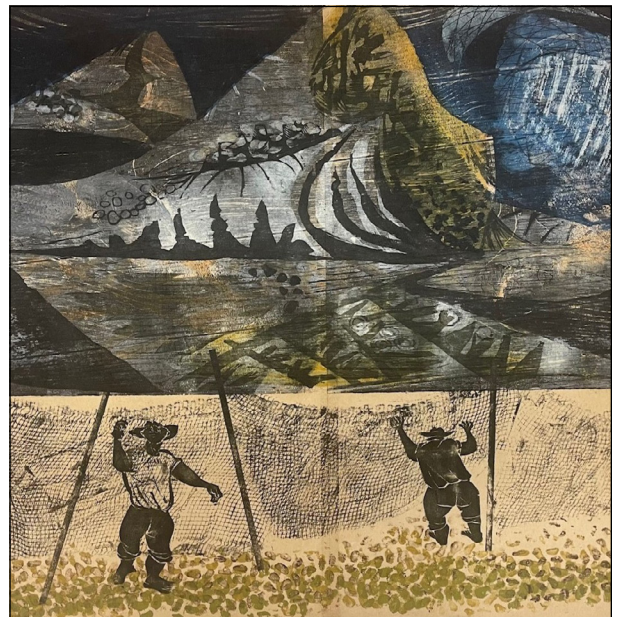
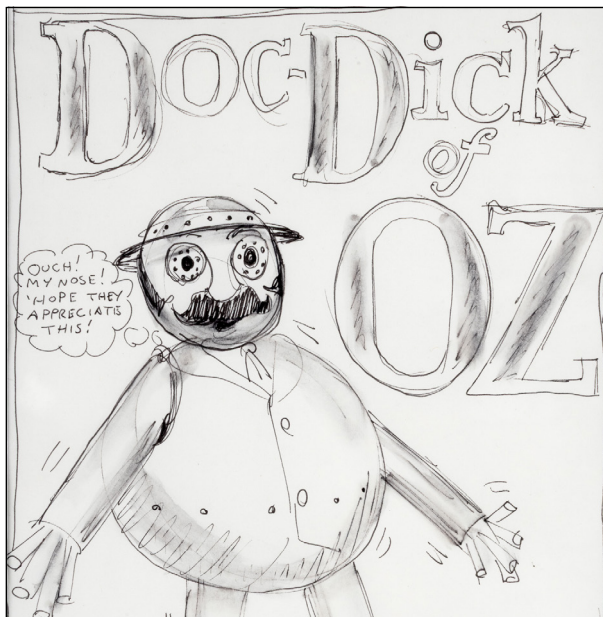


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Ed Pollack Fine Arts Announces Updated Website Features, Upcoming Fairs

PORTLAND, MAINE — “Our updated website has now been active for more than a year, and it is bringing us more traffic than ever,” Ed Pollack says about EdPollackFineArts.com. The site’s features include a “Recent Acquisitions” page, on which visitors can see items added in the past 60 days, a “shopping cart” feature to permit direct purchases using a credit card and the ability to create “Tiles” focusing on special topics such as “American Women Artists,” “Prints of New York City,” “Photography” and the like.

Pollack says “I try to add new work as soon as I get it. Because there is almost always something new to see, there are many people who return to the site frequently. It is helping us to get more sales on our own in addition to those we get via other platforms and shows.”

Edward T. Pollack Fine Arts will exhibit it at two important shows later this year: the Empire State Rare Book and Print



Antonio Frasconi, “Night Work,” 1952, color woodcut, small edition.

Fair, held in New York’s Grand Central Station September 26-28; and the Capital Art Fair, held at the University Club in Washington, DC, November 7-9.

The Empire State show will have 30 exhibitors. Participating print dealers in addition to Edward T. Pollack Fine Arts are The Old Print Shop, Georgina Kelman Works on Paper and Susan Teller Gallery, all of New York City; the Verne Collection, from Cleveland, Ohio; Stevens Fine Art of Phoenix, Ariz.; William P. Carl of Durham, N.C.; Conrad Graeber Fine Art of Ridgewood, Md.; and, from Canada, Jan Johnson Old Master and Modern Prints.

For additional information about this fair visit its website at www.finefairs.com.

The Capital Art Fair will be returning for the third time to the University Club. For a list of exhibitors and hours, www.capitalartfair.com.

For more information, www.edpollack-finearts.com.

MONTAGUE DAWSON

Bowling Along — The “Brown Brothers”
Oil on canvas, 24 x 36 inches



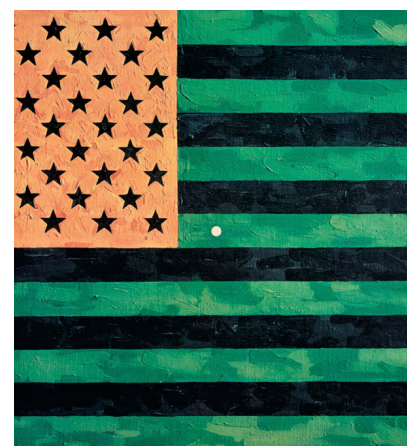
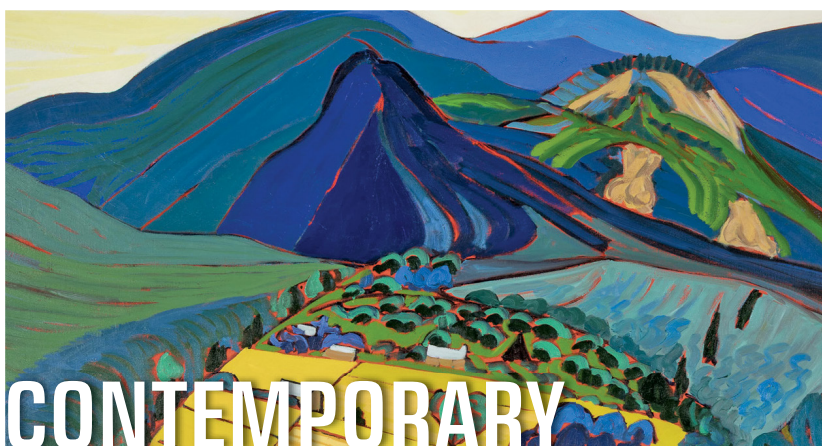
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THE SIGNATURE SALE 2025



THE PREMIER SALE OF THE YEAR



ANNUAL LIVE AUCTION

- Session I** Fri., November 7 at 1:00pm MST
Session II Sat., November 8 at 9:30am MST
Session III Sat., November 8 at 1:00pm MST

Preview Reception: Wed., November 5 from 5:00 - 7:00pm
Open House: Fri., November 7 from 9:00am - 6:30pm
Post Auction Brunch: Sun., November 9 from 9:00 - 11:00am

SANTA FE ART AUCTION

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Louis Ritman, "The Sunlit Window," oil on canvas, 31 by 36 inches (\$100/150,000).



Ernest Lawson, "Winter Scene Harlem River," oil on canvas, 20 by 24 inches (\$30/50,000).

American Impressionists & Modernists Headline In Shannon's Fall Auction

MILFORD, CONN. — Shannon's October 30 Fall Auction will feature roughly 200 lots of quality paintings, drawings, prints and sculpture. Leading the auction are paintings by early Twentieth Century American Impressionists and midcentury American Modernists.

One of the primary highlights of the auction is a Louis Ritman portrait of a woman titled "The Sunlit Window." This impressive 31-by-36-inch canvas is painted in an Impressionist style with a woman seated in a garden window. Ritman first visited Giverny, the home of Claude Monet, in 1911 and would establish his own studio there by 1916. "The Sunlit Window" is a prime example of Ritman's peak Impressionist style from this period; it is estimated to bring \$100/150,000.

Other featured paintings by American Impressionists include a stunning Walter Launt Palmer view of Venice titled "Off the Public Gardens," which is estimated to bring \$15/25,000; a winter scene by Ernest Lawson depicting a snowy view along

the Hudson River is estimated to bring \$30/50,000; and a Guy C. Wiggins winter day in New York City titled "Fifth Avenue Storm," is expected to realize \$15/25,000.

American modernism is well represented by Hans Hofmann, widely acknowledged as one of the most influential teachers of Twentieth Century American modernism. A rare portrait by him in his distinct abstract style, titled "Girl in Blue," is offered at \$40/60,000. This fresh-to-the-market painting has been in a private collection for nearly two decades and is included in the artist's catalogue raisonné.

There are two paintings by Wolf Kahn, one of Hofmann's students, in the auction. "Boating Scene" is a fresh-to-the-market oil painting measuring 26 by 34 inches. It depicts a boat docked on the lakeshore. The other painting, "Dummerston Airport, Summer," is a view of a private airstrip in Vermont with a grass runway that locals refer to as the "Dummerston Airport." This painting is estimated to bring \$8/12,000. There are two paintings by Emily Mason,

who was married to Wolf Kahn. Mason made her own custom colors and although she did not study with Hofmann formally, her work is very much in dialogue with paintings by Hofmann, Kahn and their contemporaries. A large 42-by-32-inch painting titled "Blue Angel" is offered at \$30/50,000 and a 30-by-40-inch watercolor with metallic paint elements is offered at \$15/25,000.

Shannon's will also offer a John Marin watercolor from 1916, titled "View from Small Point Harbor, Maine," at \$20/30,000; and contemporary paintings by Lennart Anderson, Gandy Brodie, Laurence A. Campbell and more.

Nineteenth Century American paintings include a John Williamson view titled "Passing Shower, Upper Valley of the Connecticut River." Measuring 27-by-40-inches, this large pastoral scene depicts a rain cloud approaching over a sunny landscape. This painting is estimated to bring \$30/50,000.

Shannon's will also offer George

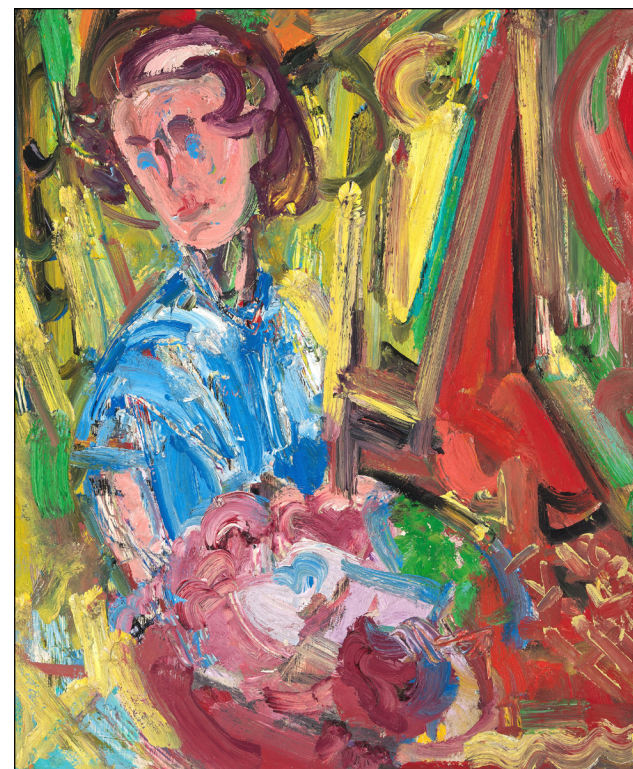
Henry Durrie's "Winter Scene in Connecticut," estimated at \$20/30,000; Elliott Daingerfield's "Golden Hour of Day" (\$20/30,000); and Edward Moran's "View of Staten Island" (\$20/30,000). A rare masterpiece-quality painting by Thomas Waterman Wood, titled "The Rescue" from 1870, will also be offered at \$20/30,000.

Shannon's is known for selling exceptional works by Eric Sloane, and this sale will be no exception. "Autumn in Pennsylvania" includes a dramatic clouded sky over a stone Pennsylvania barn with autumn leaves visible on the trees in the distance. Like the Williamson, a storm cloud approaches from one side of the landscape casting a dramatic shadow over part of the scene. The Sloane is fresh-to-the-market and was purchased directly from the artist. It is offered at \$20/30,000.

New and exciting consignments are arriving daily. Regular updates are posted online. Shannon's is at 49 Research Drive, Unit C. For information, www.shannons.com, info@shannons.com or 203-877-1711.



Eric Sloane, "Autumn in Pennsylvania," oil on board, 24 by 36 inches (\$20/30,000).



Hans Hofmann, "Girl in Blue," oil on plywood, 30 by 24 inches (\$40/60,000).

Two New Exhibitions At The FloGris

OLD LYME, CONN. — The Florence Griswold “FloGris” Museum has opened two new exhibitions, which will be on view through January 4. “Fall Into Impressionism” celebrates how artists attuned their artworks to the fall season. After a muggy August spent by some painters in cooler climes like Maine, they flocked back to Connecticut as the weather changed to paint outside in the drier air, particularly in locales like Old Lyme. Selected artworks from the Museum’s permanent collection celebrate the appeal of autumn to the Impressionists, whose flecks of pigment capture the textures and colors of autumn.

For artists including Fidelia Bridges, Charles Ebert, Frank Vincent DuMond, Breta Longacre, Willard Metcalf and Theodore Robinson, fall presented the opportunity to contemplate nature in transition. They appreciated both the season’s exhilarating vibrance and its gradual evolution toward muted hues and contemplative moods. Brilliant leaves dazzled, then fell to reveal landscape forms that artists used to concentrate on the play of light and shadow before they were dusted with the first snow — a signal that sent painters back to city studios for the winter.

New England wears autumn like a crown, continuing to inspire artists, and all of us, today. Visitors are invited to celebrate the season as they take



Theodore Robinson (1852-1896), “Autumn Sunlight,” 1888, oil on canvas. Gift of the Hartford Steam Boiler Inspection and Insurance Company.

in the Museum’s gardens, grounds, and trails where artists flocked to paint fall’s colorful glory.

Inspired by the multi-sensory setting that contributes to the Florence Griswold Museum experience, “Inside Out: Contexts for American Art” investigates the power of context for selected artworks from the museum’s collection, turning them “inside out”

for viewers to engage with paintings, sculpture, prints, textiles and photographs in creative new ways.

The museum is a unique institution deeply rooted in its site-specific environment. Visitors immerse themselves in history by exploring the Griswold boardinghouse for artists. They walk the halls and stand in the rooms where Lyme Art Colony art-

ists dined, played games and made music, debated about art, and painted directly on the walls and door panels. Many scenes depicted in the paintings can be viewed just outside. Audiences enjoy views of the river, smell the fragrances of the garden and hear the music of songbirds — the same sights, scents, and sounds that the Lyme artists appreciated some 120 years ago.

For “Inside Out,” works of art are placed in conversation with archival materials, period music, artmaking tools and interactive activities such as materials to smell, feel, play with or manipulate. Oversized graphics, films and additional pieces from the museum’s collection help recreate the artwork’s context and flesh out historic and contemporary narratives.

While traditional exhibitions use text labels to communicate information, “Inside Out” aims to experiment by considering the varied ways people learn. In addition to reading interpretative materials, audiences will be encouraged to use their five senses — see, hear, smell, taste or touch — to understand art more holistically. The interpretative goal is not just to tell the viewer about the background of the artwork, but to show them by engaging on a more personal, experiential level that brings art to life.

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

STITCHING TIME

The Social Justice Collaboration Quilts Project

and

GIVE ME LIFE

CPA Prison Arts Program



Kenya Baleechi Akebi (quilt design), Maureen Kelleher (quilting), Harriet Tubman, Making Tracks, 2016, mixed cotton blends and polyester blends. Lent by Maureen Kelleher. © Maureen Kelleher.

September 12 - December 13, 2025

fairfield.edu/museum/stitching-time

Fairfield University
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MONUMENTS Commemoration and Controversy

Organized by The New York Historical



Augusta Savage, *Lift Every Voice and Sing*, ca. 1939, white metal cast with a black patina. The New York Historical, Cochin Club Acquisition Fund, 2019/90. Courtesy of The New York Historical

September 19 - December 20, 2025

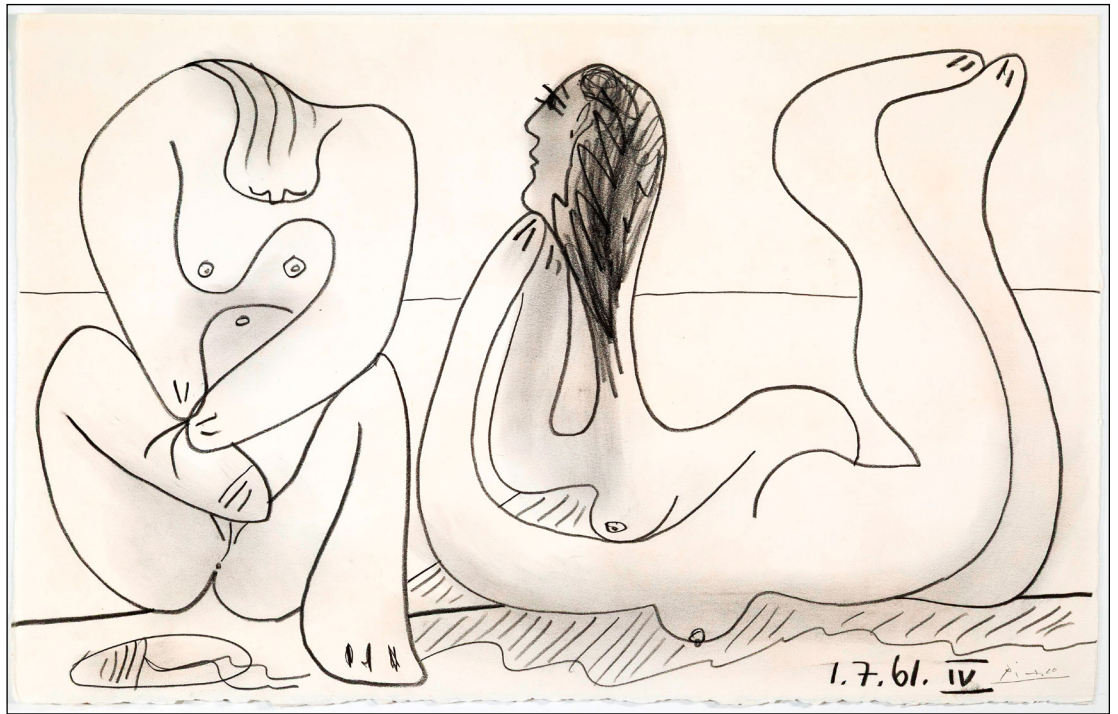
fairfield.edu/museum/monuments

Fairfield University
ArtMuseum
BELLARMINE HALL GALLERIES

Santa Fe Art Auction's Signature Live Sale 2025



Acoma, polychrome olla, circa 1910, fired clay, natural pigments, 12 inches high by 12 inches diameter (\$7/9,000).



Pablo Picasso (1881-1973), "Les Déjeuners IV (D'après Manet)," 1961, graphite on paper 12-7/8 by 19-5/8 inches (\$70/100,000).

SANTA FE, N.M. — The premier annual event of Santa Fe Art Auction's calendar year, the Signature Live Sale will be presented this year on November 7 and 8. This two-day live auction features the best of the Southwest and beyond and has long been a staple of the Western art circuit. The lots included consistently attract record hammer prices and exemplify the finest of the most popular selections that Santa Fe Art Auction brings to market throughout the year.

This year's Signature Sale features a wide range of offerings, spanning from Indigenous and Native American Art to both classic and contemporary Western art, New Mexico regionalism and modern art, design and photography. Collectors can find important works by Jaune Quick-to-See Smith, Emmi Whitehorse, Earl Biss, Albert Bierstadt, Joseph Henry Sharp, Dan Naminga, John Nieto and Tony Abeyta. Santa Fe Art Auction will present Fritz Scholder's "Taos Canyon

Gorge in Winter," a significant, contemplative work that highlights the artist's skillful interplay between abstraction and representation (\$30/50,000). Additional highlights include Alyce Frank's "Valdez from the Rim #11," estimated at \$9/12,000, as well as Bert Geer Phillips' "Portrait of a Mexican Girl" (\$7/10,000).

A strong selection of historic Diné (Navajo) rugs and wearing blankets and exceptional Native jewelry and pottery by Maria Martinez, Denise Wallace, Lee Epperson, Tammy Garcia, Rondina Huma, Helen Cordero, Margaret Tafoya and Lisa Holt and Harlan Reano will be featured this November. Collectors can also find fine offerings of early Acoma pottery from the turn of the Twentieth Century, including a historic polychrome olla, circa 1910 (\$7/9,000), as well as contemporary sculpture by Indigenous artists working today.

Santa Fe Art Auction is further privi-

leged this year to present significant works from some of the most influential modern artists of the Twentieth Century. A superb late Picasso drawing titled "Les Déjeuners IV (D'après Manet)" from 1961 is expected to gain significant traction at auction and is estimated at \$70/100,000. This piece is from an important series of drawings that Picasso produced as an homage to the great painting by Édouard Manet, "Le Déjeuner sur l'herbe," now housed in the Louvre. Further highlights include pieces by Yves Tanguy, Alberto Burri, Leonor Fini, Kurt Schwitters, Pablo Picasso, Ansel Adams, Red Grooms and Jasper Johns.

Santa Fe Art Auction will present session one at 1 pm on Friday, November 7, and sessions two and three at 9:30 am and 1 pm on Saturday, November 8. New Mexico catered refreshments will be offered throughout the three days of the sale. A preview reception will be held

on Wednesday, November 5, from 5-7 pm, as well as an open house on Friday, November 7, from 9 am-6:30 pm. Santa Fe Art Auction's post-auction brunch has become a Sunday tradition, where auction bidders can enjoy a catered brunch and pick up their artwork.

Since its inception over 30 years ago, Santa Fe Art Auction now stands as the oldest, most venerable auction house in the Southwest, positioned in the contemporary Baca Railyard District of Santa Fe — the earliest capital city in the United States and long regarded as the region's largest art hub. With 16,000 square feet of modern open showroom space, Santa Fe Art Auction continues to embrace new technologies, expand its in-house expertise, and offer increasingly compelling collecting opportunities at auction.

Santa Fe Art Auction is at 932 Railfan Road. For information, 505-954-5858.

A sale preview is currently available at www.santafeartauction.com.



Fritz Scholder (Luiseño, 1937-2005), "Taos Canyon Gorge in Winter," acrylic on canvas, 30 by 40 inches (\$30/50,000).



Alyce Frank (1932-2024), "Valdez From the Rim #11," oil on canvas, 48 by 46 inches (\$9/12,000).

Rutter's Oz Collection Comes To PBA Gallery

BERKELEY, CALIF. — Richard R. Rutter has followed the yellow brick road to Oz nearly his entire life. "As a child, I found that Oz presented the perfect escape, for there was never a downside to Oz. When a villain appeared, he was always successfully and mercifully dispatched." He saw the MGM film, in 1939, in Inglewood, Calif., and it forever imprinted the characters in his mind. Part of his collection includes his mother's copy of *Dorothy and the Wizard in Oz*, his favorite story.

He joined the feeding frenzy for Oz artifacts and memorabilia as an adult. Rutter estimates he has 1,700 Oz-related titles in 62 languages. His collection also extends to original art, plates, dolls, posters and anything imaginable. An undated manuscript letter by Fred Stone, the original scarecrow in the 1902 musical extravaganza, is one highlight of the vast collection.

The Wonderful Wizard of Oz by L. Frank Baum was the *Harry Potter* of the early Twentieth Century. First published by the George M. Hill Company and illustrated by W.W. Denslow, it was only the beginning of the adventure. Baum wrote 13 more books about Oz and after his death, Ruth Plumly Thompson continued the series with 19 additional novels.

In the early 1970s, Rutter discovered the International Wizard of Oz Club and he attended his first Winkies Western Region Convention in 1976. He won the Oz costume contest at the convention nine times, the first as the



First edition copy of *The Wonderful Wizard of Oz*.

Tin Woodsman but with Tik-Tok and Apple Tree as his favorites. In 2000, he was on the front page of *The New York Times*, drifting down in a hot air balloon dressed in top hat and frock coat as the Wizard, in a story about the Oz celebration for the 100th anniversary of the original book.



Richard R. Rutter following the Yellow Brick Road to his collection.

Rutter's all things Oz extended to his dedicated Oz room, where he housed his collection. He built a yellow brick road leading to the room filled with his books, memorabilia, mint-condition collectibles and photographs of his prize-winning costumes. Mail addressed to him in Emerald City rather than his Emerald Hills address always arrives.

Through the Club, Rutter met many notable members. Among them was Rob Roy McVeigh, a later Oz illustrator. In 1981, McVeigh made an original drawing of Rutter as "Doc-Dick of Oz"

(Rutter was a professor of orthodontics).

For Dr Rutter, there has been no place like Oz. Now, there is no place like PBA Galleries for Oz.

The auction of the Richard R. Rutter Collection of Oz will be held on Thursday, November 20, beginning at 11 am Pacific Time. The catalog will be online at the end of October at www.pbagalleries.com and gallery preview appointments will be available the week of the sale. For more information about this and other sales or to request a catalog, contact PBA Galleries at 415-989-2665 or pba@pbagalleries.com.

EDWARD T. POLLACK FINE ARTS



Mauricio Lasansky - GREGORIAN CHANTER - Intaglio, 1968

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Grand Central Station NYC - September 26-28
<https://finefairs.com/new-york%2C-ny>

CAPITAL ART FAIR – FINE WORKS ON PAPER

University Club of Washington DC - November 7-9
<https://CapitalArtFair.com>

SEPT 27-JAN 4

Fall Into Impressionism



Theodore Robinson (1852-1896),
Autumn Sunlight (detail), 1888.
Oil on canvas. Florence Griswold
Museum, Gift of the Hartford
Steam Boiler Inspection and
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MUSEUM

Jerusalem — An Early Masterpiece

By Edwin Lord Weeks



Edwin Lord Weeks in his Paris studio (circa 1880).



"Jerusalem" by Edwin Lord Weeks (1849-1903), circa 1873-74, oil on canvas, 39 by 60 inches.

BY MARK MURRAY

NEW YORK CITY — At Mark Murray Fine Painting's Fall Exhibition this year, one of the highlights is a monumental painting titled "Jerusalem from the Bethany Road" by the American Orientalist painter Edwin Lord Weeks (1849-1903). This remarkable work, painted circa 1873-74, is one of the most important and best known of the artist's early career. It has been consigned to the gallery from a Long Island estate and is displayed in its impressive original frame. The painting's first owner in the 1870s was The Reverend Dr Edward Lord Clark, of Boston and New York, an eminent Egyptologist in addition to being a clergyman, and author of several books including *Israel in Egypt: Egypt's Place Among the Ancient Monarchies* (Nelson & Phillips, New York, 1874).

In 1872, Edwin Lord Weeks made his first trip across the Atlantic, "spending some time in Paris before traveling to the Near East in the company of a friend, the illustrator A.P. Close, who fell ill and died while on the trip. A good number of dated drawings and watercolors by Weeks survive from this journey, which included stops in Egypt, Syria, Lebanon and Palestine" [Ulrich

W. Hiesinger, ed., *Edwin Lord Weeks: Visions of India* (exhibition catalog Vance Jordan Fine Art Inc., New York City, 2002, p. 13)].

One of the pencil drawings made by Weeks on this first trip to the Middle East is dated "Jerusalem, Oct. 8 (1872)." It depicts a grove of olive trees and the walls of Jerusalem as they appear on the left of the composition in the present painting. This preparatory drawing, "Jerusalem Trees," was exhibited at the 1976 Edwin Lord Weeks exhibition at the University Art Galleries, University of New Hampshire, and sold at Barridoff Galleries, Portland, Maine, in October 2012. Weeks had returned to Boston from this trip in the spring of 1873 and began to work on a series of paintings derived from his sketches and studies, including "Jerusalem from the Bethany Road," which "were scheduled to be shown at the fall opening of the Elliot, Blakeslee & Noyes Gallery, one of the city's principal commercial galleries. By 1874, Weeks had gained the full attention of Boston art critics and in May and June of that year, there appeared numerous short notices of paintings he either exhibited at the Boston Arts Club or offered for sale through the trade" [Hiesinger, ed, p. 14].

Edwin Lord Weeks remained an inveterate traveler and explorer throughout his life, which was cut tragically short at the age of 54 after a lingering illness. It was reported at the time of his death that he had been ill for the previous year or two, the result, it was believed, of fevers contracted in India. In his last moments, he told his wife that he wished to go to his studio, purportedly with the idea that being among his beloved pictures would serve as a tonic. He died that evening in the studio at 10 o'clock, in the midst of his paintings.

Orientalist art has continued to be one of the primary specialties of the gallery since it was established in 1992. In addition to this masterpiece by Edwin Lord Weeks, we are pleased to be exhibiting a wide selection of important works this fall by Jean-Léon Gérôme, Frederick Arthur Bridgman, Alberto Pasini, Narcisse Berchère, Edwin Long, Sarkis Diranian, Gustavo Simoni, Charles Bague and Adolphe Schreyer.

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

Japanese Painter & Printmaker Gets Major PAM Retrospective

PORTLAND, ORE. — Portland Art Museum (PAM) presents the first major retrospective to focus on the groundbreaking Twentieth Century painter and printmaker Yoshida Chizuko (1924-2017), a pioneering woman modernist in Japan. On view through January 4, "Yoshida Chizuko" features approximately 100 works, many of which have never previously been exhibited, encompassing early paintings and sketches, rare monotypes, woodblock prints and zinc-plate mixed media prints, in addition to archival material and ephemera. Nearly 80 of the works in the exhibition comprise a major planned acquisition from the Yoshida family estate, joining the museum's exceptional holdings of Twentieth Century Japanese prints that are among the most significant in the country.

"Yoshida Chizuko" traces the evolution of the artist's full career, from avant-garde abstraction in the late 1940s and 1950s

to neon-colored Op art and works which drew inspiration from commercial advertising in the 1960s and 1970s, to her late career, which was heavily influenced by the natural world. The exhibition situates her within the context of international modernist art and Twentieth Century Japanese printmaking, a medium that experienced enormous global popularity and commercial success in the postwar era. The presentation also explores the tensions inherent in Chizuko's role as a woman artist in mid-century Japan and as a member of the well-known Yoshida family into which she married, with a tradition of artistry spanning four generations into the present day. Works on view illustrate the personal influences that shaped Chizuko's work, including the loss of a beloved brother, formative years as a member of the artist Okamoto Tarō's radical Night Society collective, and the later interplay between Chizuko's work and that of her husband, Hodaka.

"A reexamination of Yoshida Chizuko's legacy has been a long time coming," said exhibition organizer and curator Jeannie Kenmotsu, PhD, the Arlene and Harold Schnitzer curator of Asian Art. "By bringing Chizuko into focus, we center the untold story of a radical woman artist gifted with a brilliant sense of color and pattern, who was incredibly but quietly prolific over six decades. Widely regarded as the most avant-garde member of the family, her career and legacy have often been overshadowed by the commercial success and recognition of her male relatives, including her father-in-law, Yoshida Hiroshi, and her husband, Yoshida Hodaka. The exhibition and publication will allow audiences for the first time to understand how her work evolved — transforming from the bold explorations of her youth to lyrical and evocative compositions of her later years. I hope audiences see Chizuko not just as a Japanese woman artist, and a member

of the Yoshida family, but also as a modernist whose work challenges established ideas about international printmaking in the Twentieth Century."

Alongside her creative practice, the exhibition explores Chizuko's significant efforts in supporting fellow women artists, particularly her 10-year engagement with the Joryū Hanga Kyōkai, the Women Printmakers Association, an organization she co-founded in Tokyo in 1956 that provided critical support for women in the graphic arts. Through this narrative, the exhibition illustrates the ways in which Chizuko established her creativity and innovation as an artist independent from her well-known family and demonstrates her impact on a younger generation of women printmakers as well as her peers.

The Portland Museum of Art is at 1219 Southwest Parkwest Avenue. For information, 503-226-2811 or www.portlandart-museum.org.

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Fairfield University Art Museum Celebrates Semiquincentennial With Exhibitions

FAIRFIELD, CONN. — This fall, Fairfield University Art Museum presents two exhibitions as part of a series of cultural and artistic events commemorating the 250th anniversary — Semiquincentennial — of the United States. The exhibitions will explore key moments in US history, culture and art, emphasizing the theme of “E pluribus unum,” combining various programs into one united celebration of the nation’s

milestone anniversary.

“Monuments: Commemoration and Controversy” is on view through December 20, in the Bellarmine Hall Galleries. Organized by The New York Historical, the exhibition will explore monuments in public spaces as flashpoints of debate over national identity, politics and race, featuring sculptures, photographs, prints and artifacts, including a fragment of the statue of King George III that was torn down during the American Revolution and a maquette of New York City’s first monument to a Black woman, Harriet Tubman.

“Stitching Time: The Social Justice Collaboration Quilts Project” and “Give Me Life: CPA Prison Arts Program,” a complementary pair of exhibitions of artwork by incarcerated artists are on view through December 13 in the museum’s Walsh Gallery in the Quick Center for the Arts. These exhibitions highlight racial injustice and celebrate creativity and political activism through quilts by men incarcerated in Louisiana State Penitentiary, and artwork by women incarcerated (or formerly incarcerated) in Connecticut’s York Correctional Institution.

The museum will also present a third exhibition in the series in 2026. “For Which It Stands...” will run from January 23-July 25, 2026, and will feature 75 works by diverse artists across art movements from the early 20th century to the present day, focusing on depictions of the American flag.

“As our nation approaches the 250th anniversary of its founding, we at Fairfield University are proud to host exhibitions that commemorate the American story and invite us to reflect more deeply on our complexity and exceptionalism,” said Mark R. Nemec, PhD, president of Fairfield University. “Through the lens of artists representing an array of experiences and perspectives, these exhibitions invite us to consider not only where we have been but who we are — and who we aspire to become. In doing so, they exemplify our spirit of inquiry and our commitment to education as a means of engaging in meaningful dialogue with our campus community and beyond.”



Kenny “Zulu” Whitmore, Etienne, Mutulu Shakur, and Maureen Kelleher (quilt design); Maureen Kelleher (quilting), James Baldwin: Quote #3, 2019, mixed cotton blends. Lent by Maureen Kelleher, © Maureen Kelleher.



Augusta Savage, “Lift Every Voice and Sing,” circa 1939, white metal cast with a black patina. The New York Historical, Coaching Club Acquisition Fund, 2019.90. Courtesy of The New York Historical.

“These exhibitions are an opportunity for all of us to examine the narratives that have shaped our country, particularly those that have been overlooked,” added Carey Weber, executive director of the Fairfield University Art Museum. “Through these artworks, we invite visitors to engage deeply with the pressing issues of justice, representation and unity — issues that are as relevant today as they were when our nation was founded.”

A robust selection of programming has been developed to complement these exhibitions, including gallery talks with contemporary artists, lectures on topics ranging from Latinx monuments to artist Florine Stettinheimer’s passion for Americana and family-friendly events centered around flag-making, quilting and monument creation. All events are free and open to the public.

Fairfield University Art Museum is at 200 Barlow Road. For information, 203-254-4046 or www.fairfield.edu/museum.

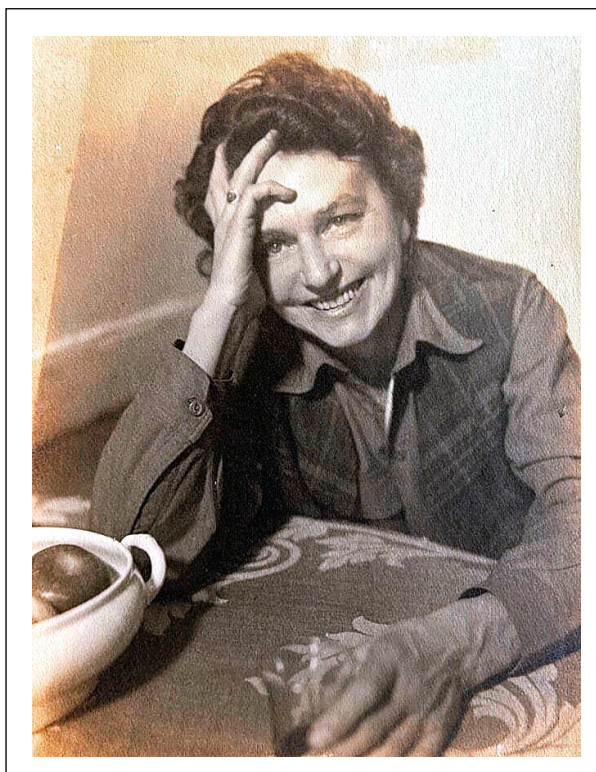
Weaving, Making & Material Culture in Letty Esherick’s Legacy

MALVERN, PENN. — The Wharton Esherick Museum (WEM) has announced the opening of a new exhibition by our current artist-in-residence, Kelly Cobb; “Working at a Joyous Creative Thing: Weaving, Making and Material Culture in Letty Esherick’s Legacy,” an exhibition highlighting Cobb’s ongoing research and creative work at WEM.

“Just now I want a chance to do what you have been doing all your life, working at a joyous creative thing, which I hope will pave the way for my being self-supporting. This may be too late for me — but I still want to try,” Letty Esherick wrote in a letter to Wharton Esherick in 1947.

Unlike most Wharton Esherick Museum artists-in-residence, Kelly Cobb has focused her research not on Wharton himself but on Leticia (Letty) Nofer Esherick, the dynamic artist, dancer, educator and creative powerhouse whom Wharton married in 1912. While Wharton’s career was shaped in large part by Letty’s support — financial, intellectual, emotional and otherwise — her own creative legacy has too often been overlooked. The letter excerpted above, written after her separation from Wharton and the raising of their children, reflects Letty’s intense desire for artistic recognition, creative opportunity, and economic independence.

On view until December 28, “Working at a Joyous Creative Thing” showcases original textiles by Letty Es-



herick discovered by WEM staff in 2022. They include garments, weaving samples and works-in-progress, and likely date from the 1940s through her death in 1975. Cobb is among the first scholars to study these textiles. She combines material-based research with WEM’s extensive paper and photographic archives related to Letty, as well as fieldwork at sites like Penland School of Crafts in North Carolina, where Letty studied weaving in the late 1940s. Cobb’s research is supported in part by a College of Arts and Sciences (CAS) Go Grant from the University of Delaware.

This installation marks the first public presentation of Letty’s textiles in at least five decades. They are shown alongside new works by Cobb, as well as artworks across disciplines by a group of skilled collaborators that range from handmade garments to sound art to embroidery. Together, they situate Letty’s practice within broader narratives of artistic ambition, gendered labor and creative survival. The objects and ideas presented in Working at a Joyous Creative Thing represent the midpoint of Cobb’s residency.

The Wharton Esherick Museum (WEM) is at 1520 Horse Shoe Trail. For information, www.whartonesherickmuseum.org.

Leticia (Letty) Nofer Esherick. Undated photograph by Consuelo Kanaga. Wharton Esherick Museum Collection.

At Boscobel House & Gardens— Scenic Vistas: Landscape As Culture In Early New York

GARRISON, N.Y. — Boscobel House and Gardens has announced “Scenic Vistas: Landscape as Culture in Early New York,” a sweeping new exhibition that brings together historic Nineteenth Century decorative arts and contemporary works to demonstrate the longstanding significance of landscape depictions in the Hudson Valley. Their most expansive exhibition to date, “Scenic Vistas” will also mark the reopening of Boscobel’s Historic House Museum for Preservation in Progress tours after a 17-month emergency restoration.

On view across the Historic House Museum, Visitor Center Gallery, and Great Lawn, “Scenic Vistas” highlights how depictions of landscapes were central to domestic life, design and identity in New York, long before the rise of the Hudson River School. The exhibition showcases the range of landscape imagery abundant in ceramics, furniture and other decorative arts created or known in New York before 1825, alongside contemporary works in conversation with the past.

“Our complex relationship to landscapes is at the heart of Hudson Valley life and culture,” says Boscobel’s executive director and curator Jennifer Carlquist. “Early New Yorkers populated their homes with scenic views both real and imagined, and by the early 1800s created a thriving industry for decorative painters and artistic representations of landscapes.”

A centerpiece of the exhibition is a rare set of six maple side chairs, made in New York circa 1815, each distinguished by a scenic painted tablet back. Though crushed in the April 2024 ceiling collapse, the chairs are now undergoing meticulous restoration, embodying both resilience and artistry. Representing nearly a decade of thoughtful acquisitions, these works reflect Boscobel’s curatorial vision and core mission, while resonating with the evolving relationship between the house, its grounds and the surrounding landscape.

In dialogue with these historic objects, the exhibition features contemporary works by artists living and working in the Hudson Valley, including Kat Howard, Betsy Jacks, Kieran Kinsella and James McElhinney, alongside new site-specific commissions by Alison McNulty and Jean-Marc Sovak. Sovak’s installation, “Cruel Necessity/Unnecessary Cruelty,” takes the form of a wallpaper print designed for Boscobel’s entry hall. Drawing upon historical British and American archival prints and illustrations from Nineteenth Century abolitionist publications, the work interlaces familiar narratives of national history with lesser-known, yet equally consequential, episodes tied to Boscobel’s foundation. The resulting motif layers beauty with disquiet, prompting reflection on the intertwined legacies of landscape, labor and cultural memory.

Another contemporary intervention is “Hudson Valley Ghost Column 11,” a site-specific installation by Alison McNulty, situated on the footprint of one of two Osborn Maples that framed Boscobel’s Great Lawn since the site’s opening as a museum in 1961. The latest in McNulty’s ongoing series, this site-responsive work comprises a cylindrical form constructed of vintage bricks, sourced from brickyards once active near Boscobel.



Landscape-painted side chair from a set of six, New York City, circa 1815-20, Boscobel House and Gardens, Gift of funds from Lila Acheson Wallace and others, by exchange.

bel’s original estate in Montrose, and unprocessed Cormo sheep wool sourced from a historic Hudson Valley fiber farm. As material traces of the region’s geological, industrial and social history as well as the components of a new and unfamiliar construction, the Hudson Valley Ghost Columns allow the materials to act as agents, recalling multiple interwoven histories while becoming something other, a form evoking architecture, animal and body simultaneously with absence.

“In a moment between collapse and progress, Jennifer Calquist has curated a pause that invites us to look backwards in time at what was lost as well as what was left out, and to address the present condition of things at Boscobel,” says McNulty. “‘Scenic Vistas’ poses existential questions about the site, offers a look behind the curtain, and reconsiders what stories matter in the preservation of history. I’m honored to be invited, along with an esteemed roster of artists, including makers, designers, craftspeople, architects and workers in various trades, to look closely at what’s revealed when things break, to think critically about what’s possible and responsible to repair, and to respond to the site in this generative moment of transition.”

In the early Nineteenth Century, as New York was emerging as the nation’s leading industrial city, it was also a vibrant center for the decorative arts, where landscape imagery played a pivotal role. “Scenic Vistas” underscores how these early expressions of landscape both pre-date and inform the celebrated work of the Hudson River School, reminding us that the artistic impulse to frame, idealize and interpret the Hudson Valley has deep roots. The exhibition also coincides with the 200th anniversary of Thomas Cole’s formative journey up the Hudson River, launching the movement often described as America’s first painting tradition.

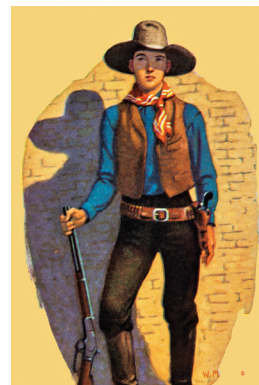
“Scenic Vistas: Landscape as Culture in Early New York” is on view until November 16.

Boscobel House and Gardens are at 1601 Route 9D. For information, www.boscobel.org.

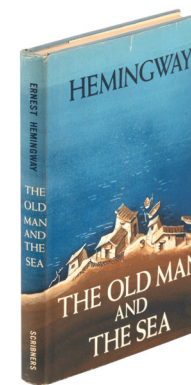
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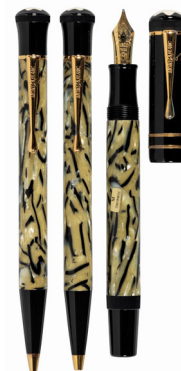
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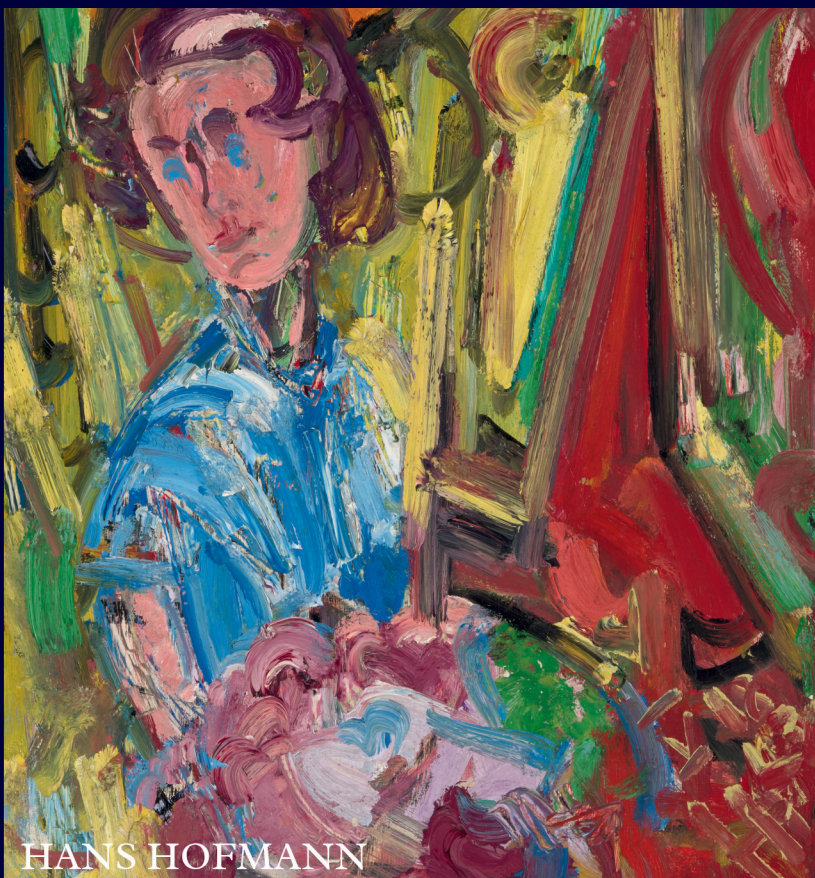
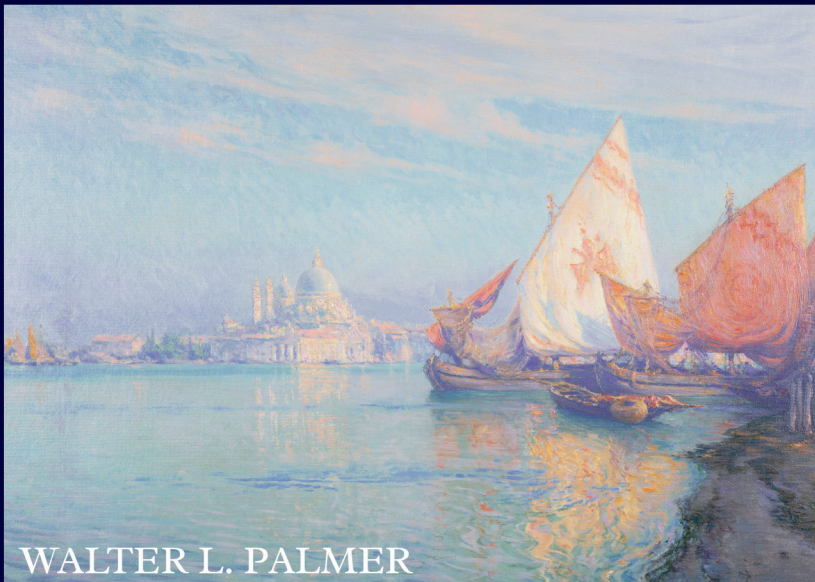
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