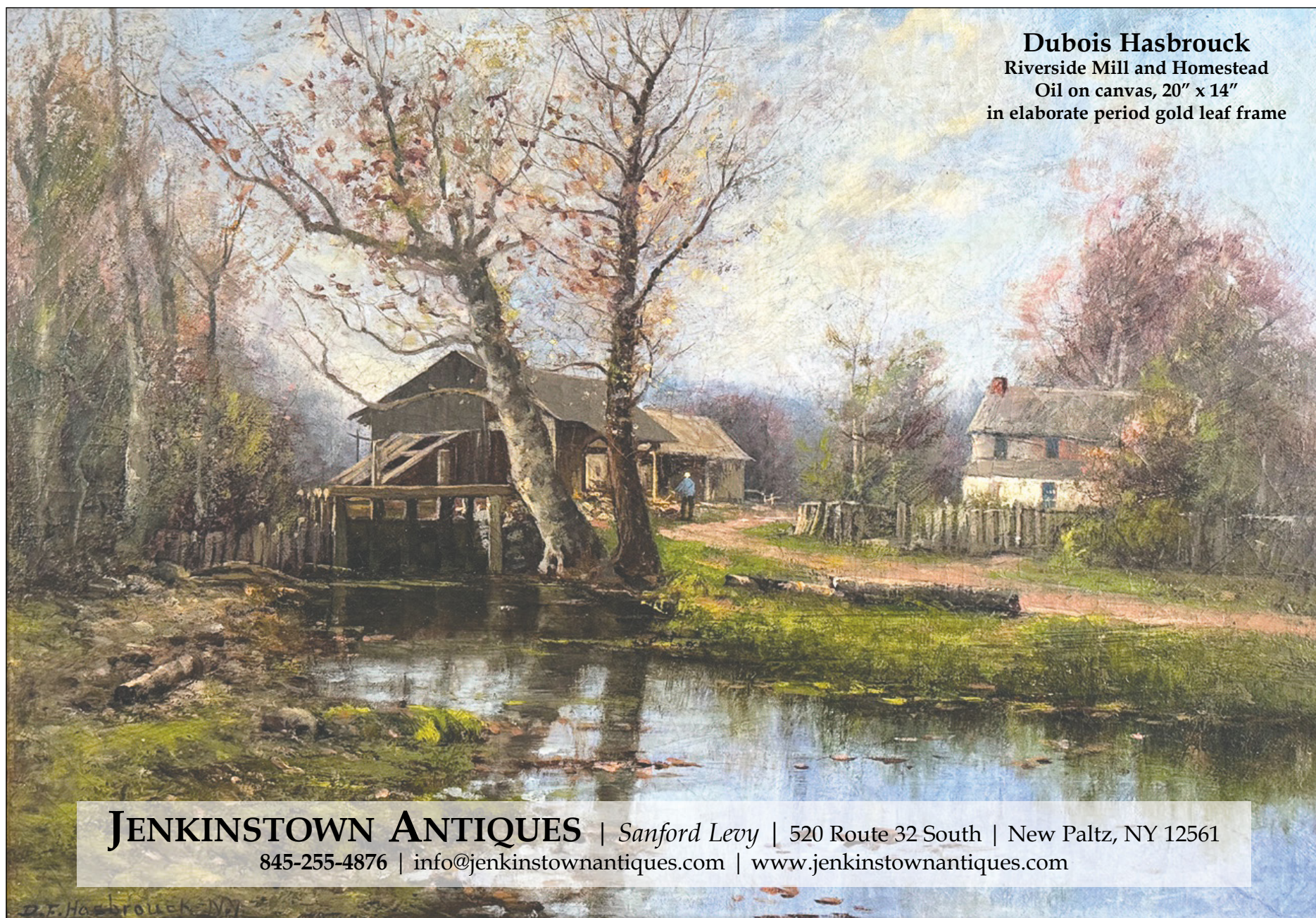
van Gogh, in a letter to his brother, identified himself with the handcuffed captive" (Gerald M. Ackerman, ed., *Jean-Léon Gérôme*, Dayton Art Institute, etc., 1972-73, p. 50). It has been suggested that the model for the musician is Gérôme himself, and, for the prisoner, his teacher Charles Gleyre.

We are grateful to Dr Emily M. Weeks for her assistance in examining and cataloguing this work, which will be included in her forthcoming revision of the Gérôme catalogue raisonné by Gerald M. Ackerman. Weeks included this significant "independent work in Gérôme's oeuvre" in a recent exhibition she curated in Qatar to commemorate the bicentennial of Gérôme's birth.

"Seeing is Believing: The Art and Influence of Gérôme" was held at the Lusail Museum & Mathaf: Arab Museum of Modern Art in Doha between November 2024 and February 2025.

Orientalist paintings are one of the gallery's primary specialties and this spring we are pleased to be exhibiting a wide selection of important works by Edwin Lord Weeks, Alberto Pasini, Frederick Arthur Bridgman, Narcisse Berchère, Edwin Long, Sarkis Diranian, Gustavo Simoni, Adolphe Schreyer and Charles Bargue.

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



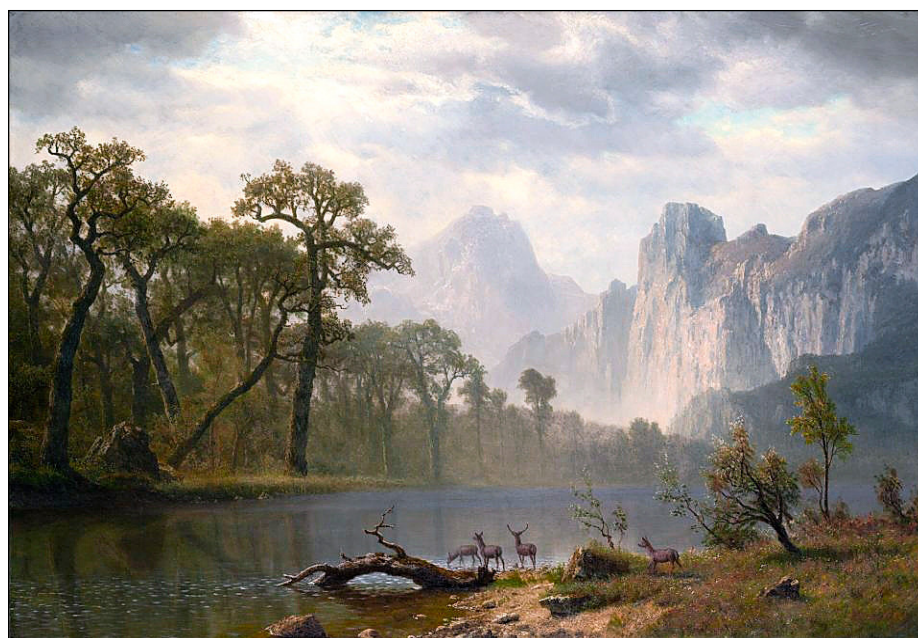
Dubois Hasbrouck
Riverside Mill and Homestead
Oil on canvas, 20" x 14"
in elaborate period gold leaf frame

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(Un)Settled: The Landscape In American Art

HARTFORD, CONN. — From natural wonders to the open road, the landscape has long been a muse in American art. Through objects from the colonial era to present, “(Un)Settled: The Landscape in American Art” celebrates the rich, complicated and evolving topic of the landscape in American art, from its origins in Nineteenth Century painting into contemporary art. An array of diverse media and makers help to redefine whose view is considered, ultimately revealing the many ways artists turn to their surroundings to reflect on larger topics such as national identity, land preservation, the complexity of cultural landscapes and how location shapes our sense of self.

Building upon noted Hudson River School Paintings, “(Un)Settled” features works by artists including Fidelia Bridges, Marsden Hartley, Georgia O’Keeffe, Benny Andrews, William Christenberry, Ana Mendieta, Ed Ruscha, Jeffrey Gibson and Jacqueline Bishop. Through more than 40 artworks — including examples of material culture such as furniture, glass, ceramics and baskets — the exhibi-



tion highlights ongoing conversations around the landscape and its relationship to establishing cultural and national identity over the last two centuries.

Supported by the Art Bridges Cohort Program, “(Un)Settled” is one in a series of American art exhibitions created through a multi-year, multi-institutional

Albert Bierstadt (American, born Prussia, 1830-1902), “In the Yosemite Valley,” 1866, oil on canvas. The Elizabeth Hart Jarvis Colt Collection, 1905.22.

partnership formed by the Wadsworth Atheneum Museum of Art as part of the Art Bridges Cohort Program. Led by the Wadsworth Atheneum Museum of Art, the multi-year partnership includes the Columbia Museum of Art in South Carolina, the Mobile Museum of Art in southern Alabama, and the Montgomery Museum of Art in central Alabama. This innovative cross regional partnership explores new ways of interpreting art and the American experiences through dynamic exhibitions and an array of complimentary public programs.

The Wadsworth Atheneum is the final venue for this exhibition, where it will be on view June 12 through September 14.

The Wadsworth Atheneum Museum of Art is at 600 Main Street. For information, 860-278-2670, info@thewadsworth.org or www.thewadsworth.org.

Currier Celebrates Surrealism’s Centennial

MANCHESTER, N.H. — In celebration of the 100th anniversary of the *Surrealist Manifesto* (1924), the Currier Museum of Art presents, “Nicolas Party and Surrealism: An Artist’s Take on the Movement,” which explores the lasting influence of Surrealism through the work of contemporary artist Nicolas Party. Curated by Lorenzo Fusi, the exhibition presents a unique dialogue between historical Surrealist masterpieces and Party’s own vibrant cre-

ations. Featuring works by Surrealist icons such as Joan Miró, Francis Picabia and Yves Tanguy alongside pieces by groundbreaking female artists like Doris Lee and Gertrude Abercrombie, this exhibition offers a fascinating look at the movement’s enduring impact on art today.

Known for his use of bold pastels and immersive, large-scale murals, Party’s work invites visitors to experience art in new, dynamic ways. His past exhibitions, including

“L’heure mauve” at the Montreal Museum of Fine Arts, demonstrate his skill in bridging historical and contemporary art. In this exhibition, Party’s installations provide a compelling response to Surrealism’s influence, enriching the ongoing conversation about the movement’s relevance in the Twenty-First Century.

Join the Currier Museum of Art for a thought-provoking exploration of Surrealism’s legacy, on view to September 1.

“Nicolas Party and Surrealism: An Artist’s Take on the Movement” is supported by M. Christine Dwyer and Michael Huxtable, with additional support from Karma (New York City and Los Angeles), kaufmann repetto (Milan and New York City), Ben & Karina Kelley and the Susan E. Strickler Exhibition Fund.

The Currier Museum of Art is at 150 Ash Street. For information, 603-669-6144, visitor@currier.org or www.currier.org.

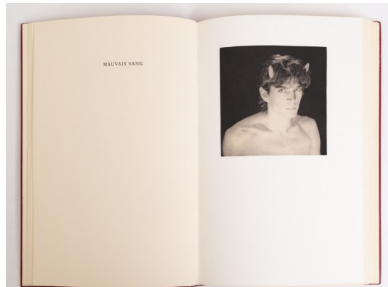
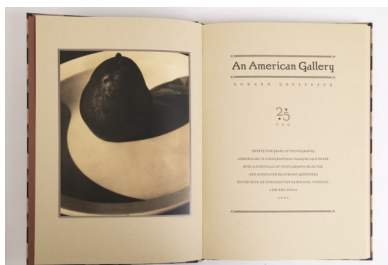
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PBA Galleries is excited to offer for sale the photography book collection of Terry Etherton on September 11, 2025. A former photographer and filmmaker, Terry Etherton is among a small group of gallerists whose dedication to the medium helped establish a market for fine art photography. In 1981, he founded Etherton Gallery in Tucson, Arizona—a renowned institution and leading authority on 20th-century and contemporary photography, whose legacy includes over 300 exhibitions and more than 150 art fairs.



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Real Clothes, Real Lives: 200 Years Of Smith College Historic Clothing

NEW YORK CITY — A groundbreaking exhibition at the New-York Historical Society examines the everyday clothing of ordinary women, from hard-worn house dresses to psychedelic micro minis and modern suits to fast-food workers’ uniforms. “Real Clothes, Real Lives: 200 Years of What Women Wore, the Smith College Historic Clothing Collection,” in the Joyce B. Cowin Gallery of Women’s History, traces how women’s roles have changed and evolved dramatically over the decades across the spectrum of race and class. Each piece of clothing holds rich stories about the woman who wore it and who made it, the materials used and the context in place and time. Whether homemade or ready-made, many of the garments on display are modest and inexpensive, rarely saved or displayed in a museum setting. Some are one-of-a-kind pieces; others are examples of clever making-do, and many are influenced by popular styles and trends of their era. Visitors to “Real Clothes, Real Lives” will gain an understanding of the “real” women who have worked and dressed in America for two centuries. On view until June 22, the exhibition is curated by curators Rebecca Shea and Kiki Smith and Anna Danziger Halperin and Keren Ben-Horin, curators for the Center for Women’s History.

Major support for “Real Clothes, Real Lives: 200 Years of What Women Wore” at New-York Historical is provided by the Coby Foundation. Support for the Smith

College Historic Clothing Collection’s production of the exhibition is provided by the Coby Foundation, Brigitte Vosse, Marta Rudolph, the MAE Foundation, Smith College and Friends of the Historic Clothing Collection.

The New-York Historical Society is at 170 Central Park West. For information, 212-873-3400 or www.nyhistory.org.



Sylvia Plath’s Girl Scouts of the USA uniform, circa 1942-45, cotton chambray, vegetable-ivory, nylon and metal. Anna-Marie Kellen photo for the Smith College Historic Clothing Collection.

William Earle Williams' Photos Spotlighted At FloGris Museum

OLD LYME, CONN. — The FloGris Museum presents “Their Kindred Earth: Photographs by William Earle Williams” through June 22. The exhibition of newly commissioned photographs makes visible little-known sites significant to enslavement, emancipation and African Americans’ contributions to Connecticut history and culture. Williams’s photographs harness the power of site-specificity to bring compassion, empathy and immediacy to people and histories that are otherwise invisible, filed away in scattered archives, awaiting discovery.

A distinguished chair professor in the humanities, professor of fine arts and curator of photography at Haverford College (Haverford, Penn.), Williams (b 1950) first traveled to the Museum in 2011 to visit the exhibition, “The Exacting Eye of Walker Evans.” Evans, the famed modernist photographer who had a home in Lyme, became a mentor to Williams in the 1970s and advised him to pursue graduate study at Yale, where he received his MFA from Yale School of Art in 1978.

“Their Kindred Earth” opens with a gallery featuring Williams’ photographs of Old Lyme. Here, visitors discover that familiar houses, cemeteries and landscapes throughout the region hold hidden histories as places where enslaved people once lived, worked, sought escape or were buried. At the beginning of the American Revolution, there were more enslaved people in Connecticut than in any other New England colony. An introductory section called “Connecticut Waterways & the West



William Earle Williams, “Abraham Brian Barn, Gettysburg National Military Park, Gettysburg, Penn.,” 1986, silver gelatin print, 7½ by 7½ inches. Courtesy of the artist.

Indies Trade” contextualizes the region’s role in supporting the system of enslaved labor that expanded profits to Caribbean sugar plantations. Photographs Williams

made of the Connecticut River and its shoreline encourage viewers to visualize the historic commerce along the waterway.

The second gallery broadens the narrative

through Williams’ photographs of subjects related to Black history in greater Connecticut and the nation. A section called “The Trade” offers views of the nearby port towns where African-descended people disembarked and were sold, including Perth Amboy and Jersey City (N.J.); Wall Street (NYC); New Haven, Middletown, New London (Conn.); and Bristol (R.I.).

“Freedom’s Path” highlights historic locations in Connecticut linked to abolitionists David Ruggles, Frederick Douglass, John Brown and Prudence Crandall.

A final section of “Their Kindred Earth” titled “North & South: A Life’s Work, A National Journey” showcases Williams’ exploration of Black history throughout his distinguished photographic career. In 1986, he made the picture Abraham Brian Barn, Gettysburg National Military Park, Gettysburg, Penn., which serves as an entry point for learning about the life of Abraham Brian, who escaped slavery and purchased a farm in 1857 that he most likely used as a station on the Underground Railroad. Brian was a successful farmer until the Battle of Gettysburg destroyed his crops. Bullet holes from the battle are visible in the barn’s façade.

The historical insights conveyed through Williams’s photographs prompt audiences to consider how African American history is remembered, to ponder details that have been lost and to recognize how much still remains to be uncovered.

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

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James Fairman, "View of Jerusalem," 1875, oil on canvas, 31½ by 45 inches (\$25/50,000).



James Edward Buttersworth, "The Start of the Great 1866 Transatlantic Yacht Race," oil on canvas, 24 by 32¼ inches (\$60/90,000).

Grogan To Auction Personal Collection Of Noted Art Historian May 10

BOSTON — This spring, Grogan & Company will offer at auction the collection of the noted art historian Efrat Adler Porat as a section of their upcoming Fine Art Auction (Saturday, May 10 at 11 am). Though Porat's academic focus was on the Boston School artists, her true collecting passion lay in views of the Holy Land, where she was born and raised. Her collection features a selection of oil paintings depicting the Holy Land, as well as a variety of watercolors, drawings and prints of the region.

The oil paintings in this collection were painted by American artists who brought a distinct point of view to their representations of the Holy Land. Although American and European artists painted similar subjects, Americans focused on landscapes rather than genre scenes. The "American Orientalism" seen in these paintings is distinct in its rejection of the eroticism closely associated with its European counterpart, instead focusing on a "picturesque" character. There was an effort to combine religious pilgrimage with a post-Enlightenment scientific objectivity by capturing the landscape with minute realism. The immense care taken in recording these landscapes with excruciating attention to detail can be read, in itself, as an act of religious devotion. Americans saw the Middle East not as a corporeal entity to dominate but, rather, a picturesque landscape on which to spread their democratic ideals. In this sense, these landscapes serve a similar role to the depictions of Western landscapes on the American frontier — a beautiful, but wild promised land in need of Western enlightenment.

Both James Fairman and Andrew Melrose came up in the Hudson River School before departing to the Middle East. The Hudson River School artists applied the theory of the Sublime in their work, focusing on an appreciation of the wilderness and the overwhelming power of nature, and followed a prescribed set of landscape characteristics to present an appealing vista. Fairman follows these iconographic markers precisely in his "View of Jerusalem." Fairman provides an entry point to the landscape, in this case a path coming in from the right side of the painting, allowing the remote landscape to feel accessible to the viewer.

Fairman places an individual in the foreground to provide a sense of scale as well as an immediateness to the painting, as if it is capturing a moment in time. The middle ground features crisscrossing hills and a trickling stream that leads the eyes up to the horizon. In the distance, Fairman features the city of Jerusalem, its domes and walls highlighted by the rising sun. The sun is a popular motif in Hudson River School paintings given its association with the divine and the implication that the land illuminated by the sun is thus protected by the divine.

The beauty of the frontier was a favorite

subject of Andrew Melrose, who imparted this fascination in his painting "Jerusalem Landscape," depicting a series of rolling hills and jagged mountaintops. In the foreground, a group of travelers heading towards Jerusalem — the city on a hill — both emphasize the scale and recall the American pioneers performing a similar journey to their own imagined city on a hill.

Efrat Adler Porat (1941-2024) was born in Tel Aviv, and moved to the United States with her husband, eventually pursuing a master's degree in art history from Tufts University. She specialized in

American art and wrote her dissertation on American Impressionist Dennis Miller Bunker who, at the time, was relatively unrecognized by art historians. It was Porat's work that reintroduced him to American audiences and she was a key contributor to the exhibition dedicated to him at the Museum of Fine Arts, Boston.

Around 1989, a painting depicting the hills of Judea showed up in a Sotheby's auction catalog. Porat immediately recognized the landscape from her childhood where she learned to love Israel by walking, getting to know the geography by heart. The painter had carefully recorded every detail of the landscape so that, to Porat, it was as if he had plucked it directly from her memory. Porat knew she had to have it and, even as bidding soared far above the estimate, she brought the painting home. Her husband, David, remembers that after the auction ended, the auctioneer came over to her, stunned by the demand for the painting, and asked: "What did you know that I did not?"

"The Holy Land," she responded.

After that day, Porat fell in love with the subject and turned her art historical skills towards building a collection of Holy Land paintings. Porat developed a passion for collecting meticulously detailed depictions of the landscape she grew up in, as seen through the eyes of her adopted country. Using her rich background in American art, she built a living collection of paintings that spoke to each other, utilizing the same skill for uncovering that led her to become one of the foremost experts on Dennis Miller Bunker to laboriously build this collection of paintings. Porat reunited the oeuvre Fairman, Melrose and others to tell a story about the land that she grew up in and continued to love for the rest of her life.

Additional American art highlights from Grogan & Company's upcoming auction include works by James Buttersworth, Milton Avery, Marguerite Zorach and John Marin, while the European section of the sale is led by an important Auguste Rodin bronze.

The auction will take place at Grogan & Company's gallery at 20 Charles Street in Boston's historic Beacon Hill. For more information, visit www.groganco.com.



Milton Avery, "Two Fishermen," gouache on paper, 12¼ by 19 inches (\$30/50,000).



Andrew Melrose, "Jerusalem Landscape," oil on canvas, 24 by 42 inches (\$4/8,000).



"Spring Apple Trees in Bloom" by Du Bois Hasbrouck, oil on canvas, 20 by 30 inches in a period gold leaf frame.

D.F. Hasbrouck

By SANFORD LEVY

NEW PALTZ, N.Y. — Du Bois Fenelon Hasbrouck (1860-1917) was born in Pine Hill, Ulster County, N.Y., into a family descended from the original settlers of the town of New Paltz, N.Y. He grew up on the large working farm owned by his parents, and it was expected by his father that he would carry on in the farming tradition.

In the summer months, the Hasbroucks also took in guests on the farm, and, in the year 1876, Du Bois met one of these lodgers, the artist John George Brown, who came to Pine Hill on a sketching tour. Brown saw some of Hasbrouck's early attempts at painting and felt that he showed some potential.

Consequently, before returning to his studio in New York City he gave Du Bois a supply of paints, brushes and canvas, and encouraged him to begin to study art in earnest. To the dismay of his family, Du Bois continued painting and created a few finished works before his father destroyed his materials and insisted that he return to his farm labors.

Shortly after this one of the summer guests, Reverend Howard Crosby of New York City, purchased some of Du Bois' pictures. He then secured room and board for him in the city, and, by the age of 18, Du Bois was enrolled at the art school at Cooper Union. From 1876 to 1884, he lived intermittently between the city and his family home in the Catskills. On one of these visits home he met a guest, Ada B. Cook, an older woman with three children

who was separated from her husband. Despite their age difference they fell in love, she secured a divorce and they eventually married.

By 1888, Hasbrouck's career was in full flower. In that year, he exhibited a painting titled "Winter Morning in the Catskills" at the National Academy of Design. This painting was later shown at the World's Columbian Exhibition in 1893 in Chicago, where it was purchased for a good price of \$1,500 by James Ellsworth of Chicago.

Shortly after 1893, Hasbrouck moved back to the Catskills. He often travelled the Ulster and Delaware Railroad from Kingston, N.Y., to Stamford, N.Y., selling his artwork along the way. He was also hired by the railroad to illustrate a brochure that advertised the many summer resorts along the train line. In 1898, he bought a piece of property in Cold Brook, N.Y., on the Esopus Creek, with the intention of building a home and to groom the property into a nature park.

These plans never came to fruition, and, after some years of excessive drinking and turbulence, Hasbrouck developed a violent mental condition. In 1901, he was confined to the Middletown State Psychiatric Hospital. He was eventually released into his wife's custody and, in 1904, the Hasbroucks moved back to Stamford, where he built a studio and continued to sell paintings to the tourists and locals in the area. He also developed a great interest in woodworking and assembled a large assortment of tools that he used to create and restore old furniture. The studio was also



"Sugar Shack" by Du Bois Hasbrouck, oil on board, 12 by 16 inches in a period frame.

filled with collections of Native American artifacts and a group of Japanese lanterns.

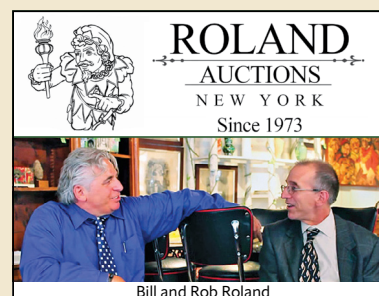
Over the next decade, Du Bois suffered two strokes and was again hospitalized in Middletown. Although he could not work much during this time, Patrick Woods, a wealthy patron from Brooklyn, N.Y., had enough faith in him at one point to offer an advance on future paintings. Hasbrouck continued to live in the area with his wife and stepsons and did exhibit a painting at the National Gallery in Washington, DC.

After another stroke in September of 1917, Hasbrouck passed away and all his paintings became the property of his wife.

Many of these were incomplete and it was said that she destroyed some containing religious symbols and snakes that she felt were related to his periods of insanity. A brief obituary that appeared in the *Poughkeepsie Journal* noted that he died of "religious mania."

Du Bois Fenelon Hasbrouck is listed in *The American Art Manual* and *Who's Who in American Art* and is buried in the cemetery in Stamford, N.Y..

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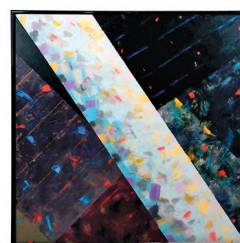
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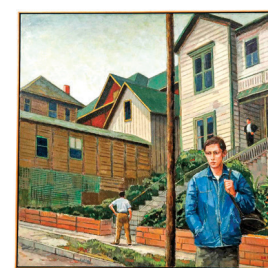
Recent art sales at Roland Auctions NY have included:



Samia Halaby (Palestinian American, b. 1936) abstract oil on canvas. Sold for \$75,000.



Important monumental pair of Sevres porcelain palace urns, French, 19th century. Sold for \$240,000.

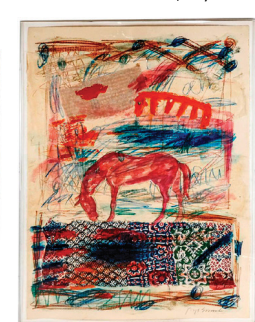


Duncan Hannah (American, 1952-2022) Betrayal Oil on Canvas. Sold for \$20,000.



Alexander CALDER Framed Tapestry, Swirls. Sold for \$21,250.

After Brueghel or Rubens Madonna - Painting, Palatial painting on panel depicting Madonna in Floral Wreath, Sold for \$18,200.



Colorful Mixed Media of a Horse, Colorful mixed media on paper depicting a horse. Sold for \$25,000.

MFAH Opens 'Floating World' Immersive Environments

HOUSTON — A series of four sensory landscapes will unfold across the galleries of the Museum of Fine Arts, Houston, immersing visitors in environments of light, fog, plasma and sound. On view until September 21, "Floating World: A.A. Murakami," a project by the artist duo A.A. Murakami, melds science, art and nature to create unique environments.

"This is the first exhibition in a US museum of the work of these remarkable artists," noted Gary Tinterow, the director and Margaret Alkek Williams chair of the MFAH. "The term that A.A. Murakami has used to characterize their work — 'Ephemeral Tech' — aptly captures the uncanny nature of these mesmerizing environments, which rely on the latest innovations in

artifice and science to evoke the timeless, fleeting moments of nature's forces."

Azusa Murakami and Alexander Groves, the artists behind A.A. Murakami, have said, "The inspiration for the 'Floating World' installation comes from the tradition of auspicious clouds in Asian art, which hold a dynamic sense of movement — coiling and uncoiling in a perpetual state of formation and dissolution, symbolic of the constant flux of existence, embodying the endless process of unfurling that reflects the transient nature of life and the bridge between the earthly world and the heavenly realm."

The Museum of Fine Arts, Houston, is at 1001 Bissonnet Street. For information, 713-639-7300 or www.mfah.org.

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Floods, Fires & The Future

BY HUB INTERNATIONAL

In the world of art and antiques, there have been few periods like the past 12 months. A powerful, slow-moving hurricane caused historic losses in Florida and the Carolinas. Wildfires in California wiped out entire collections of valuable art with losses projected to exceed \$1 billion dollars. For collectors, each event drives home the importance of targeted coverage as well as what effect these losses may mean for rates in the future. If there is a silver lining, it is that most collections don't reside in flood or fire zones, so lower-risk insureds may not feel the pinch. But storage, security and transport may receive more scrutiny than ever before.

That's why you need a broker with specialized knowledge and experience to navigate the fine arts insurance landscape.

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.

Oftentimes, collectors do not secure proper coverage for their heirlooms or your hard won investments. Too often, items are overinsured against minor risks and underinsured against major ones.

Working with a broker who understands how to best insure valued collections and can advise you about a supplementary policy — or valued-

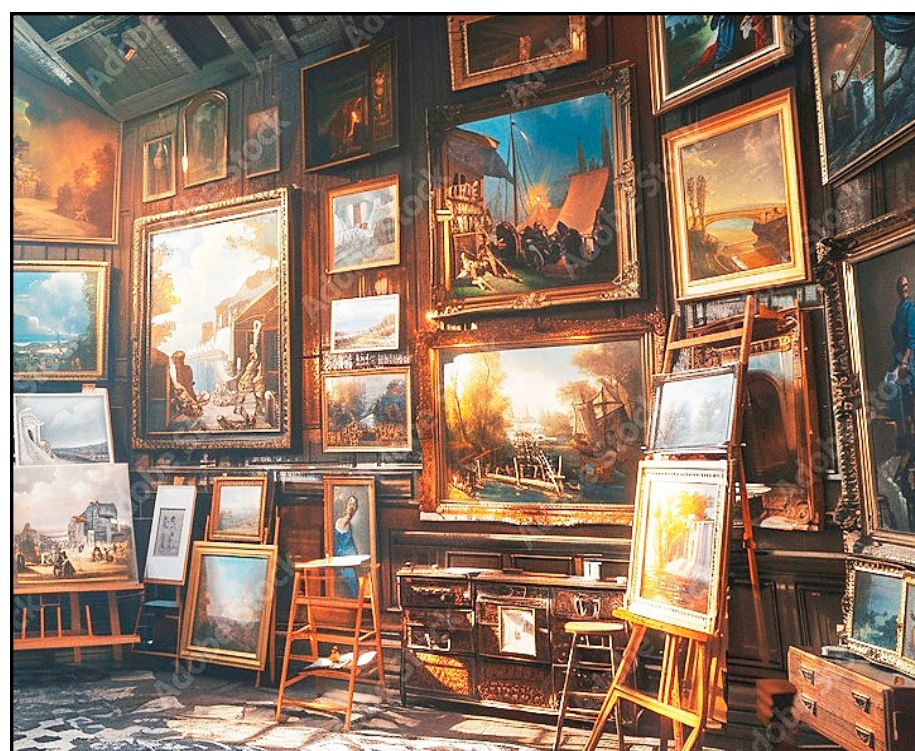
items rider — that covers your belongings worldwide, including during transit and shipping, reduces the risk that your valuable would be uninsured. If not properly insured, not only will your item be lost, but you will suffer a financial loss as well.

Hub International can work with you to find the coverage you need for your collection, large or small. We have worked with our Insurance Partners to tailor coverage for you Fine Arts needs, for your business, corporate collections as well as private collections.

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 over 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. HUB's dedicated team of brokers tailors 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.

For information, www.hubinternational.com.



KAREN & ALBERT / way beyond vintage



Eclectic Art & Furniture Exhibition and April 20 Teeny Weeny Auction!

Our current exhibition and auction event offers an opportunity to purchase inventory FRESH TO THE MARKET at our Long Island and Harlem galleries. From the profound narratives of African American art to the craftsmanship of early 20th C. Asian furniture.



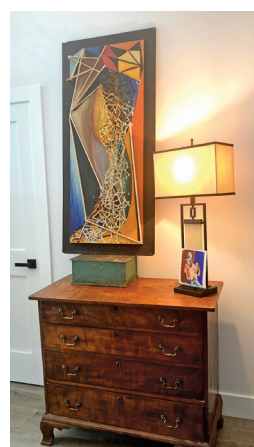
Celebrate African American Art and Outsider/Brutalist Creations

Explore a stunning collection of African American art and Outsider/Brutalist pieces that showcase creativity and expression beyond the mainstream. Our exhibition features vibrant paintings, intricate sculptures, and thought-provoking installations that reflect the diverse narratives and experiences of these talented artists. Each piece is a testament to the power of art to inspire and provoke dialogue.



Discover Original Asian Furniture and 20th Century Treasures

Delve into the elegance of original early 20th Century Asian furniture. From beautifully crafted tables and chairs to unique decorative items. Each piece tells a story and adds cultural richness to your collection.



Don't Miss the Teeny, Weeny Auctions – A Treasure Trove Awaits!

Get ready for our monthly Teeny, Weeny Auctions where you can bid on a variety of items, including artwork, vintage collectibles, and unique crafts. This is your chance to find that special piece that speaks to you, whether it's a quirky sculpture or a charming piece of decor. Join us for the excitement of the auction and take home a treasure!

Spring Calendar At A Glance

April 20 - Teeny, Weeny Auctions
contact us for a catalog

April 26, 27 - Huntington Historical
Outdoor Antique Show

May 3,4 - Port Jefferson Antique &
Garden Show

May 18 - Teeny, Weeny Auctions

karen & albert / way beyond vintage
online and by appointment
(646) 580-5066 or
karen@karenandalbert.com
call for auction catalog and show details

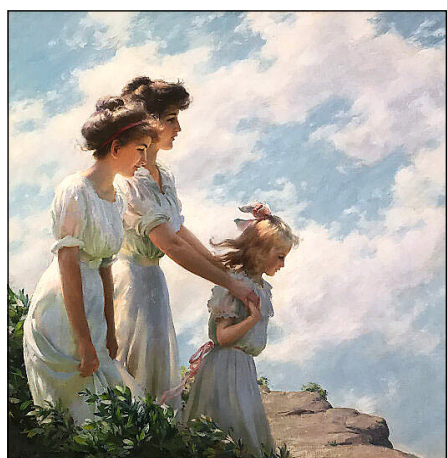
On The Road To Cragsmoor With Charles Courtney Curran

ALBANY, N.Y. — “On the Road to Cragsmoor with Charles Courtney Curran” is an exhibition at the Albany Institute of History and Art that traces the American painter Charles Courtney Curran's (1861-1942) entire career. The exhibition follows Curran's journey from his childhood home in Sandusky, Ohio, to New York City, Paris and ultimately Cragsmoor, an artist colony situated in the Shawangunk Mountains of New York

where Curran spent the last 40 years of his working career summering and painting. Curran often depicted scenes of summer leisure — filled with sunshine, flowers, and natural beauty — which made his work accessible and appealing to his contemporary clients and viewers today.

Now on view, through October 13, “On the Road To Cragsmoor” is drawn from private and public collections, as well as the Albany Institute, and includes examples of his portraits, works inspired by French Symbolism, commercial illustrations and his better-known impressionist paintings. Many of the paintings that Curran produced during those summers at Cragsmoor are his most recognizable, depicting children at play and women enjoying gardens and mountain views dressed in the fashionable white lingerie dresses of the period. The exhibition includes several period fashions from the Albany Institute's costume collection that closely resemble those worn by Curran's models.

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



“On the Cliff” by Charles Courtney Curran, 1912, oil on canvas, courtesy of Berg Family Collection.

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Fine Art Auction ~ Thursday, May 8, 2025 at 6PM ET

Visit shannons.com to view the catalog and bid live online.



UPCOMING:

Laurence A. Campbell, est. \$40,000-60,000

Henry R. Newman, est. \$40,000-60,000

George Bellows, est. \$60,000-80,000

Anthony Thieme, est. \$20,000-30,000

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