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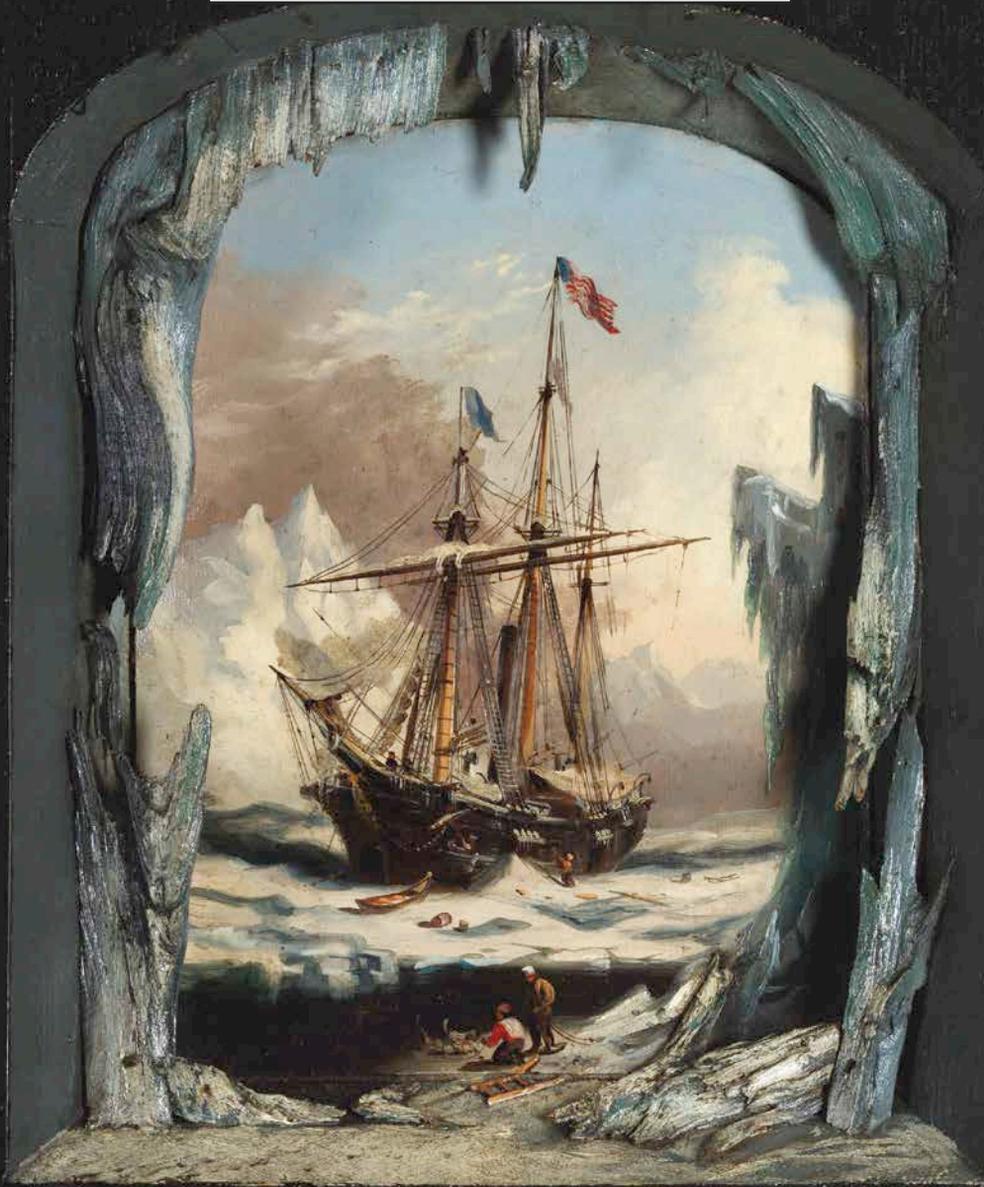
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AMERICAN FINE ART

M A G A Z I N E

ISSUE 25

JAN/FEB 2016



Hermann Dudley Murphy (1867-1945)



Single White Peonies

Oil on canvas, 24 7/8 x 30 1/8 inches, monogrammed and signed lower left: *H. Dudley Murphy*, 1934

Hermann Dudley Murphy is most famous for his still lifes, a subject which allowed him to combine his strength in design and craftsmanship with the delicate tonalities of the Aesthetic Movement that he so admired. *Single White Peonies* exemplifies this idyllic combination in both the harmonizing palette of muted purple and golden hues, and in the hand-carved frame created

by the artist just a few years earlier.

Throughout his life, Murphy received countless prizes and is represented in many national museums, among them Boston's Museum of Fine Arts, the Art Institute of Chicago, the Cleveland Museum of Art and The National Academy of Design.

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Edward Redfield (1869 1965)



Road to the Village, 1908, Oil on canvas, 32 ¼ x 40 inches (81.9 x 101.6 cm)

Signed and dated lower left: *E. W. Redfield. / 1908*

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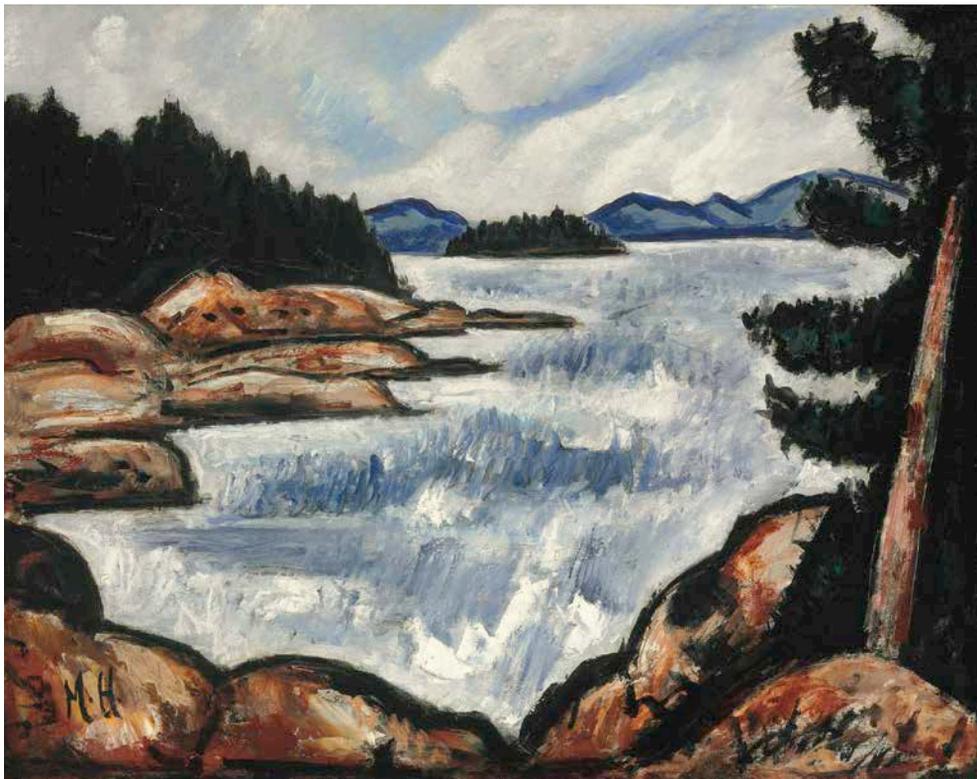
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MARSDEN HARTLEY (1877-1943)

Camden Hills from Baker's Island

oil on board

22 x 28 in. (55.9 x 71.1 cm.)

Painted in 1938.

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Price Realized: \$2,741,000

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on November 19, 2015

*Sold figure includes Buyer's Premium.
For full details see christies.com.*

Education

From day one, the goal of *American Fine Art Magazine* has been to educate new and existing collectors on historic American art. It's quite simple. We want collectors to be educated so it helps them acquire new works for their collections. Like anything, education is the key, and staying well-informed on not only what is happening in the world of historic American art, but what is being offered at fairs, auctions and gallery exhibitions is part of this educational process.

It is nice to see that education is at the forefront of everyone's mind when it comes to historic American art. Auction houses have started a wonderful tradition of offering a lecture on the preview night of their sales. Art fairs—such as *The American Art Fair* this past November—brought in several scholars to conduct lectures, and museums, of course, are always adding to their already-deep schedules of lectures, book signings and art discussions.

This is how true collectors are built. It's what creates interest in American art and what brings collectors from other collecting categories into the fold.

Sincerely,



Joshua Rose
Editor

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ON THE COVER

Xanthus Russell Smith (1839-1929), *Arctic Exploring Str. Jeannette*, 1881. Oil on paper mounted in artist-made display, 12½ x 107/16 in., on verso: 'Arctic exploring str. Jeannette / Xanthus Smith / 1881'. Available now at Questroyal Fine Art, LLC.

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EANGER IRVING COUSE (1866-1936). *The Call of the Flute*, 1922. Oil on canvas. 24 x 29 inches. Sold for: \$341,000 November 16, 2015

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Hans Hofmann



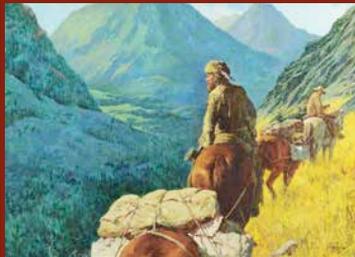
Martin Johnson Heade



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Waldo Peirce (30 x 40")



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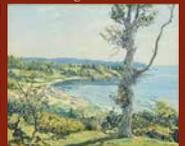
Emile Gruppe



Marguerite Zorach



Thomas Curtin (24" x 32")



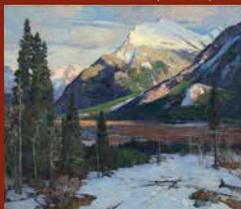
Walter Schofield (30" x 36")



Abbott F. Graves (30" x 42")



Early 19th C. American School "The Ship Amity of New York"



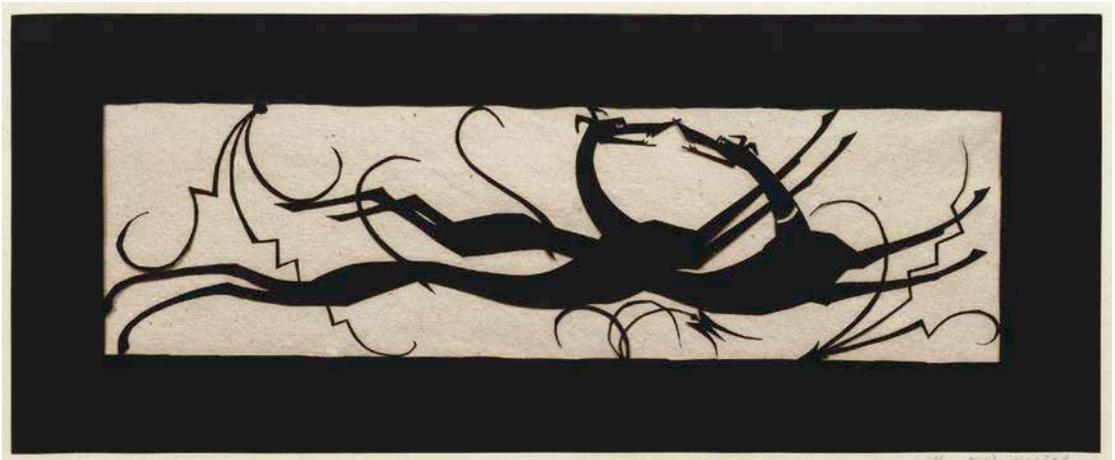
Aldro T. Hibbard (36" x 42")



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HUNT DIEDERICH (1884-1953): MAKING SCULPTURE MODERN



Greyhounds at Play, black cut paper, 6 3/8 x 15 1/4 inches, signed lower right



Dogs with Ball Balustrade, iron, 28 1/4 x 77 3/4 x 1 1/2 inches

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ANATOMY OF THE MAGAZINE

Editorial Coverage and Previews of Upcoming Events, Exhibitions and Auctions

American Fine Art Magazine is comprised of many different sections and features, all designed to keep you informed on what's happening in the market for historic American art.

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

UPCOMING MUSEUM EXHIBITIONS

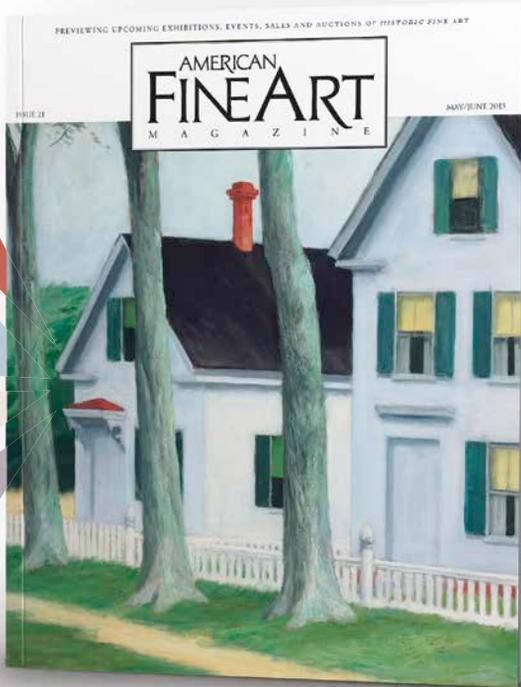
Insight from top curators about major exhibitions being staged at key American museums.

EVENTS & FAIRS

Previews and reports of major art fairs across the country for you to attend.

AUCTIONS

Previews and Reports of major works coming up for sale at the most important auction houses dealing in historic American Art.



IN ADDITION:

COLLECTOR'S FOCUS

Find out everything the discerning collector needs to know about important and timely segments of the historic American art market.

COLLECTOR HOMES

In each issue you will find a behind-the-scenes look into a coveted collector home.

MARKET REPORTS

Find out what's happening in galleries from New York to California.

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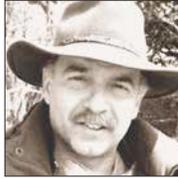
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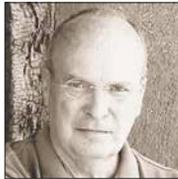
James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting from Carnegie Mellon. He has an excellent wife and three enthusiastic children.

JAY E. CANTOR



Jay E. Cantor started the American Art Department for Christie's in the late '70s, is on the board of the *Winter Antiques Show*, the Art Committee for The Century Association, the board of directors of The Century Archives Foundation, and recently retired as the chairman of the Collections Committee and a member of the Steering Committee for Friends of American Arts at Yale University. He also served as the founding president of the Georgia O'Keeffe Museum in Santa Fe, New Mexico.

JOHN O'HERN



John O'Hern retired to Santa Fe after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, Elmira, New York. John was chair of the Artists Panel of the New York State Council on the Arts. He writes for gallery publications around the world, including regular monthly features on Art Market Insights in *American Art Collector* and *Western Art Collector* magazine.

FRANCIS SMITH



The combination of art history studies done at Vassar and an abiding fascination with American culture makes photographer Francis Smith feel right at home shooting for *American Fine Art Magazine*. He is further exploring his love for photography and United States history through a new, independent project titled *America by another Name*.

KIMBERLY HEREFORD

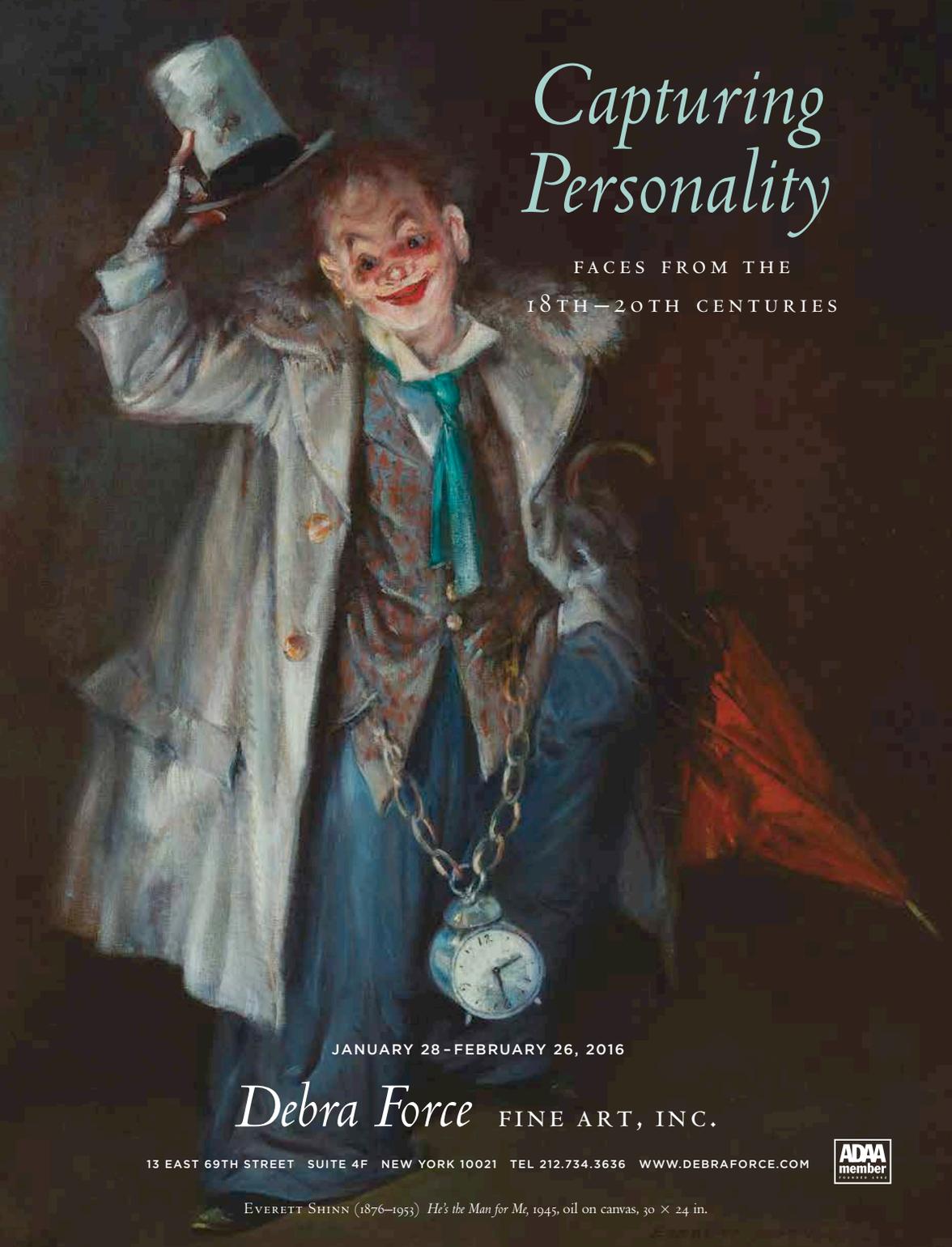


Kimberly Hereford received her Ph.D. in Art History at the University of Washington. She specializes in 19th- through early 20th-century art and contemporary art. Kimberly lives in Seattle, where she is an independent curator and consultant. She has interned at the National Gallery of Art in Washington and the Smithsonian American Art Museum, and has worked at various art museums and galleries. Kimberly was the recipient of a Bank of America Fellowship, as well as the Allan and Mary Kollar Endowed Fellowship.

TOM WOLF



Tom Wolf is a Professor of Art History at Bard College and curator of the recent exhibition *The Artistic Journey of Yasuo Kuniyoshi* at the Smithsonian American Art Museum. Photo © Kurt Hoppe.



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EVERETT SHINN (1876-1953) *He's the Man for Me*, 1945, oil on canvas, 30 × 24 in.

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THE CRAFT ZEPPELIN 42

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by Jay E. Cantor



CREAM OF THE CROP 50

A Dallas couple seeks the best in Texas art
by John O'Hern



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GALLERY SHOWS

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At Vose Galleries:

Frederick John Mulhaupt (1871-1938), *February Morning*
(possibly New Hampshire). Oil on canvas, 25¼ x 30 in., signed lower left: 'Mulhaupt.'

ISSUE

American Fine Art Magazine is unique in its concept and presentation. Divided into four major categories, each bimonthly issue will show you how to find your way around upcoming fine art shows, auctions and events so you can stay fully informed about this fascinating market.

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GETTING THE MOST OUT OF THIS MAGAZINE

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- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.





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Milton Avery, *Hot Moon*, 1958. Oil on canvas, 54 × 66 inches.

W.L. Metcalf

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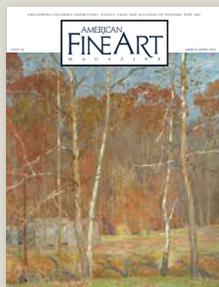
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Arthur Meltzer (1893-1989)



Milkweed in Winter, oil on canvas, 20 x 24 in., signed lower left

Our fall catalogue, which includes recent acquisitions by Thomas Anshutz, Albert Bierstadt, William Merritt Chase, William Harnett, Martin Johnson Heade, Willard Metcalf, Louis Ritman and Severin Roesen, is available for \$15.00 postpaid.

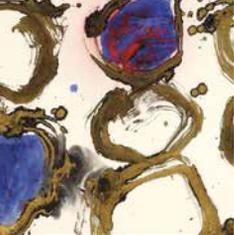
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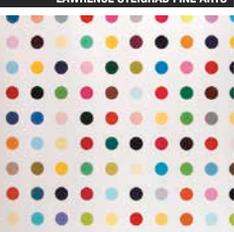
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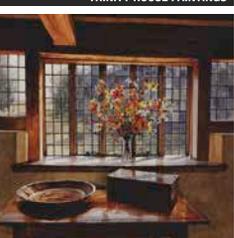
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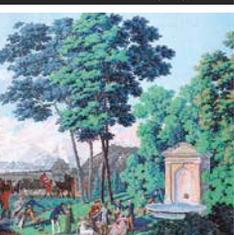
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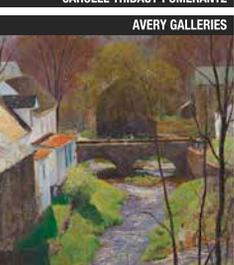
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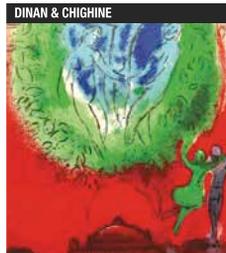
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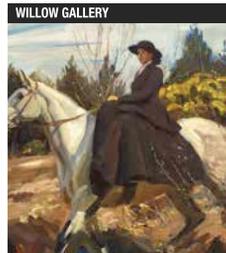
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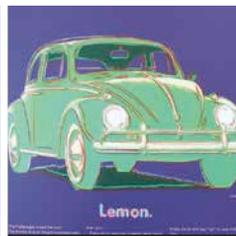
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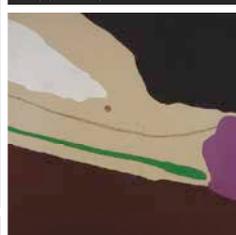
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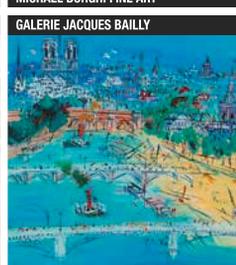
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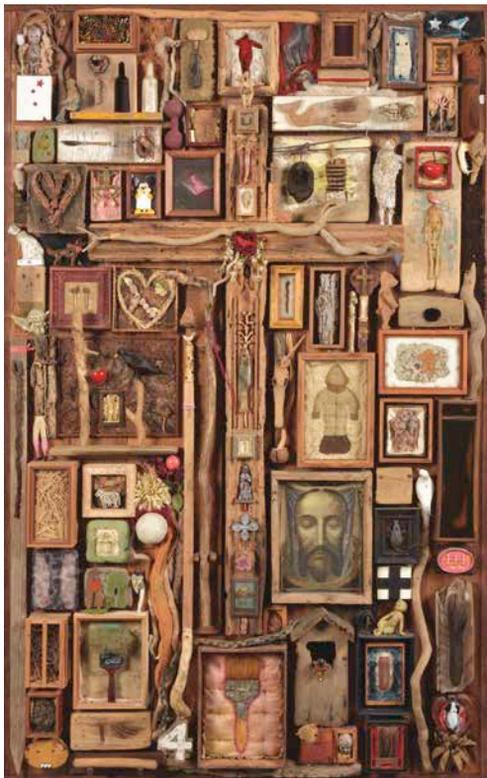


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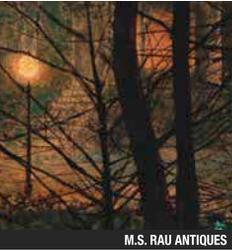
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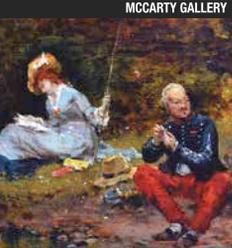
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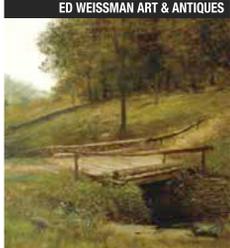
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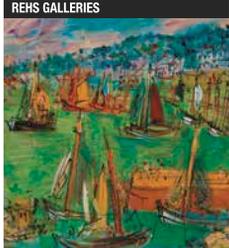
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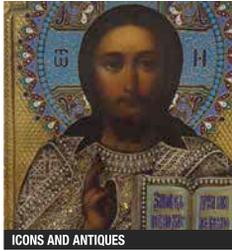
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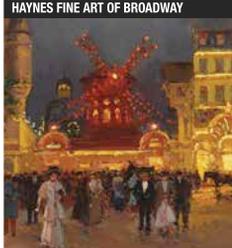
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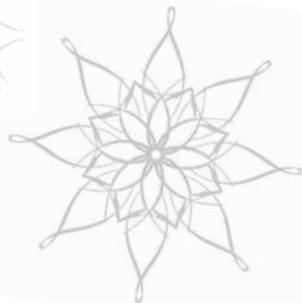
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Little Girl in White Dress with Parrot, 1886
oil on canvas, 40 by 35 1/2 in.

Willard Leroy Metcalf (1858-1925)
Beached Skiff with Lobster Traps, 1881
oil on canvas, 14 by 18 in.

Jack Lorimer Gray (1927-1981)
In the Southern Ocean
oil on canvas, 30 by 50 in.

Andrew Newell Wyeth (1917-2009)
Buoys, 1954
watercolor, 8 1/2 by 15 in.





Alexi Torres, *White Flag - Cuba*, 2014, Oil on canvas, 72 x 108 inches, Courtesy of Evan Lurie Gallery

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Winterthur, DE
www.winterthur.org

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Masterworks: Art of the Exposition Era

SAN DIEGO HISTORY CENTER
San Diego, CA
www.sandiegohistory.org

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Alfred Maurer: At the Vanguard of Modernism

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The Art of American Still Life

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The Lunder Collection of

James McNeill Whistler

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www.colby.edu/museum

WINTER ANTIQUES SHOW

JANUARY 22-31 AT THE PARK AVENUE ARMORY

JAN 21 Opening Night Party
(www.winterantiquesshow.com), 5-9 p.m. Tickets required

JAN 23 Matrix Mash-Up: Contemporary Artists and the Wadsworth Atheneum's Collections lecture, 2 p.m.

JAN 24 The Atheneum Goes for Baroque: In the Vanguard of Collecting Italian Baroque Paintings lecture, 2 p.m.

JAN 25 Art and Authenticity: The Chubb Personal Insurance Panel Discussion, 10 a.m.

"Wisdom Begins in Wonder": The Cabinet of Art & Curiosity lecture, 2 p.m.

JAN 26 Benefactors and Their Buildings: The Distinctive Architecture of the Wadsworth Atheneum lecture, 2 p.m.

JAN 27 Young Influencers Tour, Lecture & Lunch 11 a.m.

JAN 28 Nature Made Strange: Inventing the American Landscape, 2 p.m.

Young Collectors Night
7-9 p.m. Tickets required (www.winterantiquesshow.com)

JAN 29 Cellophane, Spectacle and Sex: The Theatrical Impulse in American Art lecture, 2 p.m.

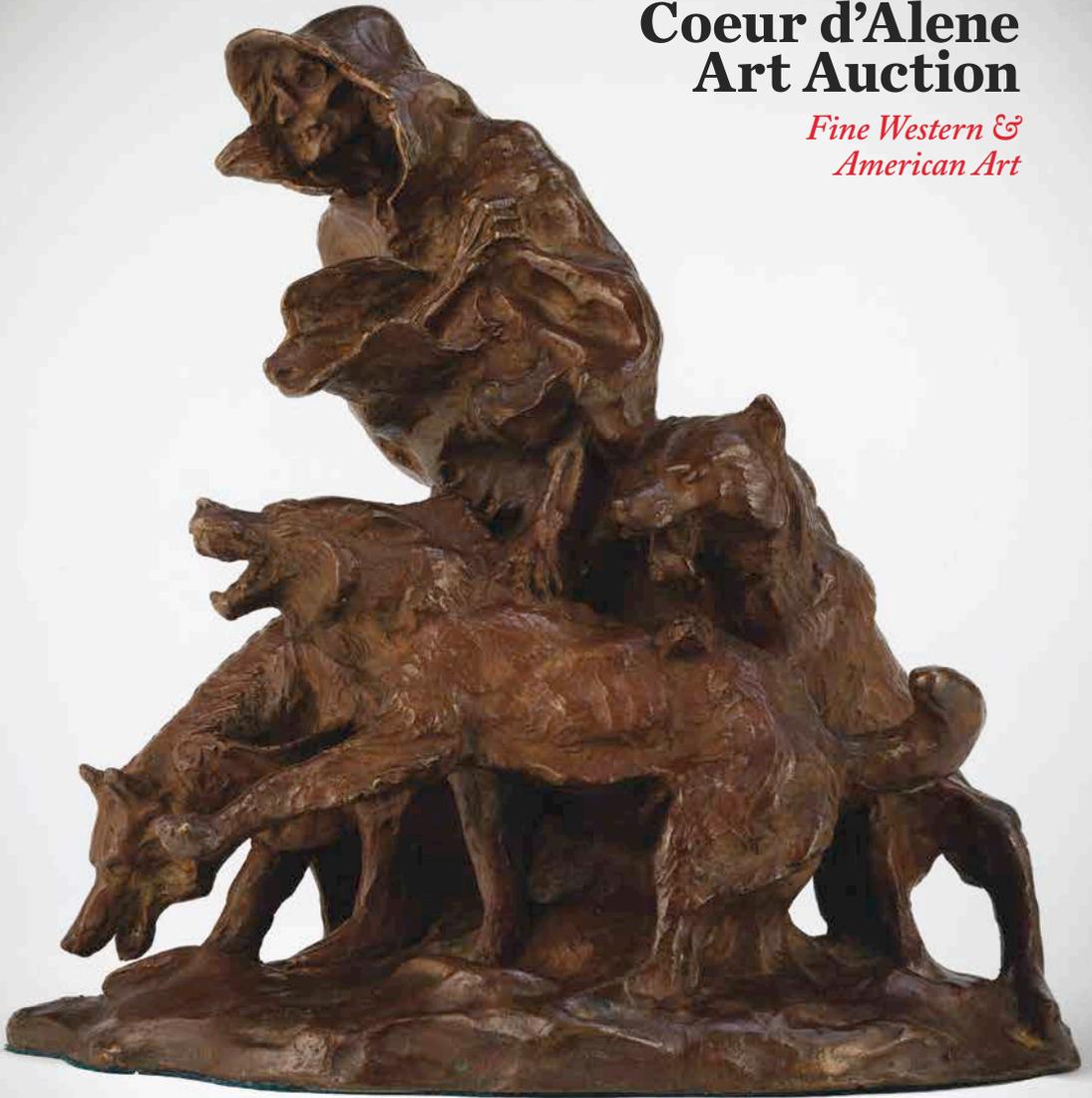
Expert Eye Evening, 5:30-8 p.m. Tickets required
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Photo by Elle Shushan. Courtesy Winter Antiques Show.

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Charles M. Russell (1864–1926), *The Spirit of Winter*, bronze, 10 inches high, Estimate: \$300,000–500,000



AUCTIONS AT A GLANCE

- JAN. 16–18** Clars Auction Gallery's January Auction:
Oakland, CA
- JAN. 22** Skinner, Inc.'s American & European Paintings
Auction: Boston, MA
- JAN. 23** David Dike Fine Art's Texas Art Auction:
Dallas, TX
- JAN. 23–24** Brian Lebel's High Noon Show & Auction:
Mesa, AZ
- JAN. 28** Bonhams' Fine Maritime Paintings &
Decorative Arts Auction: New York, NY
- JAN. 28** Swann Auction Galleries' Illustration Art
Auction: New York, NY
- FEB. 3–5** James D. Julia, Inc.'s Fine Art, Antiques &
Asian Auction: Fairfield, ME
- FEB. 12** Copley Fine Art Auction's Winter Sale:
Charleston, SC
- FEB. 17** Bonhams' Dogs in Show and Field Auction:
New York, NY
- FEB. 20–22** Clars Auction Gallery's February Auction:
Oakland, CA

THROUGH JANUARY 10

**From New York to New Mexico:
Masterworks of American
Modernism from The Vilcek
Foundation Collection**

GEORGIA O'KEEFE MUSEUM
Santa Fe, NM
www.okeeffemuseum.org

THROUGH JANUARY 10

Tahoe: A Visual History

NEVADA MUSEUM OF ART
Reno, NV
www.nevadaart.org

THROUGH JANUARY 10

**Seeing Nature: Landscape
Masterworks from the Paul G.
Allen Family Collection**

PORTLAND ART MUSEUM
Portland, OR
www.portlandartmuseum.org

THROUGH JANUARY 16

Max Weber: In Retrospect

GERALD PETERS GALLERY
Santa Fe, NM
www.gpgallery.com

THROUGH JANUARY 17

O'Keeffe in Process

NEW MEXICO MUSEUM OF ART
Santa Fe, NM
www.nmartmuseum.org

THROUGH JANUARY 18

**Picturing the Americas:
Landscape Painting from Tierra
del Fuego to the Arctic**

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JANUARY 22-31

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of the Louvre and the Art of
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JANUARY 27-31

Los Angeles Fine Art Show

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THROUGH JANUARY 29

**Electrical in Movement:
American Women Artists at Work**

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FEBRUARY 7-JUNE 19

**American Visions, 1870-1940:
Works from the Bank of
America Collection**

MONTCLAIR ART MUSEUM
Montclair, NJ
www.montclairartmuseum.org

FEBRUARY 11-14

Palm Springs Fine Art Fair

PALM SPRINGS CONVENTION CENTER
Palm Springs, CA
www.palmspringsfineartfair.com

THROUGH FEBRUARY 13

**Sally Michel (1902-2003):
Rhythms of Light and Color**

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FEBRUARY 13-DECEMBER 31

Art of the National Parks

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THROUGH FEBRUARY 21

An American Modernism

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Santa Fe, NM
www.nmartmuseum.org

MARCH 3-6

The Armory Show

PIERS 92 & 94
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www.thearmoryshow.com

THROUGH APRIL 10

**Crosscurrents: Modern Art
from the Sam Rose and
Julie Walters Collection**

SMITHSONIAN AMERICAN ART MUSEUM
Washington, D.C.
www.americanart.si.edu



In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact Rochelle Belsito to discuss how your event can be included in this calendar at (480) 246-3792 or rbelsito@americanfineartmagazine.com.

- = Event
- = Gallery
- = Museum
- = Sponsored by AFAM



Anna Walinska, Landscape, casein on paper, 1956, 24 x 36, exhibited: one-woman retrospective, Jewish Museum, 1957

The Estate of Anna Walinska is Represented by Lawrence Fine Art



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NORMAN ROCKWELL MUSEUM www.nrm.org



Norman Rockwell (1894–1978), *Stockbridge Mainstreet at Christmas (Home for Christmas)*, 1967. Oil on canvas, 26½ x 95½ in. *McCall's*, December 1967. Norman Rockwell Museum Collections. ©Norman Rockwell Family Agency. All rights reserved.

Norman Rockwell's *Spirit of the Holidays*, an exhibition celebrating a time and season frequently painted by the artist and illustrator, is now on exhibit through January 8 at the Norman Rockwell Museum in Stockbridge, Massachusetts. The exhibition focuses on paintings, some of which were influenced by the writing of Charles Dickens, and on covers he painted for *The Saturday Evening Post*, as well as drawings. The event kicked off with a recreation of his *Stockbridge Mainstreet at Christmas (Home for Christmas)* in Stockbridge, where Rockwell lived for much of his life.

HAMMER MUSEUM www.hammer.ucla.edu

The first major U.S. exhibition by Canadian artist Lawren Harris is now on display through January 24 at Hammer Museum in Los Angeles. Harris was largely unknown in the United States but was a major figure in Canada, where he was a founding member of the Canadian Group of Seven. The show is co-curated by actor, comedian, writer and art collector Steve Martin. The show will travel to the Museum of Fine Arts, Boston on March 12 and continue through June 12.



Lawren Harris (1885–1970), *Pic Island*, ca. 1924. Oil on canvas, 48½ x 60½ in. McMichael Canadian Art Collection, gift of Colonel R. S. McLaughlin. ©Family of Lawren S. Harris. Courtesy McMichael Canadian Art Collection.



The new Patricia M. Jurgensen Sculpture Garden at the Columbus Museum of Art.

SCAD MUSEUM OF ART www.scadmoa.org



Works by Jacob Lawrence are on view in *History, Labor, Life: The Prints of Jacob Lawrence* at the SCAD Museum of Art.

History, Labor, Life: The Prints of Jacob Lawrence is now at the SCAD Museum of Art in Savannah, Georgia. The exhibition explores three major themes prevalent in Lawrence's graphic works, as well as his recording and recollections of African-American histories, particularly those from his home of Harlem, New York. The exhibition continues through January 25.

COLUMBUS MUSEUM OF ART www.columbusmuseum.org

Work has concluded on a multi-year, \$64 million expansion and renovation at the Columbus Museum of Art in Columbus, Ohio. The grand opening on the 50,000–square-foot addition and renovation of a wing built in 1974 took place in October 2015. It was renamed the Margaret M. Walter Wing in recognition of Robert D. and Margaret “Peggy” Walter’s transformational \$10 million donation to the museum. Other additions include a new entrance, a sculpture garden, a cafe, a store, meeting and event space, and new gallery spaces for the museum’s permanent collection and exhibitions.

FRICK ART REFERENCE LIBRARY

www.frick.org



Public entrance of the Frick Art Reference Library in New York City. The Frick Collection, New York. Photo by Michael Bodycomb.

The Frick Art Reference Library in New York City has received four grants from the Metropolitan New York Library Council to fund *Documenting the Gilded Age*, a project focused on digitizing materials, including catalogs, from New York’s Gilded Age. The project, undertaken with the support of the Brooklyn Museum Libraries and Archives, allows art enthusiasts to browse exhibition checklists, pamphlets and other ephemeral from the late 19th and early 20th centuries. A recently completed phase of the project features an online exhibition, *Documenting Art Collection in Gilded Age New York*, which presents 79 private collection catalogs held at the Frick.



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TOP 10 LOTS			
FRIEDMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)			
ARTIST	LOT	ESTIMATE	ACTUAL PRICE
JAMES EARL RAY (1924-1968)	5416 AND 5417 - THE PHOTOGRAPHER	\$750,000	\$480,000
ANDREW WHELAN (1908-1985)	5418	\$500,000	\$400,000
WILLIAM HENRY HALL (1811-1881)	5419	\$300,000	\$240,000
FRANK O'NEILL (1864-1945)	5420	\$200,000	\$160,000
MARY ELLEN WOOD (1812-1892)	5421	\$150,000	\$120,000
WILLIAM HENRY HALL (1811-1881)	5422	\$100,000	\$80,000
CHARLES HENRY HALL (1812-1892)	5423	\$80,000	\$64,000
WILLIAM HENRY HALL (1811-1881)	5424	\$70,000	\$56,000
ANDREW WHELAN (1908-1985)	5425	\$60,000	\$48,000
ANDREW WHELAN (1908-1985)	5426	\$50,000	\$40,000

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MONTCLAIR ART MUSEUM

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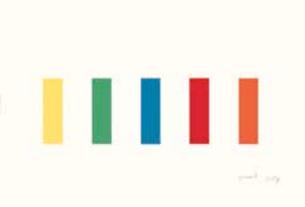
Gifford Beal (1879-1956), *Garden Beach*, ca. 1925.
Oil on canvas. Bank of America Collection. Courtesy Kraushaar Galleries & The Estate of Gifford Beal.

Montclair Art Museum is hosting a sweeping survey of American art in the exhibition *American Visions, 1870-1940: Works from the Bank of America Collection* opening February 7 in Montclair, New Jersey. The show will trace the emergence of the American style of painting by examining regional art colonies, featuring works by Childe Hassam, Thomas Moran, John Sloan, George Inness, Daniel Garber, George Bellows, Guy Carleton Wiggins, and many others. It will also provide a historical context to American impressionism and the Hudson River School. The exhibition continues through June 19.

ROSE ART MUSEUM

www.brandeis.edu/rose

Baltimore businessman, author and collector Stephen M. Salny has made a promised gift to the Rose Art Museum of 48 works on paper created by some of today's leading contemporary artists, including 11 lithographs by Ellsworth Kelly. Among the other artists represented in the gift are Josef Albers, Richard Diebenkorn, Helen Frankenthaler, Damien Hirst, Jasper Johns, Sol LeWitt, Brice Marden, Robert Motherwell, and Sean Scully. An exhibition of works from Salny's gift, along with the Rose's existing holdings by Kelly, will be on view from February 12 to June 5 at the museum in Waltham, Massachusetts.



Ellsworth Kelly (b. 1923), *Dartmouth*, 2011.
©Ellsworth Kelly and Gemini G.E.L., Los Angeles.

BALTIMORE MUSEUM OF ART

www.artbma.org



Walter Henry Williams (1920-1998), *A Quick Nap*, 1952.
The Baltimore Museum of Art. Purchased as the gift of Eddie C. Brown and C. Sylvia Brown, Baltimore. BMA 2008.8.

Now on view at the Baltimore Museum of Art is *Imagining Home*, an exhibition presenting more than 30 artworks representing different ideas and aspects of the places in which people live—whether decorative or functional, real or ideal, celebratory or critical. The exhibition opened in conjunction with the opening of the Center for People & Art, a new education area of the museum made possible, in part, by a \$3 million gift from Patricia and Mark Joseph. The donation will support the museum's \$4.5 million, 5,500-square-foot education center. *Imagining Home* continues through August 1, 2018.

PHOENIX ART MUSEUM www.phxart.org



Visitors mingle in the lobby of the Phoenix Art Museum. Courtesy Phoenix Art Museum.

The Phoenix Art Museum has announced Discount Tire Company has provided a generous grant to the museum that will establish the Discount Tire Free Family Sundays, which will allow visitors free access to the Arizona museum on every second Sunday of the month. The first free family day will be held January 9.

THE EUROPEAN FINE ART FAIR www.tefaf.com

Ten American museums have been awarded grants from The European Fine Art Fair, a Netherlands-based art organization that represents art galleries from around the world. The winning museums are the Museum of Fine Arts, Houston; Art Libraries Society of North America; Milwaukee Art Museum; Speed Art Museum; Parrish Art Museum; Los Angeles County Museum of Art; the Art Institute of Chicago; Carnegie Museum of Art; Detroit Institute of Arts; and the Museum of Fine Arts, Boston. Each museum was awarded \$10,000.



The Museum of Fine Arts, Houston, recipient of a \$10,000 grant from The European Fine Art Fair. Courtesy Museum of Fine Arts, Houston.

LA ART SHOW 2016

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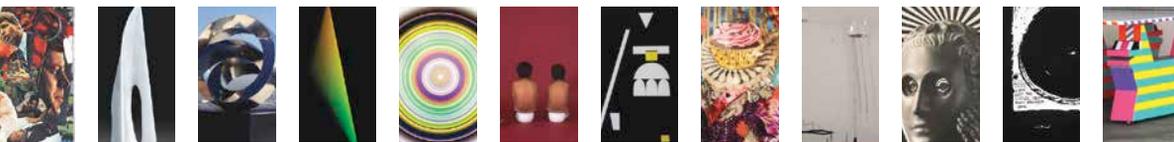
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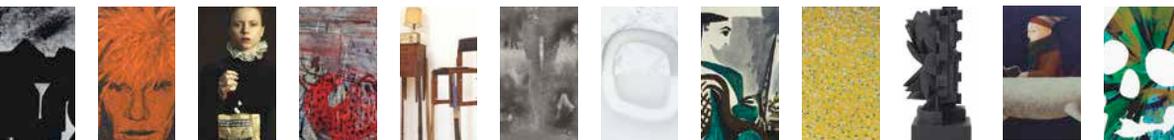
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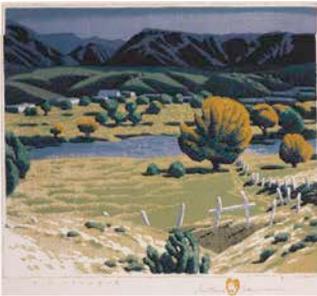
HAMMER MUSEUM www.hammer.ucla.edu

The Hammer Museum has secured a 99-year lease, in addition to an additional 40,000 square feet of gallery space, to continue providing art events and exhibitions in its Los Angeles location. The rent-free lease was announced by the University of California, Los Angeles, which is affiliated with the museum and recently purchased the property that includes the museum and an adjacent office tower for \$92.5 million. The new office tower and other spaces will allow the Hammer Museum and UCLA to expand art education and support facilities and exhibition spaces.

The Hammer Museum in Los Angeles.

THE ROCKWELL MUSEUM

www.rockwellmuseum.org



Gustave Baumann (1881-1971), *Rio Tesuque*, 1939. Color woodcut on paper, 10½ x 11½ in. Museum purchase with funds from the Clara S. Peck Fund and the Silver Dollar Society, 2011.5.1. The Rockwell Museum, Corning, NY.

The Rockwell Museum in Corning, New York, has announced it has been designated as a Smithsonian Affiliate, which will allow it to be a conduit to Smithsonian resources, and also give Smithsonian patrons access to the Rockwell's collections and programs. The museum is now one of 206 Smithsonian Affiliate museums nationwide, and the only one in upstate New York.

PHILBROOK MUSEUM OF ART

www.philbrook.org

Interludes, an exhibition featuring the work of Taos, New Mexico, artist Doel Reed, is now at the Philbrook Museum of Art in Tulsa, Oklahoma. The Philbrook's collection includes more than 20 paintings, drawings and prints by the Oklahoma printmaker, who was a master of aquatint. Reed produced works characterized by rugged, Southwestern landscapes, sparse desert still lifes, and reclining nudes set into moody landscape environments, all of which are featured in this exhibition. It continues through March 27.



Doel Reed (1895-1985), *Cow Creek Country*, 1937. Oil on canvas. Courtesy Philbrook Museum of Art.

CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

www.crystalbridges.org

Samuel F. B. Morse's Gallery of the Louvre and the Art of Invention opens January 23 at the Crystal Bridges Museum of American Art in Bentonville, Arkansas. The exhibition will explore the importance of Morse's piece, considered by some to be one of the most important pieces of American art. The piece recently underwent six months of conservation and two years of scholarly study. The exhibition, organized by and with support from the Terra Foundation for American Art, continues through April 18.



Samuel F. B. Morse (1791-1872), *Gallery of the Louvre*, 1831-33. Oil on canvas, 73¼ x 108 in. Terra Foundation for American Art, Daniel J. Terra Collection, 1992.51. Photography ©Terra Foundation for American Art, Chicago.



NATIONAL PORTRAIT GALLERY www.npg.si.edu

The National Portrait Gallery's inaugural *American Portrait Gala* raised more than \$1.74 million November 15 in Washington. The proceeds will directly benefit the museum's exhibition programming. The event honored baseball slugger Henry "Hank" Aaron, U.S. Marine and Medal of Honor recipient Kyle Carpenter, singer Aretha Franklin, fashion designer Carolina Herrera, and designer and artist Maya Lin. Each honoree has a portrait now in the museum's collection.

Congressman John Lewis, left, Lee Daniels, Hank Aaron, Carolina Herrera, Corporal Kyle Carpenter, Maya Lin, Kim Sajet, David Adjaye, and Gen. Joseph Dunford at the *American Portrait Gala*. Image courtesy Angela Phem, Billy Farrell Agency.

ART MARKET UPDATES



The Worsham-Rockefeller Dressing Room designed by George A. Schastey, and now on view at the Metropolitan Museum of Art.

Artistic Furniture of the Gilded Age now on view at the Met

A new three-part exhibition, *Artistic Furniture of the Gilded Age*, is now on display at the Metropolitan Museum of Art in New York City. The centerpiece of the exhibition is the Worsham-Rockefeller Dressing Room, an ornate room by cabinetmaker George A. Schastey, commissioned by art collector and philanthropist Arabella Worsham.

The other two components of the exhibition are sections devoted to

Schastey, including other furniture from the Worsham-Rockefeller home, and Herter Brothers and the William H. Vanderbilt House, a New York City home completed in 1882 and recognized as one of the finest homes of that time. Pieces in the show include wardrobes with intricate woodwork, mother-of-pearl armchairs and many others.

All three segments of the exhibition continue through May 1.



Guests admire artwork at *The Armory Show 2015*.

The Armory Show reveals 2016 exhibitors

New York City's popular art fair *The Armory Show* has announced exhibitors for the 2016 show, which opens March 3 and continues through March 6 at Pier 92 and Pier 94 in Midtown Manhattan. This year's show will feature 206 galleries from 36 countries around the world—the largest international representation to date. Joining American and European galleries will be a high number of exhibitors from Africa, Asia, the Caribbean, and Latin America. In addition to the contemporary-themed Pier 94 and the modern-themed Pier 92, galleries will also be featured in *Armory Presents*, which focuses on emerging artists, and *Armory Focus*, which this year will examine African perspectives.

Exhibitors include Hollis Taggart Galleries, Paul Kasmin Gallery, Jonathan Boos, DC Moore Gallery, James Reinish & Associates, Michael Rosenfeld Gallery, Louis Stern Fine Arts, and many more.

Exhibitors announced for The Art Show 2016

The Art Dealers Association of America has announced the exhibitors for *The Art Show*, which will take place March 2 through 6 at the Park Avenue Armory in New York City.

"*The Art Show* presents the opportunity to go beyond the traditional art fair presentation and create thoughtfully curated booths that are representative of their profound knowledge of art and the market," says ADAA President Dorsey Waxter.

Exhibitors include Thomas Colville Fine Art, Betty Cuninghame Gallery,



The Park Avenue Armory in New York City.

Debra Force Fine Art, Galerie St. Etienne, Hirsch & Adler Modern, Howard Greenberg Gallery, Paul Kasmin Gallery, Menconi + Schoelkopf Fine Art, Michael Rosenfeld Gallery, Yares Art Projects, Meredith Ward Fine Art and many others.

Jackson Hole Art Auction announces 2016 consignments

An important work from Western painter E.S. Paxson has been announced as an early highlight of the upcoming *Jackson Hole Art Auction*, which will take place September 16 and 17 in Jackson Hole, Wyoming.

Paxson's *Ever Westward*, with its peaceful presentation of a wagon train crossing the American frontier, is expected to sell for \$75,000 to \$100,000. Other works include pieces by John Clymer, Robert Lougheed, Joe Beeler, Frank McCarthy, and many others.

Last year's sale brought in \$6.5 million in sales and generated 18 new artist world records. Consignments for the 2016 sale are still being accepted.



E.S. Paxson (1852-1919), *Ever Westward*.
Oil on canvas,
35 x 28 in.
Estimate:
\$75/100,000



N.C. Wyeth (1881-1945), "Go, Dutton, and that right speedily," he added. "Follow that lad," for R.L. Stevenson, *The Black Arrow*, published by Charles Scribner's Sons, 1916. Oil on canvas, 43 $\frac{3}{8}$ x 35 $\frac{1}{8}$ x 1 $\frac{3}{4}$ in. Private collection, 9.2015.2.

Six stolen N.C. Wyeth works recovered by FBI

Six significant paintings by painter and illustrator N.C. Wyeth were recently recovered by the FBI after being stolen more than two years ago from the home of a Maine collector in what investigators are calling one of the largest property thefts in Maine's history. Four of the works were removed from their frames and turned up at a pawn shop in Beverly Hills, California, where they were recovered by the FBI.

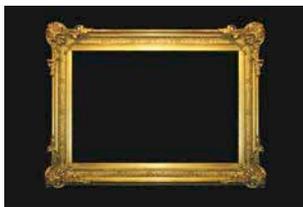
The recovered artworks

were reunited with their owner, who then made them available for the exhibition *The Great N.C. Wyeth Caper: Paintings by America's Storyteller* now open at the Portland Museum of Art in Portland, Maine.

"The owner is incredibly relieved to have these irreplaceable works returned to his family. Now that the ordeal is nearly over, he's entrusted the museum to share them with the public," says museum director Mark Bessire. "Art heists hold

a certain romantic allure, yet the reality is that many pieces of art are extremely fragile, and in the wrong hands, they could be lost forever. Thanks to a collaborative effort—between the FBI, the U.S. Attorney's offices in the District of Maine and Los Angeles, the Portland Police Department, and the Beverly Hills Police Department—the ending to this story is a happy one."

The exhibition continues through January 3.



Eli Wilner & Company period frame, California, ca. 1850. 41 $\frac{3}{8}$ X 59 $\frac{1}{2}$ in.

Rare frame acquired by Eli Wilner & Company

An 1850s California Gold-Rush era picture frame has been acquired by master framers Eli Wilner & Company. The frame is gilded with applied ornament, and features finely detailed ornamentation in the cove and elaborate projecting corners.

The frame features a stamped label on the verso—"Jones & Wooll's Mirror and Picture Store 643 Market Street"—and retains its original finish in near perfect condition.

The piece is an example of the use of natural elements with an exuberant design. In the mid-1800s, the frame would have complemented a spacious American landscape painting, a popular subject during the period. The frame is being offered by Eli Wilner & Company for \$250,000.



James Buttersworth (1817-1894), *Yachts Racing*, ca. 1860. Oil on canvas, 14 x 22 in., signed lower right. Courtesy MME Fine Art.

Marine paintings now up at MME Fine Art

New York City gallery MME Fine Art is now showing *Fair Winds*, a stunning exhibition of over 25 romantic American marine paintings that celebrate the magic of the sea and its ever-changing beauty. Nautical subjects include many aspects of maritime culture: harbors, sailing and the coastal scenery.

Artists, including Hudson River School painters and American impressionists, with works in the show are James Buttersworth, Irving Ramsey Wiles, Martha Walter, William Trost Richards, Walter Launt Palmer, Sanford Robinson Gifford, Aldro T. Hibbard, Mauritz F. de Haas, Alexander T. Harrison, Alfred T. Bricher, and many others. The works will be on view through December 30, 2015.



Crowds mingle during the Olana Partnership 2015 Frederic E. Church Award Gala in New York City. Photo by Victor Hugo/PatrickMcMullan.com

Olana Partnership raises \$500,000 at New York City gala

On November 17, the Olana Partnership held its annual 2015 *Frederic E. Church Award Gala* in New York City. More than 215 guests were in attendance to celebrate Church and his sprawling estate Olana, a historical site and museum in Hudson, New York. The event raised more than \$500,000 for the non-profit organization.

Some of the award honorees were Jim Hamilton, a lawyer who wrote the original bill recognizing Olana as a historic site; Lucy Rockefeller Waletzky, a champion of state parks; and Governor Andrew Cuomo's NY Parks 2020 Plan, which provides a commitment to leverage \$900 million in public and private funding for state parks through 2020.



People & Places

Museum of the City of New York, which recently named Whitney W. Donhauser as its new president and director. Photo by Filip Wolak. Courtesy MCNY.



The Museum of the City of New York has announced Whitney W. Donhauser as the new president and Ronay Menschel Director at the New York City museum.

The Museum of the City of New York has announced **Whitney W. Donhauser** as the new president and Ronay Menschel Director at the museum. She succeeds Susan Henshaw Jones, who retired in December...The 2016 **Armory Show** in New York City will spotlight African art in its special exhibition *Focus: African Perspectives*. Contemporary Art (C&) founders Julia Grosse and Yvette Mutumba will curate the show that will run during the Armory Show on March 3 through 6...London's **Tate Modern** has announced two new appointments:

Clara M. Kim has been named the Daskalopoulos Senior Curator, International Art (Africa, Asia, & Middle East), and Nancy Ireson has been named as a curator of international art... **Agnes Gund**, philanthropist and president emerita of the Museum of Modern Art, is featured with her granddaughter in the famous 2016 Pirelli calendar. The calendar, long known for its nude female models, has taken a new approach under the direction of photographer Annie Leibovitz... The Blanton Museum of Art at the University of Texas at Austin has announced **Anna Berns** as its new director of development...**Laura Fry**, formerly with the Tacoma Art Museum, has been named a curator of art at the Gilcrease Museum in



Judy Kim, the first deputy director at the Lucas Museum of Narrative Art in Chicago.

Tulsa, Oklahoma. Fry was instrumental in finalizing the acquisition of the 295-piece Haub Collection for the Tacoma Art Museum...The Lucas Museum of Narrative Art has announced **Judy Kim** will be its first deputy director. The Chicago museum is expected to be completed in 2018...**Kim Conaty** has been appointed curator at the Rose Art Museum, part of Brandeis University in Waltham, Massachusetts...**Susan L. Talbott**, soon-to-be-retired director

and CEO of the Wadsworth Atheneum Museum of Art in Hartford, Connecticut, has been honored with the rank of Chevalier in the Order of Arts and Letters by Fleur Pellerin, France's Minister of Culture...The Barnes Foundation has appointed **Sylvie Patry** as its new deputy director for collections and exhibitions, and the Gund Family Chief Curator...

Peggy Fogelman has been named the next Norma Jean Calderwood Director of the Isabella Stewart Gardner Museum in Boston. She replaces Anne Hawley, who served in the position for 26 years.



Peggy Fogelman, the new Norma Jean Calderwood Director of the Isabella Stewart Gardner Museum in Boston.

WHAT WE'RE HEARING FROM GALLERIES, AUCTION HOUSES AND MUSEUMS ACROSS THE COUNTRY

DEBRA FORCE

PRESIDENT, DEBRA FORCE FINE ART, INC.



For more than 25 years before opening Debra Force Fine Art, I worked with some of the most reputable and highly regarded businesses in the traditional American fine art world, including

Christie's and Hirschl & Adler Galleries. I have focused my own gallery on American art of the 18th, 19th and 20th centuries up to 1980. We participate in exhibitions, art fairs and art consulting.

At the gallery, we're excited about some new acquisitions. We have a Charles Sheeler from 1957, an outstanding example of the juxtaposition of farm buildings executed in tempera on Plexiglass, creating a medium that enhances the quality of dimension and abstraction. We also have a Robert Henri nude portrait of *Betalo*, one of his favorite models, that comes directly from the artist's

estate. These, along with new-to-the-gallery works by Robert Vonnoh and Alfred Maurer, are all fresh to the market.

There have always been peaks and valleys in the market, but the past seven years have been the longest stretch I can remember. Within traditional American art, modernism and the American Scene painters are highly collectible, including those from the Stieglitz group. Certain artists, such as Hopper, O'Keeffe, and Rockwell, have uniquely garnered international interest in a field that is predominantly collected by Americans. The challenge is developing new and younger collectors of our material. Of course, market softness translates to lower prices and opportunities to buy high-level art for less. This softness at times also gives museums opportunities to buy what they might not have been able to 10 years ago. I feel that modernism and mid-20th-

century art will continue to be on the upswing and that lesser-known abstract artists will become more collectible as prices excel for the more blue chip artists. American surrealism is beginning to be recognized, and sculpture seems more popular.

We advise our clients to buy what they like and to see as much as possible at galleries, auctions and museums to learn the field. Develop camaraderie with fellow collectors of traditional American art, since you can learn from each other, and it's more fun. Get to know your local curator or museum director, because they can be a great resource. Dealers in the field can help you focus and develop your collection. Now is a great opportunity to acquire fine quality works at reasonable prices.

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MINDY MOAK

OWNER/PARTNER, MME FINE ART, LLC



I was so lucky, because I always knew I would be involved with art from the time I was in junior high school. While the original plan was to be a "great" artist, you might say I was swept off my feet by

the romance and magical light contained in the first indigenously American school of painting.

My goal with my partners from the start of opening MME Fine Art in 2004 was to always strive to offer the very best quality possible in the 19th- and early 20th-century American and European paintings we offer. The extraordinary collectors and the stellar paintings I have been blessed to know and work with over the past 35 years have enriched my life beyond my wildest imagination.

Thankfully, American paintings of the highest quality, by artists of tremendous renown, will

"American paintings of the highest quality, by artists of tremendous renown, will always find their way into the homes and museums of astute collectors."

always find their way into the homes and museums of astute collectors. Recently, we sold a spectacular, luminous oil painting by the highly regarded painter William Trost Richards. We believe fads come and go in collecting, as in everything, and we use quality and the artist's background as our guiding force and always advise our clients to do this, as well. When we look at some contemporary work being hyped currently, and then we go see the recent John Singer Sargent exhibition at the Met, the chasm between undeniable, breathtaking skill and the emperor's new clothes seems especially wide.

We also love artists who were tremendously talented, with outstanding resumes, but who have not yet been exploited out of the galaxy within the marketplace. One such artist is

Jessie Arms Botke (1883-1971), and we will be mounting a wonderful exhibition of her work in the spring, featuring some of her most magnificent paintings of exotic birds.

We always advise collectors to aim for the very best quality they can afford and, if at any time it feels remotely like a root canal, they should not do it. We believe the entire experience should be a fun one; acquiring great art does not have to cost a vital organ, and when you own a truly beautiful work of art, the most important thing is you are diversifying your life and hopefully your children's, as well.

MME FINE ART, LLC:

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CHARLES WHITE

BLANTON MUSEUM OF ART
AT THE UNIVERSITY OF TEXAS AT AUSTIN



Charles White (1918-1979), *Homage to Sterling Brown*, 1972. Oil on canvas, 40 x 59 in. Blanton Museum of Art, The University of Texas at Austin, Susan G. and Edmund W. Gordon Family Collection.



Charles White (1918-1979), *General Moses and Sojourner Truth*, 1954. Charcoal, 25 $\frac{1}{8}$ x 35 in. Blanton Museum of Art, The University of Texas at Austin, Susan G. and Edmund W. Gordon Family Collection.

The Blanton Museum of Art at The University of Texas at Austin recently received 20 works by African-American artist Charles White from Susan G. and Edmund W. Gordon of Pomona, New York. The Gordon's collection of White's works is among the largest and most significant in the United States.

"They are really powerful and in a very human scale," says Simone Wicha, director at the Blanton Museum of Art at The University of Texas at Austin. "I think there are works a lot of people can see themselves in. They are beautiful and just masterfully done. We're lucky and thrilled."

The collection includes drawings, prints, an etched silver plate and a major painting by the artist.

"[*Homage to Sterling Brown*] is already hanging in our gallery," Wicha says of the major painting. "It will be there as long as we can see."

The Gordons knew the artist and his wife and shared their values and views of the world, wanting to better it through a commitment to education and helping others.

"The Gordons have been part of a group of people caring for these works," Wicha says. "These works are as much a part of their family as any person's life. They lived with them and cared for them deeply. They wanted to make sure they were cared for and shared. The Gordons understand the legacy of

Charles White."

The Gordons recently did a walkthrough of the gallery, where Edmund was able to see *Homage to Sterling Brown* on display.

"He saw the painting up in the gallery, and we looked at some of the works in the study center," Wicha says. "He kept saying to me, 'Take good care of these; they are part of my family.' They are remarkable individuals, and the care and love they have for these works is amazing."

The Gordons say they hope the works have a great impact on those who view them. Wicha adds, "We are happy to see that come to life for them."

Homage to Sterling Brown is already on view, and the drawings and prints will be part of the prints and study center at the museum.

White was a renowned mentor to many other artists, and The University of Texas at Austin campus has many artists on the campus and in the community, making it a fit for White's works. The new works celebrate a great African-American artist and allow visitors to see themselves in the collection.

"He has impacted his generation. We are excited for what this will do for the museum tomorrow, something we can continue to build on to do something great for the field," Wicha says. ■



THE CRAFT ZEPPELIN

by Jay E. Cantor

“**Y**ou could beat an egg in it,” he said. It was a bowl—sort of. I think this was at the first craft show I ever attended, and I was intrigued by the shape, the texture and, I guess, the color, although colorful it was not. As a novice to the arena of craft and, in fact, even to the idea of buying something that had little apparent function, I had asked the maker what I would do with it. Beating an egg was not something I did very often, but he evoked an image of the puddle of yolk and white in this particular object that hit home. I bought it, and, to the best of my memory, I have never beaten an egg in it. (I ultimately became aware of the fact that the tines of a fork

would likely damage the glaze surface.)

The bowl is a well-shaped hemisphere counterpointed by a nicely curved handle. The pliability of the material is suggested by an opposing spout formed by pulling the soft clay forward prior to firing. The glaze is mottled, and the texture of the surface feels, well, like an eggshell. A nice little package. My first object. Not quite as magical as the madeleine dipped in tea that launched Proust in his meditations, but meaningful, nonetheless, given the fact much of my career has played out in a world of objects.

As graduate students at Winterthur Museum in Delaware—the massive assemblage of American

Leo Villareal
(b. 1967), *Volume*
(*Renwick*), 2015.
White LEDs, mirror-
finished stainless
steel, custom
software and
electrical hardware,
114 x 249½ x 72½ in.
©Leo Villareal,
courtesy
CONNERSMIT,
Renwick Gallery of
the Smithsonian
American Art
Museum.

furniture, decorative arts and related European imports housed in the megalithic home of Henry Francis du Pont—we were introduced to the world of objects, but with a twist. While the craftsmen and maker were held aloft, praised for skill and sophistication of design, we were also indoctrinated into the interpretation of objects as “material culture.” Chairs and tables, teapots and porringers were also to be seen as cultural markers, guardians of the keys to understanding American colonial and early national society with all of its struggles, ambitions, economic uncertainties and cultural yearnings. Most such topics are typically the arena for the cultural and fine art historians who may find in the complex fabric of a society’s product the core values of the culture. For the Americanist, that was a tough assignment, as most of the fine art produced prior to the second quarter of the 19th century was in the realm of portraiture. As we were still in the age of assumed hierarchies of importance, the furnishings of the elite might have been considered as a poor substitute for ambitious and complex works of fine art.

As much as earlier craft practice has been lionized, it was often the product of shop practice that involved tedious repetition and individual specialization. While ceramics have been a central activity of recent crafts, in earlier centuries in Europe ceramics were often produced in manufactories, precursors of the assembly line. Furniture was fabricated and assembled in workshops following the designs that, at times, may have had little to do with the inherent nature of the materials in use. The process was aided by machine tools such as the lathe, and the final product frequently resulted from the collaborative effort of specialized hands such as inlay makers, veneer cutters and metal workers. The rough work, the underpinnings of the form, on which such ornaments were laid was often the product of apprentices, indentured workers or, worse, sometimes



Janet Echelman (b. 1966), 1,8, 2015. Knotted and braided fiber with programmable lighting and wind movement above printed textile flooring, 1,152 x 540 x 480 in. Courtesy Janet Echelman, Inc., Renwick Gallery of the Smithsonian American Art Museum.

actual slaves.

In Western society, where painting, sculpture and architecture have deep roots, decorative arts, the products of artisan craftsmen, have long been assigned a second-class status. I recall when Charles Montgomery, a teacher and early director at Winterthur, brought famed art historian Rudolf Wittkower to view the collections at the museum, hoping to impress on him their significance, they were more or less dismissed by Wittkower as an interesting collection of antiquarian curiosities. Montgomery had higher hopes for meaning in craft and the decorative arts.

As students, we were asked to read objects comparatively. Does a New York chair from the 18th century, with its robust form and muscular carving, speak to the character of the burghers of the region revealing the Dutch origins of a now English colony? I remember we saw three documentaries about glassmaking meant to enlighten us on process, but which also underscored the cultural

reading of craft. The first, filmed in Venice, began with craftsmen examining a drawing of a chandelier, which ultimately morphed into the historical prototype hanging in the gallery of a Venetian palazzo. The same style and forms were the ongoing basis of much of the product of the glassworks on Murano.

The second film began with close-up images of the swelling cheeks of glassblowers as they breathed air into a tube to form an object. Those images then alternated with the mechanized action of a bottle machine producing hundreds of like objects to the rhythmic score of a jazz soundtrack. The film was Dutch, of course, with the glassblower looking for all the world like one of those carousing peasants in a Dutch genre painting. And the third film began with moonlight dancing on waves—the inspirations for the glassblower as artist, returning to the studio at the end of the day to magically transform a gather of glass into a bubble-filled form—a frozen celebration of nature. It was poetry in glass by the French master Maurice Marinot. These were films about process but also revealed cultural differences.

Thus we were set up to “read” American decorative arts as a cultural manifestation even though the vocabulary of those forms was imported from the mother country. It was the variations of accent that provided the cultural key. Or so we believed. This, of course, begged the question of whether what we were looking at was really a kind of folk art that depended on received ideas from an originating culture abroad while transforming them into acceptable and affordable products for a broader and less aristocratic society. We didn’t think to compare the native product with English regional work, only with London high style.

Given the adulation of the finest work emerging from shops in Boston, Newport, New York, Philadelphia, and Charleston, it is easy to see why the migration of furniture and decorative

PHOTO: RENWICK

objects into a genuinely factory-based production made for fertile ground for craft and design reformers who, following in the wake of reform movements of the second half of the 19th century in England, readily embraced the myth of the noble craftsman, working honestly with materials in producing forms that celebrated both those materials and the handwork involved in their production. Even though the later 19th century produced much fine furniture and other decorative arts demonstrating the most sophisticated craft techniques, it was all lumped in the category of degenerate design and factory-made dross. And there followed readily a celebration of both antique objects and an emerging studio craft production as examples of sophisticated taste and artistic and moral value.

The notion of craftsman as a yeoman artisan transformed into a creative artist was, to some degree, the liberating byproduct of the arts and crafts movement of the later 19th century. The noble toiling of the individual artisan was seen as a rebuke to the tyranny of the machine, and tasteless manufactured consumer goods. The craftsman's honesty made work that bore the imprint of the maker's hand celebrated individuality of expression if not overarching artistic ambition. In an ironic twist, this characterization was applied backward to earlier craftsman who, in fact, had aimed at a level of technical perfection in their work that would obscure the indications of handwork in favor of products that appeared both skillful and effortless.

Studio craft proliferated in America

after World War II and especially during the youth revolution beginning in the '60s. It was ultimately embraced and became emblematic of counter culture movements. Furthermore, the artist's aggressive presence in post-war abstract painting had a counterpoint in large gesture craft works that went beyond function to become objects of contemplation. Some ambitious craft works found their way into general museum collections, and studio craft was given a further boost through a traveling exhibition, *Objects USA* in 1969.

Never very radical, it was about that time I became enamored of craft. (Notwithstanding my stint as the crafts counselor at summer camp). I found an engaging landscape of unique and personal objects, while simultaneously admiring the best of modern design from the Bauhaus forward with a sidebar enthusiasm for the later 19th-century aesthetic movement.

As a counterpoint to "expressive craft," contemporary design became a feature of some wooden craft objects—sleek forms and beautiful grains, as well as immaculate satin surfaces, seemed engagingly modern. Such wooden pieces were readily adaptable to contemporary design ideas. Ceramics, on the other hand, often maintained an independent life of their own, more akin to traditional craft techniques and visibly expressing the process of fabrication. The raising of a form on the potter's wheel, even the finger marks made in the turning process, as well as the occasional haphazard events of glaze flowing in the heat of the kiln,

all bolstered the materiality of pottery. There was, of course, a countervailing reverence for the craft traditions of Asia emphasizing restrained elegance and tradition-bound simplicity of form.

In most craft of the post-war period, workmanship, the techniques employed in the making, were measures of quality, allied, of course, with utility. A bowl for salad, a plate for a hearty stew, a vase for flowers, all overlaid with the uniqueness of the singular object and the effort at living an artful life. Most craft objects, whether adornments or more functional forms, referencing the maker, became an extension of the user and, simultaneously, a celebration of the maker.

There is, of course, no absolute correlation of form and expression between handmade objects of wood, metal, clay, glass or fabric, or other materials. The expressive aspect of each has traditionally tended to flow from the nature of the materials. Today, however, craft objects can be dramatically non-referential to either the process or the purpose. In some cases, we are confronted by useful objects that no longer function in a traditional sense.

Craft itself is a curious term, both a noun and a verb and even functioning as an adjective, as in "crafty." I remember Henry Geldzahler, the Metropolitan Museum's first curator of contemporary arts explaining "arts is one of those words, which, like cakes and monies, means less in the plural than it does in the singular." We might apply that to the notion that while craft can be a measure of excellence and skill in workmanship, crafts are now often considered little more than a leisure time activity.

For some current adherents of craft, the intentions of the craftsman and the resulting work have been altered well beyond familiar forms. This is a significant change in an arena that has been bound by tradition. The craftsperson, long enamored of the process of making, might now consider the active life and importance of their work in a world beyond the studio.

PHOTO BY JAY E. CANTOR



Maker unknown, Bowl with egg (egg collected from free-range chicken belonging to Robert Craig and Barbara Lussier). Stoneware, 7 x 5 x 3¼ in. Collection of Jay E. Cantor.

Ironically, with the breakdown of academic conventions in fine art, the emphasis on the way a work has been made has taken something of a back seat. The artist may now be putting the message ahead of the medium. While craft may no longer be the central or distinguishing feature of contemporary art, in the arena of studio craft, the materials, cajoled into individual form, suggest the craftsman's ambitions for an expanded level of content and purpose. We are witnessing a significant effort at tackling larger and complex societal and cultural issues through craft-based production and an embrace of craft-based objects as a component of contemporary design.

This enhanced ideal is evidenced institutionally. What was once the American Craft Museum has ultimately become the Museum of Arts and Design in New York, and the Renwick Gallery in Washington, the decorative arts/craft satellite of the Smithsonian American Art Museum, has recently reopened after a two-year restoration of the historic building that houses it, with an exhibition that is sure to leave the adherents of traditional craft in something of a quandary.

The exhibition is called *Wonder* and consists of a series of installations in discrete spaces commissioned from artists Jennifer Angus, Chakaia Booker, Gabriel Dawe, Tara Donovan, Patrick Dougherty, Janet Echelman, John Grade, Maya Lin, and Leo Villareal. The makers were chosen by Nicholas R. Bell, the Fleur and Charles Bresler Curator-in-Charge at the Renwick. *Wonder* is meant to encourage the visitor's sense of discovery, enabled in part by the fact the artists have, to some extent, fashioned their installations from a range of everyday materials they have plucked from the environment. Some of these materials have not previously been included in the craft pantheon, and some are the evolved products of modern technology. As described by the museum: "While



Renwick Gallery, Washington, D.C., reopened in 2015 after the two-year restoration. The building was begun in 1859 as the first art museum building in America. It was designed by James Renwick Jr. to house the art collection of William Wilson Corcoran. Renwick Gallery of the Smithsonian American Art Museum.

the nine artists work in strikingly different media, they are connected by a shared interest in materiality and the labor-intensive creation of objects by hand in a digital age. Their works are created by exploring the potential of unlikely materials and utilizing both traditional techniques and cutting-edge technology. The resulting installations are expressions of process, labor and materials that are grounded in our everyday world, but which combine to produce awe-inspiring results."

For me, one of the more intriguing installations is that of Echelman, *1.8*, 2015. According to Bell, "Only when you are within its delicate embrace does she reveal the terrible root: the net's design and matrix correspond to a map of the energy released across the Pacific Ocean in 2011 by the Tōhoku earthquake and tsunami... The work's seemingly innocuous title, *1.8*, reflects the number of microseconds by which that fateful day, Friday, March 11, was shortened in its wake."

To some degree, there is a great flux evident in the world of studio craft itself as reflected in this exhibition. The Renwick installations explore materials and ideas far beyond the arena of traditional craft. In fact, the publication *Craft for a Modern World*, which celebrates the museum's permanent collection through 150 works drawn from the over 2,000 that have been assembled since the museum's founding

in 1972, provides both an elegy and an obituary for the studio craft movement. Curator Nora Atkinson notes, "The studio craft movement that dominated the craft field for more than 70 years has begun to wind down, but even as it fades from the contemporary into the historical, a new incarnation of craft has begun to spring up."

The Renwick continues to celebrate and, presumably, collect such historical objects, and may possibly examine them as both works of masterful artisan craftsmen, but also as cultural documents in the way we were encouraged to do all those years ago at Winterthur. But the museum has also entered the arena of innovation, and it will be interesting to see how the enlarged definition of craft will play out and elevate itself to level of parity in the contemporary art landscape. Look for further discussion of this in my next column.

I attend the occasional craft fair and buy an object that looks good and feels right to my eye and hand. While that purpose is likely to be functional, that function might also be the contemplative and satisfying enjoyment of the object itself now occupying a space beyond the manner of its creation. The technique may be more sophisticated, and the forms more extravagant, but they still celebrate the material and the process. I no longer ask what I can do with it, and least of all, think about beating an egg in it. ■

FREDERIC CHURCH: THE ART AND SCIENCE OF DETAIL

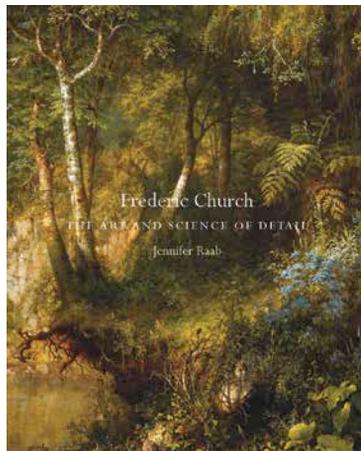
Frederic Church: The Art and Science of Detail

By Jennifer Raab (Yale University Press, November 3, 2015). 240 pages, 60 color and 43 black-and-white illustrations, \$65

Up until now, no one has spent a considerable amount of time studying Frederic Church's approach to the pictorial spaces of his canvases. While he remains one of the most celebrated painters in the United States during the middle periods of the 19th-century—and for good reason, with his monumental and detailed landscapes of North and South America, as well as other regions—Jennifer Raab's new book, *Frederic Church: The Art and Science of*

Detail, offers a fresh exploration of the artist's work.

In the publication, Raab “offers the first sustained examination of the aesthetics of detail that fundamentally shaped 19th-century American landscape painting.” She provides historical context and in-depth analysis of some of the artist's most recognized pieces, arguing his work has a connection to a more scientific approach to nature. And in the book's introduction, “Seeing in Detail,” Raab states, “The purpose of this project is to understand the visual demands Church's canvases make and the specific cultural context to which they respond and from which they emerge.”



Frederick Edwin Church (1826-1900), *Niagara*, 1857. Oil on canvas, 40 x 90½ in. National Gallery of Art, Washington, D.C., Corcoran Collection, Museum purchase, Gallery Fund. Courtesy National Gallery of Art, Washington, D.C.



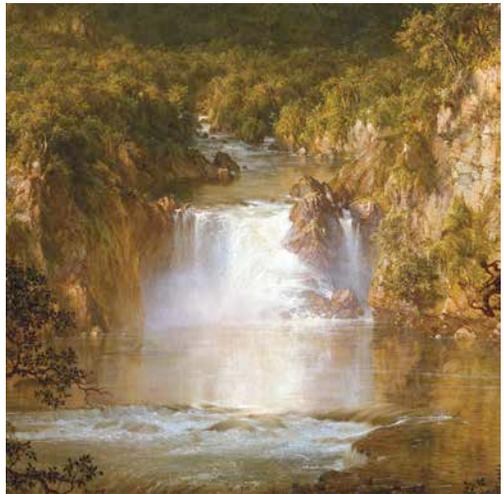
Frederic Edwin Church (1826-1900), *The Heart of the Andes*, 1859. Oil on canvas, 66' 8 x 119¼ in. The Metropolitan Museum of Art, New York, bequest of Margaret E. Dows, 1909, 09.95. Image ©The Metropolitan Museum of Art, New York. Image source: Art Resource, New York.

The idea for the author's discourse began with a question to herself as she stood in front of Church's prolific work *The Heart of the Andes* at the Metropolitan Museum of Art in New York City. She wondered, "[W]hy is this painting so detailed?" And it was the word "detail"—in all its forms—that she kept hearing from patrons as she explored the gallery.

In book's the introduction, Raab writes: "These are the terms that, without fail, appeared in criticism from the period as well as in more recent scholarship about the artist. And yet for all its ubiquity, there was no account of what detail might mean. How does it work in *The Heart of the Andes* and in other paintings by Church?

How was it defined in the nineteenth century? And, to return to the viewing experience itself, what does it mean to see a work of art 'in detail,' to use yet another version of the word? Lastly, I wondered how writing about seeing in detail might take form."

Each of the seven chapters in the book focuses on one or two of Church's works, and in them Raab finds the meaning of detail. Her methodology is "object-centered," in which she inquires specifically on works of art. The pieces presented in the book—*Niagara*, *The Andes of Ecuador*, *The Heart of the Andes*, *The Icebergs*, *Evening in the Tropics*, and more—span the artist's career, and his path to his



Frederic Edwin Church (1826-1900), *The Heart of the Andes* (detail), 1859. Oil on canvas, 66½ x 119¼ in. The Metropolitan Museum of Art, New York, bequest of Margaret E. Dows, 1909, 09.95. Image ©The Metropolitan Museum of Art, New York. Image source: Art Resource, New York.

self-designed estate Olana on the Hudson River. The paintings are seen in their full scale, and many times

with multiple details—offering close-up views that are referenced and studied throughout Raab's text. ■

AMERICAN ART

VIRGINIA MUSEUM OF FINE ARTS



George Wesley Bellows (1882-1925), *Tennis at Newport*, 1920. Oil on canvas, 43 x 53 in.



Mary Cassatt (1844-1926), *Lydia Seated on a Porch, Crocheting*, ca. 1882. Oil/tempura on canvas, 15 x 24½ in.

The Virginia Museum of Fine Arts received a gift of American art worth more than \$200 million. James W. and Frances G. McGlothlin's collection of 73 works was assembled over the course of nearly 20 years, with artwork spanning from Hudson River School to modernism.

"We originally intended to give these paintings to VMFA after our lifetime, but we've recently decided it's more important for them to reach the hundreds of thousands of patrons who visit the museum," says James W. McGlothlin of the gift. "We would rather share in the public's enjoyment of these works, and hope visitors receive as much pleasure from them as we have."

The McGlothlins began collecting art nearly 20 years ago and made strategic acquisitions, resulting in their current collection today, with works from the 1830s to the 1930s, including 12 works by John Singer Sargent and five by George Wesley Bellows. Works by Childe Hassam, James A.M. Whistler and Mary Cassatt, among others, are also included in the collection.

Cassatt's *Lydia Seated on a Porch, Crocheting*, circa 1882; Robert Frederick Blum's *In the Laundry*, 1884; Bellows' *Tennis at Newport*, 1920; William Merritt Chase's *Gravesend Bay, Afternoon by the Sea*, 1888; Hassam's *Winter Nightfall in the City*, 1889; Winslow Homer's *Canoeing in the Adirondacks*, 1892; and Robert Henri's *Miss Kaji Waki*, 1909, all comprise a small portion of the collection. Among the dozen works by Sargent, visitors can view *Venetian Wineshop*, circa 1898, and *Gathering Blossoms, Valdemosa, Majorca*, 1908-10, among others.

The collection is one of the most important of historical American art in private hands and will contribute



John Singer Sargent (1856-1925), *Venetian Wineshop*, ca. 1898. Oil on canvas, 21 x 27½ in.



Winslow Homer (1836-1910), *Canoeing in the Adirondacks*, 1892. Watercolor on paper, 15½ x 20 in.

significant depth to the museum's collection says Susan J. Rawles, VMFA's associate curator of American painting and decorative art.

"The addition of the McGlothlin Collection anticipates the strong future trajectory of American Art at VMFA, complementing our current holdings of approximately 2,000 works," she says.

Twenty of the pieces in the collection have never been exhibited at the museum before, offering a rare opportunity for visitors.

"The McGlothlins' unexpected gift is a magnanimous gesture of national importance," says Alex Nyerges, director at VMFA. "These works greatly

strengthen our American collection with 12 artworks by John Singer Sargent, five new Bellows and 56 additional major works for visitors to enjoy."

Works from the collection are on view as a permanent installation in the McGlothlin American Art Galleries, where visitors may encounter themes such as *Westward the Course of Empire: American Landscape*, *The Gilded Age of Realism and Impressionism*, and *All That Glitters Is Not Gold: Modernism*.

Virginia Museum of Fine Arts' permanent collection has more than 33,000 works of art spanning 5,000 years of world history. The museum is open daily and is free to the general public. ■

CREAM *of the* CROP

A Dallas couple seeks the best in Texas art

by John O'Hern | Photography by Francis Smith





Through the doorway is David Bates' (b. 1952) *Magnolia in Coke Bottle*, 1990, oil on canvas. Above the lowboy is *Calpaneria San Aguilas Pueblo*, oil on canvas, by José Arpa (1858-1952). Beneath it is *Deserted Shack and Shed*, 1941, oil on board, by Kelly Fearing (1918-2011). To the left above the sofa is Everett Spruce's (1908-2002) *Cedar Breaks*, 1942, oil on board. To its right is *Carnival*, 1949, oil on board, by William Lester (1910-1991). Above the bombe chest is *Dinnertime*, 1925, oil on board, by Everett Gee Jackson (1900-1995), and *Longhorns Toward the Brazos River*, 1915, pastel on board, by Frank Reaugh (1860-1945). On the chest is *Mother & Child*, stone, by Charles Umlauf (1911-1994). On the coffee table is *The Owl*, granite, by Evaline Sellors (1903-1995).



On the wall to the left is *Railroad Signal*, 1936, oil on board, by Coreen Spellman (1905-1978) and *Dallas Station Yards*, 1930, oil on board, by Lloyd Goff (1918-1982). On the top row are (left to right) *Bigotes*, oil on canvas, by Manuel Acosta (1921-1989); *Antonio the Carpenter*, 1935, oil on board, by Jerry Bywaters (1906-1989); *Dallas Cityscape*, 1941, oil on canvas, by Florence McClung (1894-1992); and *McKinney Run*, oil on canvas, by Frank Klepper (1890-1952). Beneath the Acosta is *A Certain Kind of Work*, 1928, oil on board, by Olin Travis (1888-1975). To its right is *Terraced Farm*, 1929, by Alexandre Hogue (1898-1994). Beneath the Hogue is *Rat Boy (Lonely Boy)*, 1967, oil on canvas, by Lirl Treuter (1922-2001), and to the right of the Hogue is his oil on board *Dust Storm*, circa 1935. Beneath the large McClung is Bywaters' *Self Portrait*, 1927, oil on board, and beneath it is *Dragon Fly*, 1932, oil on board, by Otis Dozier (1904-1987). The larger painting next to it is *The Lifters*, 1948, oil on canvas, by Kelly Fearing (1918-2011). Above it to the right is *Phillip*, 1943, oil on board, by Travis; *Galveston Dock*, oil on board, by Paul Schumann (1876-1946); and *Early Morning*, oil on board, by Charles Bowling (1891-1985).

Thomas Hoving, who was director of the Metropolitan Museum of Art for 10 years, wrote, "To appreciate a work of art, is it okay to like what you like, and the heck with the art critics and experts? Absolutely."

When he was in middle school, Mark Kever collected coins, searching for, finding them and inserting the Lincoln head coins into Whitman folders. In his 20s, Kever began collecting rare coins until about 2007, when he had a revelation.

He recalls, "I went to a national coin show and bought the most expensive early silver dollar—the first coin I had bought at six figures. I kept it around for a couple of days and put it in a lockbox at the bank. I began to realize, 'This is crazy!' I had spent all this money for the coins, and I keep them in a lockbox. Art is very different."

JOHN O'HERN: How did you make the transition from coins in the lockbox to art on your walls?

MARK KEVER: My wife, GERALYN, and I decided we wanted to buy some art. We thought the only place you could buy great art was in New York City, so for four or five years we would stroll haphazardly through galleries, intimidated and confused.

JO: In your haphazard way, you showed you have a great eye, since you bought several pastels by George Segal. He's known primarily for his sculpture, but those pastels are really fine.

MK: Thank you. They were one of only two purchases we made in New York.

We received a catalog from Heritage Auction Galleries in Dallas for their first-ever auction of Texas art. We were looking through and saw things we liked. We went to the auction and bought a few pieces. Then it kind of took off. All of a sudden, we had a focus. We kept seeing art we liked. Within about six months or so, I sold my coin collection and diverted the money to Texas art.

Initially, we were extreme rookies.

It was just that we visually liked some of the pieces and very, very quickly saw there was a body of work in this small niche of the art world. We were impressed by the variety. The common thread is that it is Texas art. I was surprised to discover pieces we really, really like, and they're right here.

JO: Was there anything you learned as a collector of rare coins that helped you as you began to collect fine art?

MK: I think from the standpoint of having been a collector in a different medium, I knew it was crucial to gain knowledge, to seek out experts, to minimize mistakes. I also knew from prior collecting that each collector has to want to strive to get the highest quality the budget can allow. I wanted to ramp that up as quickly as possible. We focused in, and I quickly met some of the more advanced collectors. I was fortunate to meet two individuals with a lot of knowledge and years of collecting behind them.



In the far distance is *Still Life*, 1940, oil on board, by Edith Brisac (1894-1974). In the middle is *Haymakers*, 1940, oil on canvas, by James "Buck" Winn (1905-1979). In the dining room is an oil, glass and sand piece by Ben Culwell (1918-1992), *Untitled*, 1947. *Brahma Steer*, 1950, a bronze by Charles Umlauf (1911-1994), is in the foreground.

To the left is *Jazz*, 1946, oil on board, by Ben Culwell (1918-1992). Above the shelves are two pastels on paper by George Segal (1924-2000), *Women with Red Stocking*, 1963, and *Seated Nude with Coffee Pot*, 1962. Beneath them are (left to right) *On the Rio Grande*, pastel on board, by Frank Reaugh (1860-1945), and *Hilltop of Incarnate Word*, 1927, oil on board by Santa Duran (1909-2002). Beneath them (left to right) is *Heatwave*, 1952, oil on board, by Barney Delabano (1926-1997), and *Abstract Form*, a bronze by Gene Owens (b. 1931). On the mantel is David Cargill's (b. 1928) *Out of the Earth*, 1973, bronze.





Above the shelves are two pastels on paper by George Segal (1924-2000). In front of them is a sculpture in black walnut, *Sitting Queen*, 1972, by Philip John Evett (b. 1923). The ship painting is *The Green Schooner*, oil on board, by Paul Schumann (1876-1946). On the right is *Cloud Shadows*, oil on canvas, by Lewis Teel (1883-1960). On the computer monitor is a photo of Texas longhorn calves from the Keever's herd. Next to the monitor is *West Texas Desert*, 1924, oil on canvas, by Audley Dean Nicols (1875-1941). To the right is *Near Calaveras, San Antonio*, oil on canvas by José Arpa (1858-1952).



To the right of the armoire (top to bottom) are *Wild Place*, 1938, lithograph, by Everett Spruce (1908-2002), and *Hooking on at Central Power*, 1940, lithograph, by Alexandre Hogue (1898-1994). *Birds to Roost*, 1962, wood, by DeForrest Judd (1916-1993), sits on the floor. The large painting is *The Homestead*, 1943, oil on board, by William Lester (1910-1991). Beneath it is *Marion with Book*, 1925, oil on board, by Kathleen Blackshear (1897-1988). A steel sculpture, *Ball and Spike*, by John Brough Miller (1933-2010) is to the right.



An oil on canvas by Grace Spaulding John (1890-1972), *Wings, Wind and Waves*, 1938, is on the left. *Old Farm Gate*, pastel on board, by John Douglass (1905-1969) is in the dressing room. Two oils on board by Fred Darge (1900-1978), *Open Country*, 1955, and *The Outlaw*, 1959, are to the right.

They both kind of became my mentors. For a period of about two years, any piece of art I considered for purchase, I would show to the two individuals. I learned quickly from them. They could say, "That's not the best representation of that artist's work," or, "That's a great example." It saved me from making a number of potential mistakes. My knowledge ramped up a whole lot quicker than if I had started out on my own.

I joined TACO (Texas Art Collectors Organization), which has regular meetings. They have a fairly strong collector base, so I was able to communicate with people and began a process of going out and looking at as many collections as I could, seeing what were the best pieces.

JO: How do you and Geryl work together on the collection?

MK: The push and pull my wife and I have is that I tend to favor more of the Texas regionalists. She favors Texas modernism. She has done an exceptional job of hanging things together. She's been very helpful because if I have a weak spot, it's that at times, I can be impulsive. We, for the most part, have veto power. My wife sometimes sets me down and asks, "Does it help the collection?," "Is it a better example of an artist we have?"

JO: Do you ever trade up or consider the investment potential of your collection?

MK: Because of my background—I'm now managing director and an investment advisor at UBS—I can't

help not focus on looking down the road at the significant amount of money put into a collection, and I can't not think of future appreciation. This plays out in coins, real estate, art. The best assets appreciate the most.

I'm fairly active in buying and selling art. Since Francis [Smith] photographed the collection, two pieces in the collection have gone, and there are a few additions, as well. It's very important to upgrade when something comes along. Sometimes another collector will want something more than you want to keep it.

JO: Since I've been learning about Texas art, I've been impressed by the social commentary that appears in the early work.



To the left of the secretary are (top to bottom) *Study for "Whither"*, oil on board, by Olin Travis (1888-1975); *Abstract*, oil on canvas, by Chester Snowden (1900-1984); and *Hollow Tree*, 1940, oil on board, by Everett Spruce (1908-2002).



A wall of lithographs. Beginning on the left, (top to bottom) are *Nanny with Children* by Kathleen Blackshear (1897-1988); *Cedar Bluff*, 1938, by William Lester (1910-1991); *The Lifters*, 1945, by Kelly Fearing (1918-2011); *African American Woman* by Blackshear; *Edge of Lake*, 1941, by Charles Bowling (1891-1985); *Mexican Mother*, 1936, by Jerry Bywaters (1906-1989); *Winter Evening*, 1939, by Bowling; *Curly & Straight*, by Blanche McVeigh (1895-1970); *Edge of Woods*, 1941, by Bowling; and *Pensive Nude*, 1946, by Ed Bearden (1919-1980).



Above the bed are *W.T. Waggoner Building*, Ft. Worth, Texas, oil on board, by Samuel Ziegler (1882-1967), and *South Texas Sunset*, pastel on board, by Reveau Bassett (1897-1981). In the middle is *Washday*, 1948, oil on board, by William Lester (1910-1991). To the right is *The Day is Done*, San Juan Mission, San Antonio, Texas, oil on board, by Hugo Pohl (1878-1960), and *Old Will*, 1935, charcoal, by William Elliott (1909-2001).

MK: One of the most coveted and desired areas of our collection is works from the late '20s into the early '40s. I have an affection for that time period. Probably my single favorite piece in the collection is Everett Gee Jackson's *Dinnertime*. It depicts an African-American with his back to us. Two ladies are bringing him lunch out in the field. It's from the mid-'20s. Jackson was born and raised in Texas and spent most of his career in San Diego. I remember the changes in our country in the '60s, the civil rights movement. I like the history in the paintings. The artists respected the people who were having a tough time. I have an attraction to the social ramifications of some of the pieces.

It's optimal if you can have a story, as well as good art. You can do research and even talk to a family member who inherited a painting. I've been fortunate enough to meet family members who inherited the pieces from the artists themselves. It adds a level of satisfaction having heard what the artist was



Mark and GERALYN KEVER and *Cactus*, oil on canvas, by Porfirio Salinas (1910-1973).

thinking. That's one of the benefits of a good network in Texas.

JO: With prices going up for Texas art, is it still possible for beginning collectors to find pieces to buy?

MK: I don't know of any major works having gone into seven figures yet. A person who has three to five to ten thousand dollars to spend can put

together a pretty nice collection.

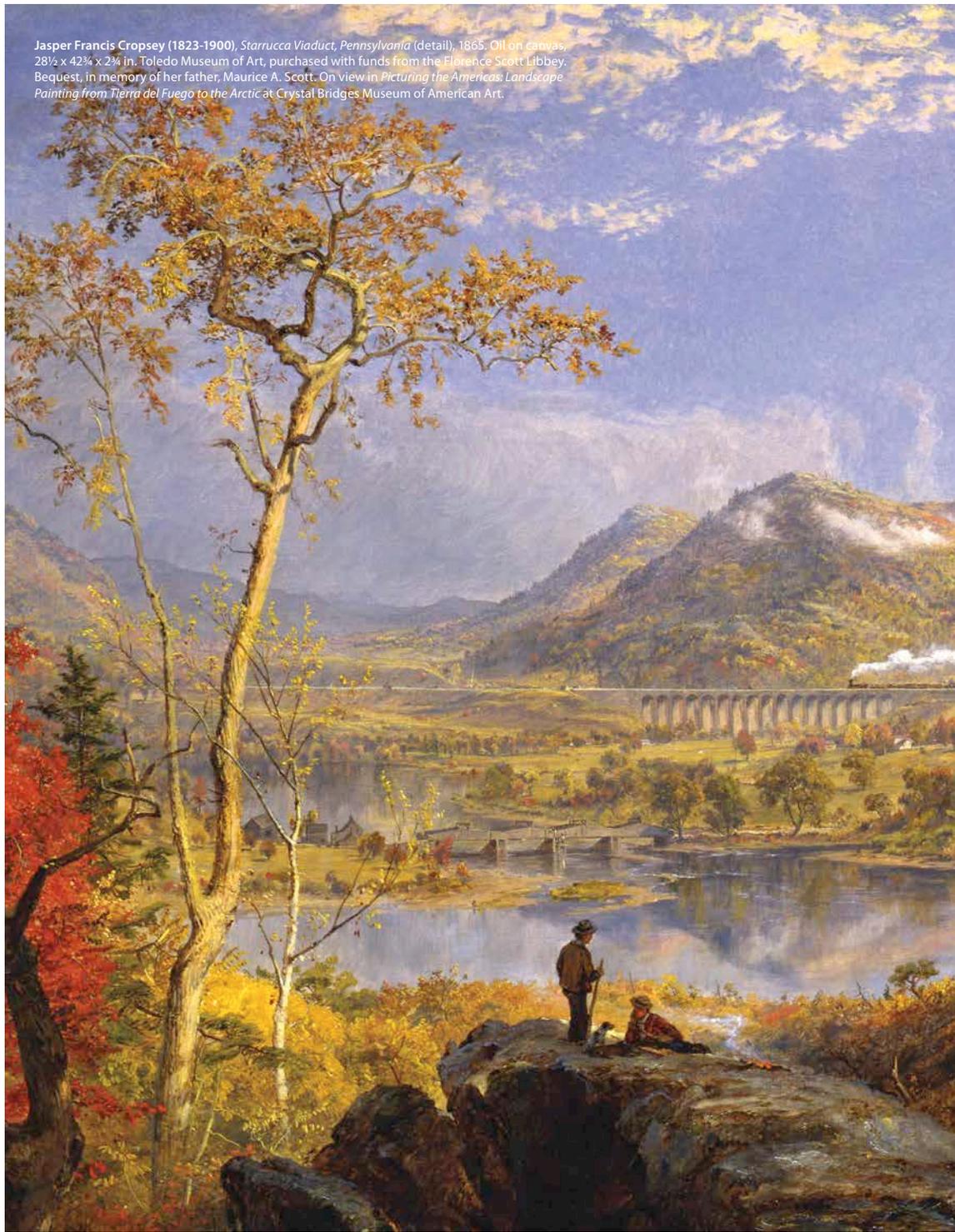
JO: What advice would you give them?

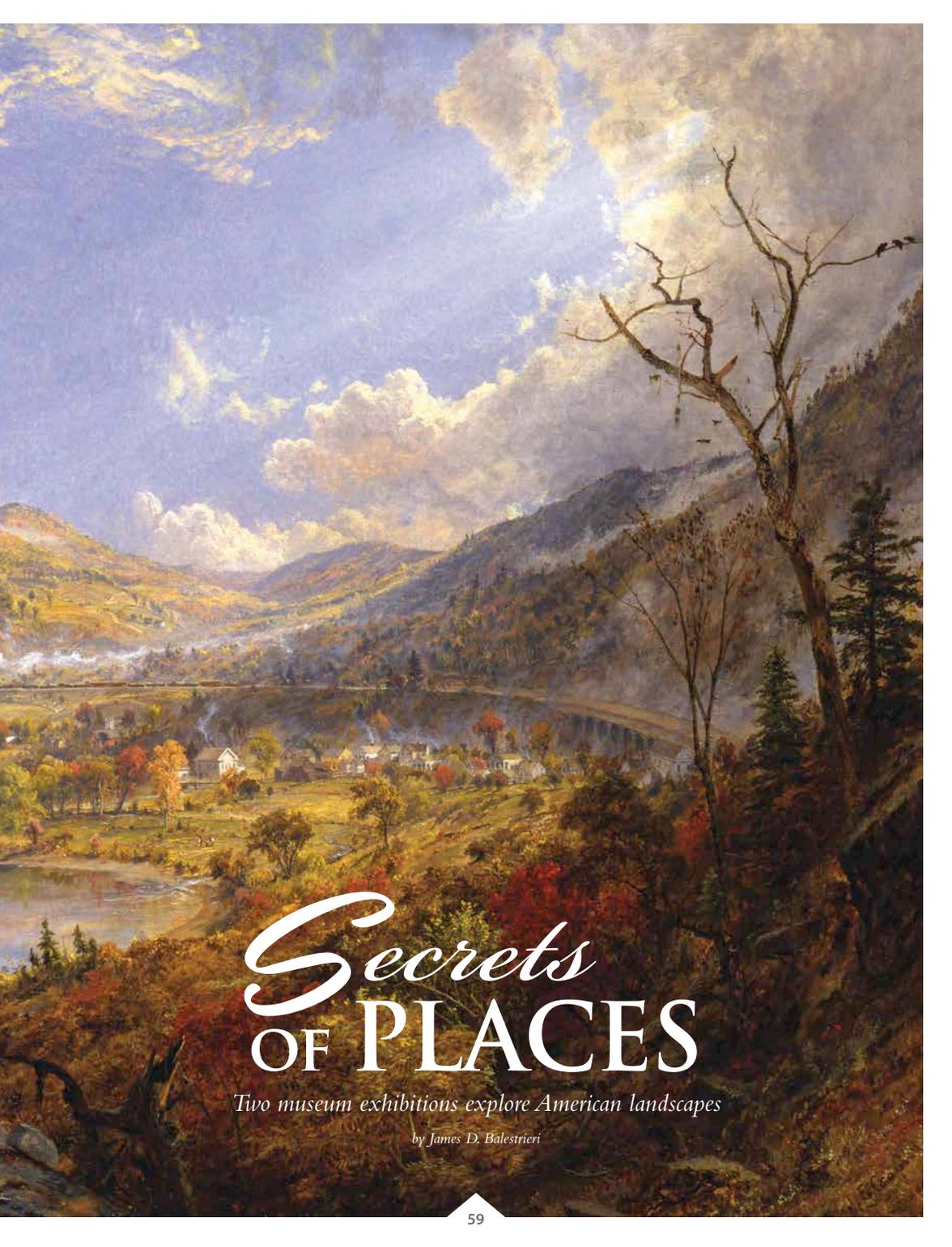
MK: I think the most important thing, no matter where you are in your collecting career, is the gaining of knowledge, doing research, and communicating with advanced collectors. It's important to see the most art you can see. What are the best examples of certain artists' work? I fully support and have good relationships with some dealers, but you can't rely 100 percent on that. There is a more vast network. There's so much knowledge out there.

One of my collector buddies says, "Be very careful not to buy the cream of the crap." If I bought the best piece in an auction, but it detracts from my collection, I didn't do well. One of the fun things about Texas art is there are still many examples of nice pieces almost any budget can afford.

I'm learning more and more about Texas art. My learning curve is permanent. ■

Jasper Francis Cropsey (1823-1900), *Starrucca Viaduct, Pennsylvania* (detail), 1865. Oil on canvas, 28½ x 42¾ x 2¼ in. Toledo Museum of Art, purchased with funds from the Florence Scott Libbey Bequest, in memory of her father, Maurice A. Scott. On view in *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at Crystal Bridges Museum of American Art.





Secrets
OF PLACES

Two museum exhibitions explore American landscapes

by James D. Balestrieri



Two new exhibitions, *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic*, at the Crystal Bridges Museum of American Art, and *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection*, opening at the Portland Art Museum, compel the viewer back to some very simple questions, questions whose answers we in the art game often take for granted. What is a landscape? What are place and space in the plastic arts? Why landscapes? What do landscapes do, and what are landscapes for?

These days, the word landscape most often refers to the orientation of a blank sheet of paper rendered in pixels on a computer screen—the very thing, in fact, on which I am writing this essay. Only because I am writing an essay, I chose to orient the virtual paper in “portrait,” that is, vertically, as opposed to “landscape,” which entails orienting the virtual paper horizontally.

Immediately, in our minds, landscape suggests horizons, space pushing out to either side of us, space that can be cropped but not contained. Yes, there are vertical landscapes, many, in fact: forest interiors, mountainscapes, pilings of clouds, but

these (admit it) always have something to do with awe, majesty, fear, vertigo—in short, the sublime.

When I think of landscape, I instantly think of a book, an obscure book, to be sure, but one that interests me greatly. Its short title is *A Sporting Tour through Various Parts of France in the Year 1802*, published in 1806, and it is presented as a series of letters written by Col. Thornton of Thornville—Royal, Yorkshire. The full—very long—title of the book (which I would write out if I were being paid by the word) includes the words “General Observations on the Arts, Sciences, Agriculture, Husbandry, and Commerce,” of France. The text itself describes exciting fox, wolf and boar hunts, and the hospitality of the colonel’s French hosts. Col. Thornton even meets Napoleon. Napoleon? Weren’t the French and English at one another’s throats then? Not, apparently, in 1802. During a truce (that would shortly fall to pieces) Col. Thornton found time for a bit of sport across the Channel. The book is lavishly illustrated with beautiful sepia plates after “original drawings by Mr. Bryant,” and others, some after sketches by the author. I took a quick shot of

Charles Sheeler (1883-1965), *Classic Landscape*, 1931. Oil on canvas, 28¹¹/₁₆ x 35⁷/₈ x 2¹/₄ in. National Gallery of Art, Washington, Collection of Barney A. Ebsworth. On view in *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at Crystal Bridges Museum of American Art.





Albert Bierstadt (1830-1902), *Yosemite Valley*, 1868. Oil on canvas, 54¼ x 72½ in. Collection of the Oakland Museum of California, gift of Miss Marguerite Laird in memory of Mr. and Mrs. P.W. Laird. On view in *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at Crystal Bridges Museum of American Art.



Thomas Moran (1837-1926), *Grand Canyon of Arizona at Sunset*, 1909. Oil on canvas, 30 x 40 in. Paul G. Allen Collection. On view in *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection* at Portland Art Museum.



Grant Wood (1891-1942), *Fall Plowing*, 1931. Oil on canvas, 30 x 40 3/4 in. Courtesy the John Deere Art Collection. On view in *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at Crystal Bridges Museum of American Art.

one plate: "Village and Castle of Mont-bazen." Look at it. Gorgeous, right? The old stone bridge. The barn tucked in beside it. The castle. Rolling hills. What's missing? Think about it. See anybody riding to hounds? Hunting? Shooting? Fishing? See any animals at all? Any people? Page through the whole book, and all you will see are scenes like this, as well as some French people in traditional costume—this is a French baker, this is a French washerwoman, etc. In fact, none of the many landscape plates have anything to do with sport. They all have everything to do with topography. In fact, with this book and some decent maps, you would be in great shape if, say, you had to fight the French in France, as the English, Prussians, Austrians, and Russians would in 1812 and again in 1815. To take Mont-bazen, cross the river at night,

skirt the village, and move from tree line to tree line at right. On those open hillsides, you are a sitting duck. Sport? Sure. Espionage is a sport. "The Great Game," they used to call it. James Bond parties, doesn't he?

From the mid-18th century through World War II, officers would often have training in landscape painting. Enlisted men with an aptitude for art would be assigned to topographical duties. Expeditions military, scientific and commercial would take artists along to document their endeavors, attract investors and inspire the public. In American art alone, it's Catlin, Bodmer, Thomas Moran, Civil War photographer Alexander Gardner. It's the railroad paintings of John Fery and the Taos artists, it's Ogden Pleissner's battlefield paintings in World War II, and many more.

But the truth is, landscape painting,

as we know it, is a relatively new phenomenon. Think about it. With the exception of Chinese art, where a tradition of landscape painting dates back almost as far as painting itself, landscapes in Western art, and throughout much of the world prior to the Renaissance, serve as a backdrop to human activity.

Gods and goddesses, heroes in crucial battles, even animals in cave paintings: in the visual arts, the environs in which the action occurs is sketched in at best, if not entirely absent. This is understandable. In a world in which nature, as an idea, was divided between the cultivated and the wild, a world in which the wild, the wilderness, was to be avoided whenever possible, artists came to deploy settings without regard for realism, in fantastic and fanciful ways that support, provide counterpoint for, or otherwise comment on the central—that is, human—action of

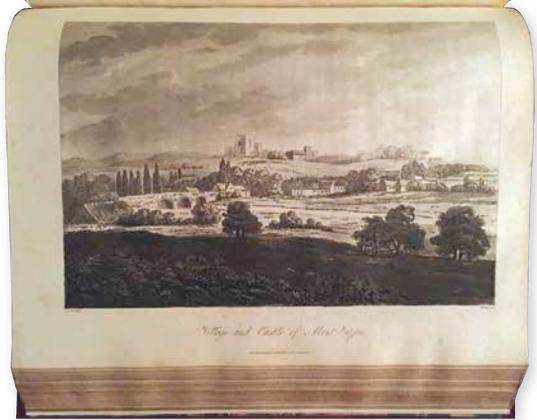
the work. To see the landscape in Da Vinci, Giorgione, Brueghel, you have to peer around *La Gioconda*, fight past the nude woman and clothed man in Giorgione's *The Tempest*, ignore the tillers in *The Fall of Icarus* or the revelers in *The Wedding Dance*.

But somewhere near the end of the Renaissance, the pressures of rapid urbanization and nascent industrialization, and the new passion for exploration, begin to exert themselves on European society—and grow exponentially thereafter—and alter forever the simple binary terms—tilled, wild—of the old agrarian relationship between people and place. As human beings (European human beings, for our purposes here, though similar cases can be made for other peoples elsewhere) simultaneously lose touch with nature in cities and confront entirely new and alien worlds as they push into new territories, nature, the natural world—landscape—takes on new importance. Painting moves swiftly to reflect this new relationship.

Art lives on the lost and the strange.

Landscapes can be maps, they can signal ownership, they can be sales tools, they can invite or condemn exploitation, they can inspire and lead to preservation,

"Village and castle of Mont-bazen," from Colonel Thornton's *A Sporting Tour Through Various Parts of France in the Year 1802*. London, 1806. Collection of the author.



they can simply ask for appreciation.

Like all genres of Western (as opposed to Eastern, Asian, African and so on) art, landscape begins with an interest in likeness, in representation, moves through a period—impressionism and its offspring—in which the play and movement of light on surfaces dominates. Around 1900, it morphs modernistically into a consideration for the math of the earth: proportion, harmony, dissonance, and comes to rest in recent decades in an exploration of the elemental, almost mineral essence of things, places, spaces.

Picturing the Americas offers a broad

range of 19th- and 20th-century works, but avoids—perhaps wisely—any single thesis to bind them. *Seeing Nature* reflects the interests—with a strong emphasis on European masters—of a single collector.

The elegance of the stone arches in Jasper Cropsey's *Starucca Viaduct, Pennsylvania* links early American expansion with classical, Roman architecture. The train is a thin line in the distance, and the steam issuing from it, as well as the smoke from the chimneys, blends in with the clouds. The American empire, the painting seems to advertise, can actually add to



Thomas Moran (1837-1926), *Cliffs of Green River*, 1874. Oil on canvas, 39½ x 59½ x 6 in. Amon Carter Museum of American Art, Fort Worth, Texas. On view in *Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic* at Crystal Bridges Museum of American Art.

the aesthetics of nature.

Works in the two exhibitions by Albert Bierstadt and Thomas Moran make Yosemite, Green River and the Grand Canyon into divine works of art. Works like these amazed viewers in the East, encouraging tourism and conservation, and reinforced the notion that this place, this country, was a gift from God and that America was destined for greatness.

Grant Wood's *Fall Plowing* and Charles Sheeler's *Classic Landscape* seek and find the harmonies in patterns generated by nature and by humanity. Modernism is shot through with the notion of progress, and these works, in their own way, hearken back to the optimism in *Cropsey*, though the fact that both are unpeopled is unsettling. The plow blade lifting the edge of field, as if it were a carpet in *Fall Plowing*, and the low clouds and long shadows in *Classic Landscape* are ominous, Earth without us admonitions. Looking from small to vast, Georgia O'Keeffe's *Black Iris VI* posits a black hole at the center of the universe, be that universe infinite or infinitesimal. Does beauty swirl around an abyss that was always there, or is the abyss of our making?

British painter David Hockney's *Grand Canyon*, as opposed to Thomas Moran's, is a hot, day-glo place, 21 canvas panels arranged in a panorama. Here, the colors are like elements in the periodic table. It is as if Hockney has scraped away the surface of the Moran to reveal the mineral pigments that dominate each form in the composition.

If portraits are landscapes, the topography of a life through an artist's vision, then landscape is the portraiture of place, seen through the artist's intentions, as well as the preoccupations of his or her times.

We tend to take landscapes for granted, see them as décor—“Doesn't that painting of the park go wonderfully with the sofa, dear?” Landscapes are good sports that way, and, as in Col. Thornton's book, there is good sport in them, but if you have the key to the code—and are in on the plan—you will find there is more, much more, to these simple pictures of places. ■



Georgia O'Keeffe (1887-1986), *Black Iris VI*, 1936. Oil on canvas, 36 x 24 in. Paul G. Allen Collection. On view in *Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection* at Portland Art Museum.

Through January 10

Seeing Nature: Landscape Masterworks from the Paul G. Allen Family Collection

Portland Art Museum
1219 S.W. Park Avenue
Portland, OR 97205
t: (503) 226-2811
www.portlandartmuseum.org

Through January 18

Picturing the Americas: Landscape Painting from Tierra del Fuego to the Arctic

Crystal Bridges Museum
of American Art
600 Museum Way
Bentonville, AR 72712
t: (479) 418-5700
www.crystalbridges.org

GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.



William S. Robinson (1861-1945), *Early Spring (detail)*. Oil on board, 5 x 6 in., unsigned, dated verso: 'Lyme, Conn. May 1911'. On view at The Cooley Gallery.

PREVIEWS

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Let It Snow

Vose Galleries celebrates the art of winter

January 9-February 27

Vose Galleries

238 Newbury Street

Boston, MA 02116

t: (617) 536-6176

www.vosegalleries.com

by John O'Hern

John Whorf (1903-1959) painted watercolors of New England's harbors and hills, raging storms along the coast, and idyllic salmon fishing trips. He summered at his family's home in Provincetown, Massachusetts, where, at the age of 18, he severely injured himself diving off a wharf. He later commented, "Like most boys, I was full of energy and looked for exercise and excitement. After the accident, all that vigor of youth, that longing for adventure and romance, I put into my paintings."

With both subtlety and passion, he painted the world around him, often outside, and from time to time through the windows of his studio or his home. The paintings through windows are most often composed at an angle to emphasize the difference between interior and exterior rather than making the window a frame. Often a plant sits on the sill struggling for light. In one, the plant has given up the ghost, and the empty clay pot remains.

In *View through the Window, Paris*, the blossoms of a leggy plant bring color to a wintery view of

Notre Dame nearly lost in the swirling snow. He studied briefly in Paris and settled permanently in Provincetown in the late 1930s.

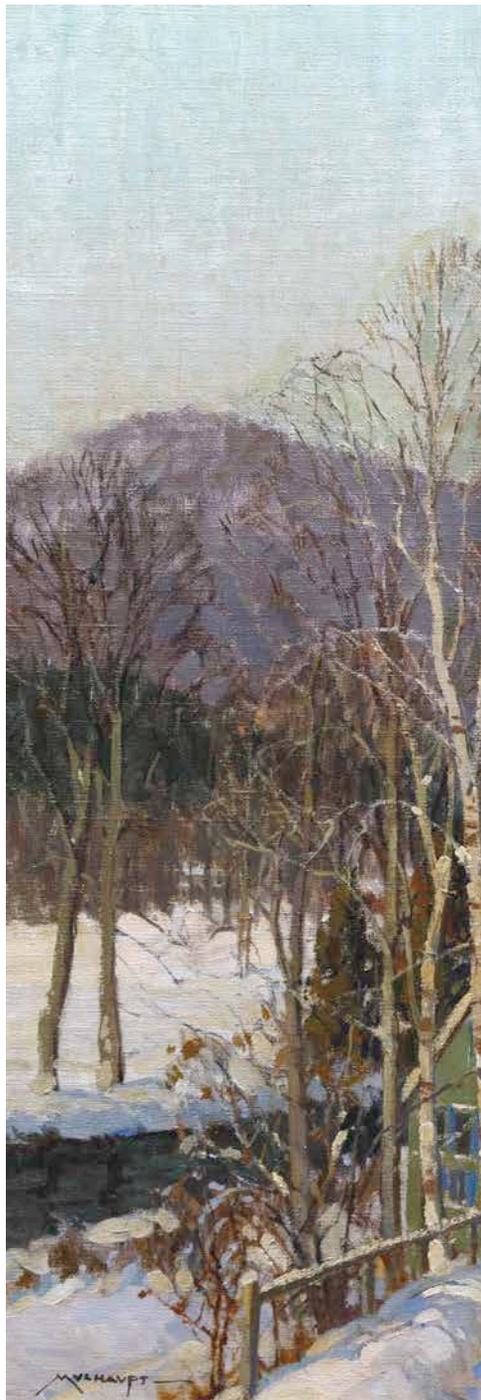
The painting is included in the exhibition *The Art of Winter* at Vose Galleries in Boston, January 9 through February 27. The gallery has gathered more than 20 works to illustrate the theme.

Andrew Wyeth wrote, "I prefer winter and fall, when you can feel the bone structure in the landscape—the loneliness of it—the dead feeling of winter. Something waits beneath it—the whole story doesn't show."

In Wyeth's Chadds Ford, Pennsylvania, nature lied revealed during the winter. Farther north, it often lies beneath depths of snow, which create a different, temporary, landscape.

Ernest Albert (1857-1946) was a renowned theatrical and scenic designer but always found time for painting, turning to fine art full time in 1909. His lyrical, impressionistic paintings, often of streams flowing through wintery landscapes, were thick with paint yet captured the delicate light and subtle colors of the scene. *Winter Sunset by the Stream* is a complex composition, with a stream crossing the canvas diagonally and the setting sun showing through a break in the trees and reflecting off the stream, forming a strong vertical emphasis.

Frederick John Mulhaupt (1871-1938) painted a grittier portrait of what it's like to live in winters with



Frederick John Mulhaupt (1871-1938), *February Morning (possibly New Hampshire)*. Oil on canvas, 25¼ x 30 in., signed lower left: 'Mulhaupt'.



deep snow. In *February Morning* (possibly *New Hampshire*), houses huddle next to a rutted road just above a stream. Our preconception of snowy landscapes being white is corrected by Mulhaupt's depiction of the subtleties of color in

the low sunlight on the landscape. He had spent several years in Paris and was influenced by impressionism.

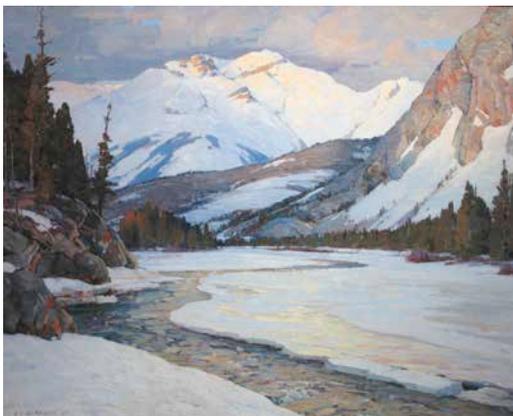
Aiden Lassell Ripley (1896–1969) is known for his bucolic watercolors and oils of the New England countryside and

of scenes he painted on trips to Europe. During the Great Depression, he was encouraged to begin including sporting scenes in his work, and his work in this area is, perhaps, his enduring legacy.

A seeming anomaly in his subject



Ernest Albert (1857–1946), *Winter Sunset by the Stream*. Oil on canvas, 36 x 40 in., signed lower left: 'Ernest Albert A.N.A.'.



Aldro T. Hibbard (1886–1972), *Canadian Rockies, Banff, Alberta, Canada, 1927*. Oil on canvas, 40 x 50 in., signed lower left: 'A. T. Hibbard '27'.



John Whorf (1903–1959), *View through the Window, Paris*. Watercolor on paper, 15½ x 22¼ in., signed lower right: 'John Whorf'.



Aiden Lassell Ripley (1896-1969), *Freighters, East Boston Waterfront*, ca. 1952. Watercolor on paper, 20½ x 30¼ in., signed lower left: 'A. Lassell Ripley'.

matter is *Freighters, East Boston Waterfront*. He explained his attraction to the scene in a letter written in 1952. "It began as my search for subjects usually does, by my driving around with my wife and our pointer dog on a good day when the light is interesting and, in this case, when there was still some late snow, which is likely to help in making a good pattern. We headed as we often have for the east Boston waterfront...It was a cold day, too cold to work outside, but I finally got the car into a position so...I could make a small watercolor sketch, which is pretty much the same as the large picture in the general composition and color...I can't think of anything I have ever found there that hit me as strongly as the freighters."

The light and reflective snow bring an unexpected beauty to even the most mundane scene. J.B. Priestley, the English author and commentator, wrote, "The first fall of snow is not only an event—it is a magical event. You go to bed in one kind of a world and wake up in another quite different, and if this is not enchantment, then where is it to be found?" ■



John F. Carlson (1874-1945), *Silvered Brook*. Oil on canvas, 25¼ x 30½ in., signed lower left: 'John F. Carlson'.

Great and Small

A new exhibition at The Cooley Gallery in Old Lyme, Connecticut, examines the importance of small works

Through January 9

The Cooley Gallery

25 Lyme Street

Old Lyme, CT 06371

t: (860) 434-8807

www.cooleygalleries.com

For many years Jeff Cooley, owner of The Cooley Gallery in Old Lyme, Connecticut, noticed historical works coming into the gallery with a peculiar label on the back. “The label said the piece was exhibited at the Salmagundi Club’s *Thumb-Box Exhibition*,” Cooley says, adding that the exhibition is now in its 106th year. “The artists

who participated in the exhibition were turning in works that were really great in quality, small in size, and they were challenging each other and trying to outdo each other.”

The competitive spirit of that long-running show, and the quality of small-scale works it brought to collectors, is what prompted Cooley to organize *All*



William S. Robinson (1861-1945), *Early Spring*. Oil on board, 5 x 6 in., unsigned; dated verso: 'Lyme, Conn. May 1911'.



Charles Henry Ebert (1873-1959), *Sponge Wharf, Nassau*. Oil on panel, 8 x 10 in., signed lower left: 'Ebert'.

Paintings Great and Small, an exhibition of small paintings that features both historical and contemporary works from more than 80 artists.

Historical works include the landscape *Lake Scene*, 1890, by the Danish-American painter Emil Carlsen, and the pastel *In the Carriage*, by early American impressionist Julian Alden Weir.

The exhibition features several important small works by Old Lyme art colony painters, artists who flocked to the influential area in 1899 and in the early 20th century. The colony attracted many artists and art enthusiasts, including painter Childe Hassam and boarding house owner Florence Griswold, who were keen to discover the wonders of American impressionism while admiring the area's landscapes.

Pieces include the marine landscape *Sponge Wharf, Nassau*, by Charles Henry Ebert, who worked as an illustrator for *Life* magazine and studied under John Henry Twachtman before moving to



Emil Carlsen (1853-1932), *Lake Scene*, 1890. Oil on paper, 6¼ x 9½ in., inscribed and signed lower left.

Old Lyme and becoming a regular in the growing colony.

"While Ebert was painting in Old Lyme extensively, he would also typically travel to the Bahamas, including Nassau, where he would paint dazzling little

images like this one," Cooley says.

Other Old Lyme artists with works in the show are William S. Robinson, a founding member of the Lyme Art Association who circulated in Griswold's circle, and Will Howe Foote. Robinson's



Clement Drew (1806-1889), *Morning on the Coast*. Oil on board, 4¼ x 6¾ in., titled and signed verso.



Julian Alden Weir (1852-1919), *In the Carriage*. Pastel on paper, 5 x 7 in., signed lower left: 'J. Alden Weir'.

piece *Early Spring* depicts a landscape slowly recovering after the ravishing of winter. Foote's piece, a coastal landscape titled *Water's Edge, Bermuda*, reveals Foote's favoring, like Ebert, of marine scenes in the Bahamas, far removed from the Old Lyme's colors and seasons.

"Bermuda was an important place for a handful of the artists, including William Chadwick, Clark Voorhees, and Foote," Cooley says. "They enjoyed painting those white roofs and blue seas of the Bermuda landscape."

Another artist represented in the

exhibition is Clement Drew, whose *Morning on the Coast* features tiny details in a painting nearly 7 inches wide. "The intricate detail is amazing, as is the exquisite light," the gallery owner says. "This is a special little picture by the artist. It's a big picture in a little body, and it's not something that he whipped off in a day."

George Herbert McCord's 1871 oil on paper *The Autumn* will also be available. "It's the smallest McCord I've ever run into. He probably painted it in the Catskills," Cooley says. "He truly captures the essence of autumn color and the woods of New York state."

Cooley adds that his gallery is well known for selling small works, and he still gets excited about seeing small works become available. "These artists don't paint small works because they're easy. They love the challenge, and you can see it in the pieces. Their styles can be seen in the works just as much as



Above: Will Howe Foote (1874-1965), *Water's Edge, Bermuda*. Oil on panel, 6¾ x 9 in., signed lower right.

Right: George Herbert McCord (1848-1909), *The Autumn*. Oil on paper, 5 x 7½ in., signed lower right: 'G.H. McCord'; titled, signed and dated verso '1871'.



their big pieces," he says. "And like contemporary artists who paint miniatures, they did it for many of the same reasons back then: a small picture is more affordable, and a more realistic gift. And they are more sellable. I find it really interesting that the reasons they painted small paintings are still valid today."

All Paintings Great and Small continues through January 9. ■

Boldness in Art and in Life

Abstract works by pioneer female artist Anna Walinska now on display at Lawrence Fine Art

On view now

Lawrence Fine Art

37 Newton Lane
East Hampton, NY 11937
t: (516) 547-8965
www.lawrence-fine-arts.com

Rosina Rubin looked at her aunt Anna Walinska as almost a second parent, since Rubin's father died when she was young and Walinska lived a few blocks away from her in Manhattan, New York. Rubin saw Walinska almost daily, accompanying her artist aunt to museums as a child.

It wasn't until Walinska's passing at the age of 91 in 1997 that Rubin discovered just how prolific her aunt, who entered the Art Students League of New York at the age of 12, was.

As Rubin set out to clean Walinska's apartment, she discovered more than 2,000 works of art in various mediums and started to delve into the artist's rich



Anna Walinska photographed in 1950.
Photo courtesy Atelier Anna Walinska.



Anna Walinska (1906-1997), *Dancers*, 1956. Oil on paper, 12 x 18 in.

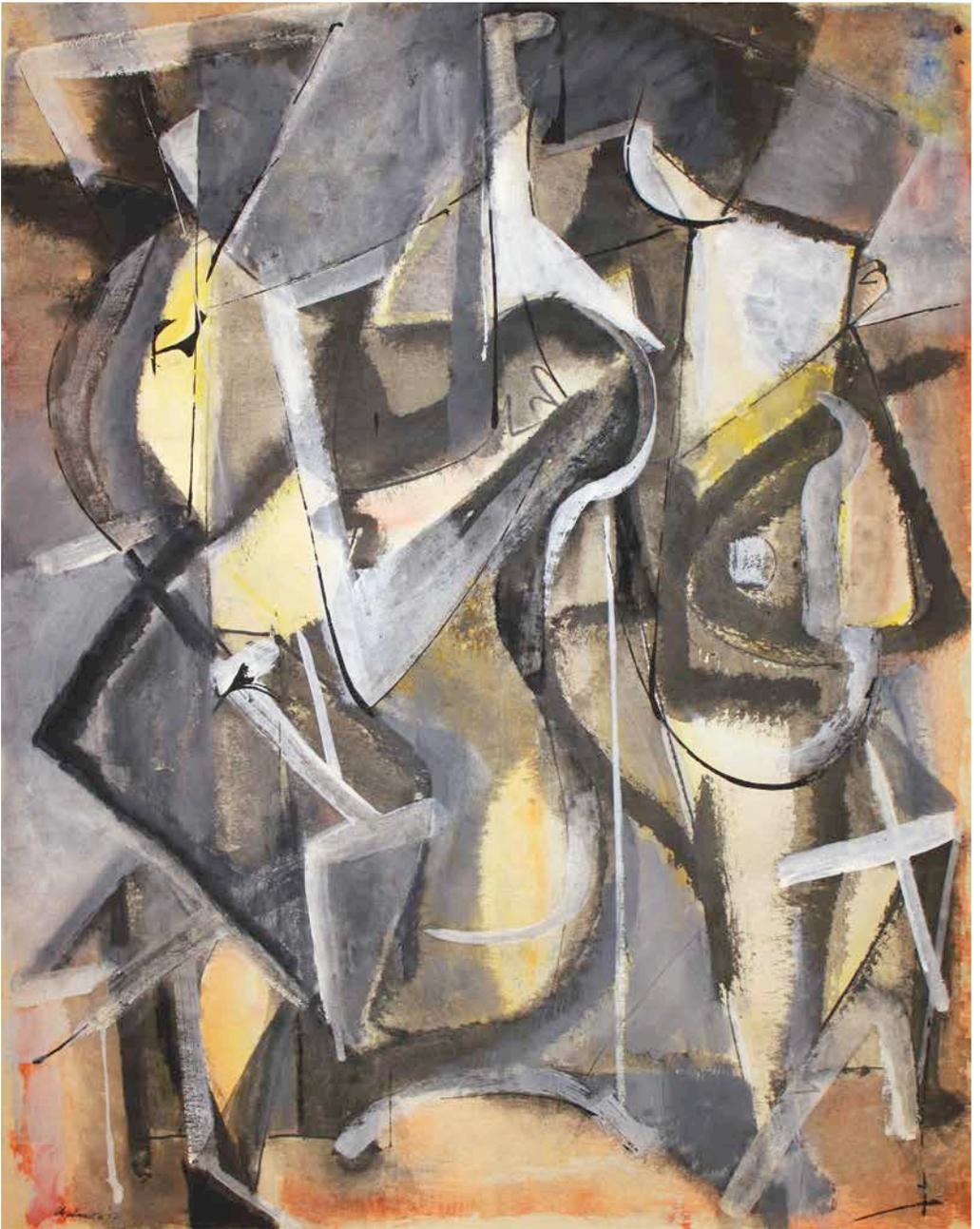
history. Walinska, whose work is on view in museum collections such as those at the Smithsonian American Art Museum and the National Portrait Gallery, had a one-woman retrospective at the Jewish Museum in New York in 1957, as she created many artworks that focused on the Holocaust as a theme.

While she may not have achieved the commercial success of some of her male peers while she was active, Rubin and the Atelier Anna Walinska she founded have successfully worked to expose her work to new audiences. Nearly 20 of her abstract works from the '50s and '60s are currently on view at Lawrence Fine Art in East Hampton, New York, an exhibition that explores the artist's pursuit of abstraction of form and abstraction of color.

"She produced an incredibly cohesive body of work," says Lawrence Fine Art

owner and gallery director Howard Shapiro. "Perhaps this is because, as a woman, excluded from the commercial mainstream, she did not feel the pressure to accommodate herself to changing commercial demands."

Walinska was bold in areas related to her personal life, as well, traveling to Paris at the age of 19 to live, create art and enjoy the culture. After returning to New York briefly, she headed back to Paris and lived there for a decade before coming back to New York, which she moved to from her birthplace of London in 1914. In 1954, she embarked on a six-month trip around the world, traveling around Europe and Asia and spending four months in Burma. Her worldly influences are greatly evident in her collection at Lawrence Fine Art, in pieces such as 1955 oil on paper *Burmese Landscape*, #2.



Anna Walinska (1906-1997), *Three Musicians*, 1953. Oil on paper, 24 x 18 in.



Anna Walinska (1906-1997), *Burmese Landscape, #2*, 1955. Oil on paper, 36 x 24 in.



Anna Walinska (1906-1997), *Survivors*, 1953-56. Oil and casein on paper, 44 x 29 in.

Most of her abstract works from the '50s and '60s time period are muted in color, focusing on blacks, whites and grays with some accent blues and yellows peppering works like 1952 gouache on paper *Three Musicians* and 1953-56 oil and casein on paper *Survivors*. Shapiro says he sought out works by Walinska that had previously been shown for this exhibition, which is part of the gallery's *Rediscovering Masters* program, highlighting artists whose careers bear reappraisal.

"There are a lot of artists whose work deserves to be forgotten, but her works are of a superior quality," Shapiro says. "We think her career was simply not as well-known as some of her New York school peers simply because she was a woman."

Walinska is interestingly tied to other artists in the *Rediscovering Masters* program. She was the first person to show Arshile Gorky's work in New York, at her Guild Art Gallery she founded. Gorky was good friends with Aristodimos Kaldis, another *Rediscovering Masters* artist, and he was Armenian-American, like fellow *Rediscovering Masters* artist Arthur Pinajian. Besides showing Walinska's work at the gallery, Shapiro has brought her work to the *Boston International Fine Art Show* and *Art Basel Miami*.

About 40 of Walinska's works will be part of the *Celebrating 100 Years of Women Painters* exhibition, March 1 through 30,

Anna Walinska photographed in 1958 with Justice William O. Douglas in Grey Gallery, Baltimore. Photo courtesy Atelier Anna Walinska.

at the Union League Club in New York City. The exhibition showcases a retrospective of Walinska's art from 1918 to 1983, and it also features work by women painters including Margery Ryerson, Florence Robinson, and Meg Mercier. The exhibition, curated by Diane McManus Jensen, is in conjunction with Women's History Month and serves to bring attention to women traditional and abstract painters spanning a century.

"Anna Walinska was a stellar example of a pioneering artist," says Jensen, owner of Jensen Fine Arts in Brookline, Massachusetts. "She achieved enormous recognition for her work in her lifetime, and it is now important to reflect and appreciate her accomplishments. Today, we are astounded by the auction prices brought by the male artists Anna associated with in Paris. While so much attention is on these artists, it is a perfect time to revisit and acknowledge the outstanding oeuvre she has contributed to the art world."

Shapiro mentions the striking similarities some of the works in the Lawrence Fine Art exhibition bear to Willem de Kooning, and he says Walinska's "purity of vision" is one of her most significant qualities as an artist.

"When I look at her paintings, I think this is an artist who is really stretching and aiming to pull something out of herself that is really difficult to do," Shapiro says. "Her works are all about bringing out that inner passion and inner vision."

Rubin echoes Walinska was very interested in expressing what she saw, rather than images that were commercially viable, which also led her to using such a wide variety of mediums. Viewers of her work at Lawrence Fine Art will see not only traces from her global travels, but of her friendships with cultural figures and the influence of her religious heritage.

"I think in some ways, that lack of commercial potential for her is part of what gave her the freedom to paint what she needed to paint," says Rubin. "Her work is aesthetically beautiful. One of the wonderful things about the fact she painted from the late teens to mid-1990s is you find a lot of different mediums and subjects and types of work. If you put it all together and look at it, you don't necessarily peg it as all work from one artist. Different people with different tastes can often find something they like." ■



Making Sculpture Modern

D. Wigmore Fine Art, Inc., spotlights work by William Hunt Diederich

January 6-February 13

D. Wigmore Fine Art, Inc.

730 5th Avenue, Suite 602

New York, NY 10019

t: (212) 581-1657

www.dwigmore.com

*By Emily Lenz, director
of D. Wigmore Fine Art, Inc.*

D Wigmore Fine Art, Inc., is pleased to present with the family of William Hunt Diederich (1884-1953) a selection of works that show Diederich's mastery of many media from 1914 to 1929. On view January 6 through February 13, the exhibition includes sculpture, metalworks, ceramics, silhouettes and drawings. Diederich was a modernist who expanded the meaning of sculpture to keep it relevant in the 20th century. In his first major New York solo exhibition in 1920, he said, "Personally, I like to work in as many different media as possible. Sculpture has too long been an affair of marble and bronze. It is too remote, too inaccessible. We must do everything possible to extend its scope and appeal, to ensure for it a wider, more popular appeal." Diederich succeeded in his goal, and his fire screens, weathervanes and lighting are coveted for their charm, elegance and craftsmanship.

Hungarian-born Diederich's fusion of German and American Western cultures is often discussed, yet that reading is too limited for Diederich's cosmopolitan upbringing. His mother, Eleanor, was the second child of the Boston artist William



William Hunt Diederich (1884-1953), *Strutting Rooster Silhouette*. Black paper cut out, 6¾ x 4⅞ in., signed lower right: 'Hunt Diederich'.



William Hunt Diederich (1884-1953), *Two Greyhounds in the Round Silhouette*. Black and gold paper cut out, 9¼ in. diameter, signed lower right: 'Hunt Diederich'.

Morris Hunt (1824-1879). The young Diederich took advantage of being a part of an artistic family. By 1910, when Diederich made his Paris debut, he had attended Swiss boarding school and Boston's prestigious Milton Academy, trained with the preeminent French *animalier* Emmanuel Frémiet, worked as a cowboy in Wyoming, traveled through Spain with his good friend Paul Manship, and gained inspiration from textiles and ceramics he had seen in North Africa.

Diederich's choice of materials was as broad as his travels, and with basic materials, he elevated functional objects into works of art. Diederich was drawn to traditional folklore narratives, exploring in his silhouettes and fire screens subjects from *Don Quixote*, the Renaissance, Russian peasants, and African hunters. He was just as interested in new mythic-like symbols of masculinity and found the Spanish toreador as exotic as the Western cowboy or the New York boxer. Travels

to Morocco and Mexico to study their rich ceramic traditions resulted in Diederich's creation of pottery throughout his career; two examples are included in our exhibition.

Diederich's formal art training included two years at the Pennsylvania Academy of the Fine Arts, where he and fellow student Manship became great friends. The two traveled through Spain in 1908, a creative and competitive summer Manship recalled with fondness. Perhaps this is why

Diederich gave Manship the dueling warrior andirons included in our exhibition. The andirons appeared in a well-illustrated article on Diederich in *New Country Life* in 1917. The caption for the andirons reads, "The hinged tops may be bent down to keep dishes warm over the fire," an example of how Diederich strove to bring beauty to functional objects, aligning himself with the Arts and Crafts tradition.

Diederich made his Paris debut at the Salon des Indépendants (the Spring Salon) in 1910 with two cast cement sculptures. His unusual materials were noted by the critic Clément Morro in *Revue Moderne*. In the current *Picasso Sculpture* exhibition at MoMA, Picasso is given credit for his modernity in the 1930s for elevating the common building material when he cast his Boisgeloup plaster sculptures in cement. Diederich continued to innovate in the teens with functional objects, like brackets in cast iron and lively weathervanes in cut metal. Diederich developed his unique style through silhouettes, a practice he credited to childhood diversions in the German and Swiss tradition.

Silhouettes provided a way for Diederich to focus on movement rather than mass to depict the energy of the animals he loved. Diederich's mature style elongated forms into an art deco aesthetic with crisp lines that translated his silhouette forms into metal weathervanes, chandeliers and, most importantly, for fire screens. In our exhibition, one can see the fluidity of Diederich's style between media with *Two Greyhounds in the Round*, a black paper silhouette accented with a gold outline, and *Horse and Hare Trivet*, with similarly intertwined forms cut out of metal. The shape of the silhouette *Strutting Rooster* is also seen in *Fighting Cocks Charger*, created at Diederich's pottery at the Woodstock Arts and Crafts colony Byrdcliffe in 1929.

Diederich was drawn to folk culture and the elemental desire of humans across the ages to enrich their lives with beauty. For this reason, the best of Diederich's work has a modern simplicity and energy that engages us today. ■



William Hunt Diederich (1884-1953), *Fighting Cocks Charger*, ca. 1929. Fired clay, 16½ in., monogrammed on bottom: 'WHD'.



William Hunt Diederich (1884-1953), *Hound and Hare Trivet*. Cut metal, 11 in. diameter.

EVENTS & FAIRS

Coverage of all the major art fairs and events taking place across the country.



John Sloan (1871-1951), *Poplars, Santa Fe (detail)*, 1922. Oil on canvas, 20 x 24 in. Courtesy Gerald Peters Gallery. Available at the Winter Antiques Show in New York City, January 22-31.

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Collecting Wintertide Heirlooms

More than 70 exhibitors converge at New York's Park Avenue Armory for the annual Winter Antiques Show

January 22-31

Winter Antiques Show

Park Avenue Armory
Park Avenue at 67th Street
New York, NY 10065
t: (212) 987-0446
www.winterantiquesshow.com

As temperatures drop outside, the *Winter Antiques Show* invites art collectors and art lovers to the Park Avenue Armory in New York City for the 62nd annual art and design fair, which features 73 specialists in American, English, European, and Asian fine and decorative arts. The event, January 22 to 31, includes an opening night party January 21. Objects exhibited range from antiquity through the 1960s and are vetted for authenticity by a committee of 160 experts from the United States and Europe.

Participating American exhibitors include Adelson Galleries, Alexander Gallery, Arader Galleries, Conner•Rosenkranz LLC, Gerald Peters Gallery, Hirschl & Adler



John Sanchez, Marc Stern, Peter Pennoyer, Katie Ridder, Arie Kopelman, Kathleen Tierney, Lucinda Ballard, Ulysses Dietz, Michael Lynch, and Tom Remien at the 2015 *Winter Antiques Show*.

Galleries, Jonathan Boos, The Old Print Shop, and Thomas Colville Fine Art, among others.

Hirschl & Adler Galleries has participated in the *Winter Antiques Show* for more than 40 years. "Each year, we eagerly look forward to the transformative warmth and elegance at the Park Avenue Armory. No other show in this country compares to it," says Eric W. Baumgartner, senior vice

president at Hirschl & Adler Galleries. "This year, our booth will feature the best of American neo-classical decorative arts—Duncan Phyfe, Thomas Seymour, and their brotherhood—and fine arts masterpieces including from Gilbert Stuart, John White Alexander, and Paul Helleu."

Each year, the *Winter Antiques Show* invites a museum to display pieces from its collection as a loan exhibit. The loan exhibition for 2016 will showcase the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. *Legacy for the Future: Wadsworth Atheneum Museum of Art* will celebrate the diversity and forward-thinking vision of the museum's collection, with highlights ranging from antiquities and Baroque masterworks to Hudson River School landscapes and contemporary sculpture.

"We at the Wadsworth Atheneum are profoundly honored to have been



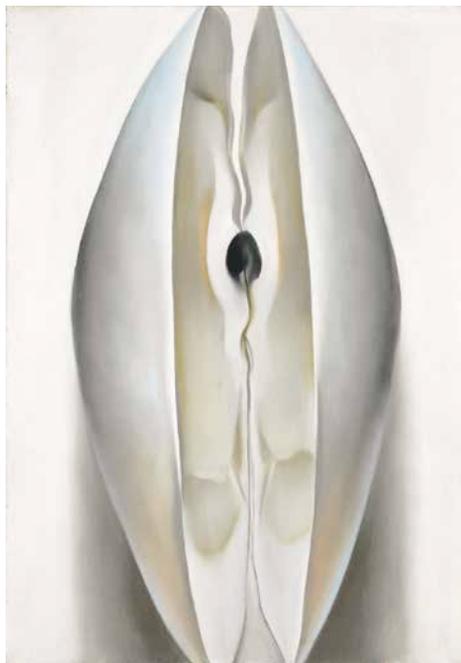
Ahead of the Curve: The Newark Museum 1909-2015 had a sampling from the New Jersey museum for the event's 2015 loan exhibition.



John Sloan (1871-1951),
Poplars, Santa Fe, 1922.
Oil on canvas, 20 x 24 in.
Courtesy Gerald Peters
Gallery.



Robert Salmon
(1775-ca. 1848), *Coastal*
View near Greenock, 1826.
Oil on panel, 16 x 25 in.,
indistinctly signed and
numbered verso: 'Robert S---'
and 'No. 501'. Courtesy
Thomas Colville Fine Art.



Above: **Alexander Phimister Proctor (1860-1950)**, *Indian Warrior*, modeled 1896-8, cast 1929. Bronze, 19 $\frac{3}{8}$ x 15 $\frac{1}{2}$ x 8 in. Courtesy Gerald Peters Gallery.

Top right: **Georgia O'Keeffe (1887-1986)**, *Slightly Open Clam Shell*, 1926. Pastel on white ground on artist board. Wadsworth Atheneum Museum of Art, The Douglas Tracy Smith and Dorothy Potter Smith Fund, purchased in honor of Elizabeth Mankin Kornhauser, Kriebler Curator of American Painting and Sculpture, in gratitude for her many years of extraordinary service to the Wadsworth Atheneum Museum of Art (1983-2010). 2009.1.1.

Right: **Robert Winthrop Chanler (1872-1930)**, *Pair of Stained Glass Windows*, 1918. Stained glass, lead, wood frame, 66 $\frac{1}{2}$ x 30 $\frac{1}{8}$ in. Photo by Tod Bryant. Courtesy Conner-Rosenkranz LLC.



chosen to present the 2016 loan exhibition at the *Winter Antiques Show*,” says David W. Dangremond, past president of the board of trustees at the Wadsworth Atheneum Museum of Art. “We hope visitors to the Armory are surprised and delighted by the highlights from our collection and, as a result, will endeavor to visit the museum to see our offerings in their entirety.”

The title of the loan exhibition was adapted from a public lecture given by former museum director Everett “Chick” Austin in 1936. In the lecture, he stated, “For we must have the great things of the past to enjoy and to study, but with that valuable experience and pleasure as guide and criterion, we must surely seek to live in the present and to try to create the new forms which are to be our legacy to the future.”

A highlight in this year’s *Winter Antiques Show* will be *Indian Warrior* by Alexander Phimister Proctor (1860–1950), which will be on display in the Gerald Peters Gallery’s exhibition.

According to Proctor’s journal, the artist began the composition for *Indian Warrior* during a trip to Montana with Henry Stimson—a member of the Boone and Crockett Club, a friend of Theodore Roosevelt’s and later Secretary of War—in the fall of 1895. Proctor wrote in his autobiography, “While staying with the Blackfoot Indians, I began a small model of an Indian warrior which I later finished in New York and Paris.”

The larger version of the work—approximately 36 inches tall—was his submission for the



Above:
Gilbert Stuart
(1755-1828),
George Washington,
about 1798.
Oil on canvas,
29¾ x 24½ in.
Courtesy Hirschl &
Adler Galleries.

Rinehart Prix de Paris, which he was awarded in 1896. The number of castings of *Indian Warrior* at just less than 20 inches is not known, though less than a dozen have appeared on the market from any of the three foundries Proctor employed, according to Gerald Peters Gallery.

Another highlight at this year’s *Winter Antiques Show* will be Gilbert Stuart’s (1755–1828) *George Washington*. The painting was done circa 1798 and will be at the Hirschl & Adler Galleries booth.

As well, visitors can see a pair of stained glass windows from 1918 by Robert Winthrop Chanler (1872–1930) at the Conner•Rosenkranz LLC booth.

Net proceeds from the *Winter Antiques Show* benefit East Side House Settlement, which provides access to quality education and technology training as gateways out of poverty to students in the south Bronx, New York. ■



Mary Cassatt
(1844-1926),
The Banjo Lesson,
1894. Multi-plate
color drypoint
and soft ground,
ed. unknown,
11½ x 9¾ in.,
signed in pencil
lower right. Fourth
state of four.
Printed from two
plates. Courtesy
The Old Print Shop.

Morning Edition

Collectors take advantage of first-ever brunch art walk for this winter's Just Off Madison event

Held for the first time in the morning, this winter's installment of the *Just Off Madison* art walk of private dealer spaces in and around Madison Avenue on the Upper East Side of New York City saw a steady stream of collectors, dealers, museum curators and general American art lovers break from the auction and art fair happenings around

town and take in some quality art and offerings from galleries such as Conner•Rosenkranz LLC, Avery Galleries, David Tunick, Inc., Debra Force Fine Art, Meredith Ward Fine Art and Menconi + Schoelkopf.

Held from 9 a.m. to noon on November 18, participating dealers saw renewed participation from interested parties all morning.

"This was the first year that *Just Off Madison* was a morning event," says Jonathan Spies of Menconi + Schoelkopf. "We were afraid that the usual group of collectors and scholars would be worn out from the week's festivities and might not make it out of bed for a 9 to noon event—but we were pleasantly surprised. Attendance was good or better than it has been for evening walks. This just underscores what we have long known—the top advisors, collectors and curators that join us are passionate and discerning. They have a thirst for very fine art works."

Avery Galleries, out of Bryn Mawr, Pennsylvania, also saw a strong turnout throughout the three-hour affair.

"We were pleased with the attendance for the event," says Nicole Amoroso, director of the gallery. "It brought out the more serious collectors who were genuinely interested in seeing what we had on view at the gallery."

The daytime event meant dodging the usual Madison Avenue shoppers rather than the nighttime crowd. The change, however, was welcomed wholeheartedly by all participants.

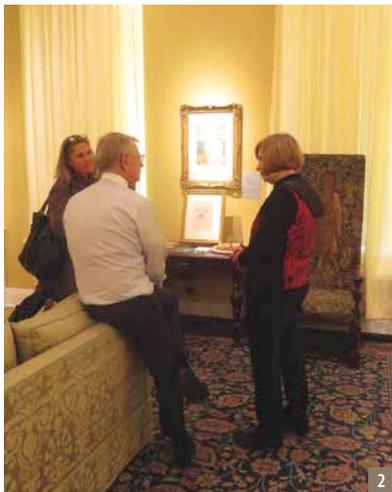
"We were very pleasantly surprised by the results of our first breakfast for *Just Off Madison*," says James Reinish. "We had very good attendance and were able to have serious and informative conversations with collectors and museum curators who stopped by the gallery. It was a nice change from our usual evening event, and we would be delighted to repeat it next time."

Beauty meets utility at Conner•Rosenkranz LLC.





1



2



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6

1. Erica Hirshler, Croll Senior Curator of American Paintings at Museum of Fine Arts, Boston, at Menconi +Schoelkopf. 2. David Tunick discusses Harper drawings with collectors and museum staff. 3. Leigh Yawkey Woodson Art Museum director Kathy Foley (right) and Jane Weinke, curator of collections. 4. Art conversations at Jonathan Boos gallery. 5. Art dealer Betty Krulik (center) with Susan Hobbs (right) and staff from the Thomas Wilmer Dewing *catalogue raisonné*. 6. Debra Force discusses a painting with a visiting collector.

Just as previous years, the event gave private dealers a chance to interact with collectors and curators who were in town for *American Art Week* and, at the same time, create a dealer-based event to balance the auction activities of the week. And, as usual, both dealers and

auctions saw plenty of success during the week.

“The morning version of the recent *Just Off Madison* was a very interesting experiment and proved to be successful for us in that we did sell a wonderful and affordable painting to a new

client,” says Mindy Moak of MME Gallery. “Maybe it was the mimosas we served or the fact that the weather was great, but everyone seemed to be in a festive mood and genuinely engaged in taking in our lovely paintings and gallery space!” ■

Quality

American art dealers showed their strength at this year's American Art Fair in New York City



Quality was key at the latest installment of *The American Art Fair*, which took place November 15 to 18 at the Bohemian National Hall on Manhattan's tree-lined Upper East Side. Warmer weather made it possible for those trees to still be covered with the red and yellow leaves of fall, and the beauty of the outside world carried over into the Bohemian National Hall where top dealers in historic American art brought masterpieces from the likes of Thomas Hart Benton, Francis Silva, Sanford Robinson Gifford, Charles E. Burchfield, Willard Leroy Metcalf, John Singer Sargent, Milton Avery, and Asher Durand.

Participating galleries included Avery Galleries, Conner•Rosenkranz LLC, Debra Force Fine Art, Godel & Co. Fine Art, Hirschl & Adler Galleries, Meredith Ward Fine Art, Questroyal Fine Art, and Thomas Colville Fine Art. ■

1. Bethany Dobson of Debra Force Fine Art. 2. Katherine Baumgartner and Elery Kurtz of Godel & Co. 3. Meredith Ward of Meredith Ward Fine Art. 4. Collectors discuss works of art with the staff of Hirschl & Adler Galleries.

MUSEUM EXHIBITIONS

Insights from top curators about the major exhibitions of historic American art being organized at key American museums.



Edward Hopper (1882-1967), *House in Italian Quarter, 1923 (detail)*. Watercolor on paper, 19 1/8 x 23 1/8 in. Smithsonian American Art Museum, partial and promised gift of Sam Rose and Julie Walters. On view at the Smithsonian American Art Museum.

PREVIEWS

90 The Art of American Still Life

The Philadelphia Museum of Art examines more than 150 years of still life art by nearly 100 artists

94 Transatlantic Influences

The collection of Sam Rose and Julie Walters is featured at the Smithsonian American Art Museum

98 Elevating the Ordinary

Colby College Museum of Art exhibits the paintings and prints of the Lunder Collection of James McNeill Whistler

The Art of American Still Life

The Philadelphia Museum of Art examines more than 150 years of still life art by nearly 100 artists

Through January 10

Philadelphia Museum of Art

2600 Benjamin Franklin Parkway

Philadelphia, PA 19130

t: (215) 763-8100

www.philamuseum.org

In what the Philadelphia Museum of Art calls “the first major show of its kind in more than 30 years,” *Audubon to Warhol: The Art of American Still Life* is an exhibition featuring 100 artists

spanning two centuries who painted still lifes. The comprehensive presentation serves to demonstrate the evolution of the genre in four sections, from late 18th- and early 19th-century painters—such as still life pioneers and members from the Peale family of Philadelphia—to 20th-century work showing evidence of the animated qualities of still life objects used to tell stories.

“Still life is an important subject that continues to fascinate us today,” says Timothy Rub, George D. Widener Director and chief executive officer of the Philadelphia Museum of Art. “It can

be a meditative study of a single, small object, and yet also serve as a metaphor for the world. The story of American still life begins in Philadelphia, and we are delighted to have an opportunity to share this exhibition with our audiences.”

The exhibition of more than 130 paintings, as well as a couple sculptures, is accompanied by a 270-page catalog. Works have been borrowed from more than 52 institutions, including the Museum of Modern Art, the Metropolitan Museum of Art, and the Phoenix Art Museum, plus myriad private collections. Associate curator of



Raphaelle Peale (1774-1825), *Blackberries*, ca. 1813. Oil on panel, 7¼ x 10¼ in. Fine Arts Museums of San Francisco: Gift of Mr. and Mrs. John D. Rockefeller 3rd.



William Michael Harnett (1848-1892), *After the Hunt*, 1885. Oil on canvas, 71½ x 48½ in. Fine Arts Museums of San Francisco: Gift of Henry K.S. Williams.



Rembrandt Peale (1778-1860), *Rubens Peale with a Geranium*, 1801. Oil on canvas, 28 $\frac{1}{8}$ x 24 in. National Gallery of Art, Washington, D.C.: Patrons' Permanent Fund.

American art and manager of the Center for American Art Mark D. Mitchell strove to organize the exhibition beyond a survey of marching through the time of still life painting, instead aiming to give viewers a new way of interacting with the

material by exploring people's attitudes toward still lifes over time periods.

"We examine not only still life's development in America—motivated as much by wider cultural dynamics as by artistic taste—but also the distinctively

regional association of American still life as a Philadelphia story," Mitchell says. Other Pennsylvania artists represented in the exhibition include John Archibald Woodside Sr., Severin Roesen, and John F. Francis.

In the first section, Describing, the exhibition focuses on scientific exploration through still lifes, such as in works like Raphaelle Peale's circa 1813 oil on panel *Blackberries*, a realistic depiction of the fruit, and John James Audubon's circa 1828 hand-colored engraving, etching and aquatint on rag paper *Carolina Parrot*, part of Audubon's artistic bird studies. Rembrandt Peale's 1801 oil on canvas *Rubens Peale with a Geranium* shows the naturalist and artist with the title plant, and the work introduces the exhibition and touches on humans' relationships with objects.

"Rubens' fingers are on the roots of the plant, testing to see if it needs to be watered, while the tendrils of the plant are fondling his hair in this way that is a circle of affection between a man and his plant," Kathleen A. Foster, Philadelphia Museum of Art head of American art department, says. "Anyone who has talked to their plants can relate to this painting, and we like what it's saying about objects, about our relationships with things, and how we tend to adopt them as partners in our lives." The work complements Grant Wood's 1929 oil on board *Woman with Plants*, another figure-filled, botany-focused work in the exhibition.

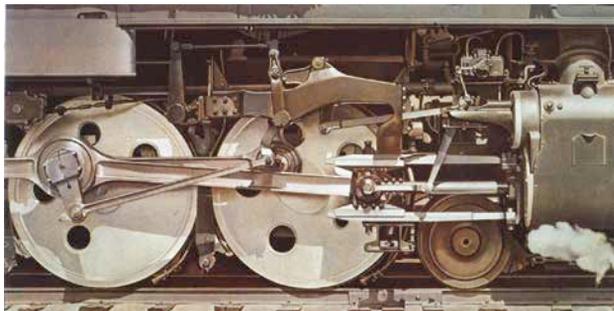
The exhibition moves into Indulging, which shows the Victorian-era love for opulent objects. Discerning focuses on finding beauty in the objects, while Animation shows a variety of ways objects are used by artists for storytelling. Charles Sheeler's 1939 oil on canvas *Rolling Power* depicts a close-up view of a locomotive, the fastest vehicle on the planet during that time period, when America began to demonstrate its muscle as an industrial force.

Besides the flow of the exhibition showing how the still life subjects corresponded with the realities of the time periods, some of the works are also put into greater context through their displays. For example, William Michael Harnett's colossal 1885 oil on canvas *After the Hunt* is displayed in a room re-creating the New York saloon where the artwork was originally installed.

"This is a great show for every kind of audience," Foster says. "I can't think anyone won't find something to relate to. In covering 150 years of painting, there are many styles of work, from broad impressionistic scenes, to tiny objects, to huge things. While for people who study American art, there are some of the most iconic paintings in this show, you don't have to know about art to interact with these paintings, because they are so full of stories and beauty and skill." ■



John James Audubon (1785-1851), *Carolina Parrot*, from *The Birds of America*, ca. 1828. Hand-colored engraving, etching and aquatint on rag paper, 38⁷/₈ x 25³/₄ in. Virginia Museum of Fine Arts, Richmond: Gift of Alma and Harry Coon. ©Virginia Museum of Fine Arts. Photo by Travis Fullerton.



Charles Sheeler (1883-1965), *Rolling Power*, 1939. Oil on canvas, 15 x 30 in. Smith College Museum of Art, Northampton, Massachusetts: Purchased with the Drayton Hillier Fund.

Transatlantic Influences

The collection of Sam Rose and Julie Walters is featured at the Smithsonian

Through April 10
Smithsonian American Art Museum
8th and F Streets, NW
Washington, D.C. 20004
t: (202) 633-7970
www.americanart.si.edu

by John O'Hern

Art doesn't happen in isolation. The artist, often despite his or her best efforts, works in a context. *Crosscurrents: Modern Art from the Sam Rose and Julie Walters Collection* is on display at the Smithsonian American Art Museum through April 10 and "explores the interplay between American and European

modernists."

Virginia Mecklenburg, the museum's chief curator, writes, "In the international arena of modern art, ideas and influences respected no borders. They swirled around and circled back, as artists looked across time and national boundaries in a constant search to find inspiration. It's been rewarding to see crosscurrents on display in a single collection that features so many American artists—Romare Bearden, Roy Lichtenstein, Joseph Stella, Wayne Thiebaud—artists who also have been championed over the years by the Smithsonian American Art Museum."

An early realist work in the exhibition is *House in Italian Quarter*, 1923, a watercolor by Edward Hopper (1882–1967). Hopper went to Paris three times between 1906 and 1910. Although Picasso was coming into vogue, Hopper was most influenced by the impressionists—their awareness of color and the phenomenon of light. It turned him from the dark Old Master style he had been pursuing. In 1923, he married a fellow student at the New York School of Art, and the couple honeymooned in Gloucester, Massachusetts, where he began painting in watercolor.

Charles Burchfield, whose work is also in the exhibition, wrote of Hopper's "bold individualism... In him, we have regained that sturdy American independence which



Jacob Lawrence (1917–2000), *The Green Table*, 1941. Tempera and gouache on paperboard, 23 3/4 x 18 in. ©2015 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York.



Clockwise from top:

Edward Hopper (1882-1967), *House in Italian Quarter*, 1923. Watercolor on paper, 19⁷/₈ x 23⁷/₈ in. Smithsonian American Art Museum, partial and promised gift of Sam Rose and Julie Walters.

Marsden Hartley (1877-1943), *Popocatepetl, Spirited Morning—Mexico*, 1932. Oil on board, 25 x 29 in. Smithsonian American Art Museum, partial and promised gift of Sam Rose and Julie Walters.

Georgia O'Keeffe (1887-1986), *Hibiscus with Plumeria*, 1939. Oil on canvas, 40 x 30 in. Smithsonian American Art Museum, partial and promised gift of Sam Rose and Julie Walters. ©2015 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York.



Joseph Stella
(1877-1946),
Heron, about 1922.
Oil on canvas,
48 x 29 in.



Thomas Eakins gave us, but which for a time was lost.”

House in Italian Quarter was exhibited at the Rehn Gallery in New York in 1924. All the works had a price tag of \$150. George Bellows, who was represented by the gallery, bought *House in Italian Quarter* and one other.

For many artists, narration became unimportant as they began to explore a personal, idiosyncratic approach to subject, or abandoned subject altogether. I remember driving near Santa Monica, California, coming over the top of a hill and exclaiming, “It’s Ocean Park!” I had worked with Richard Diebenkorn on a catalog



Elie Nadelman (1882-1946), *Horse*, about 1913. Bronze, 11¼ x 11½ x 3½ in.



Richard Diebenkorn (1922-1993), *Untitled (Ocean Park Series)*, 1980. Acrylic and graphite on paper, 17½ x 12 in. ©The Estate of Richard Diebenkorn.

of his Ocean Park and Berkeley paintings and absorbed them into their own corner of my brain. Diebenkorn (1922-1993) objected to “reading the Ocean Park paintings as representational,” as the exhibition label explains, although he did acknowledge the influence of patterns in the landscape on his work.

Artists had frozen time in their paintings prior to the turn of the 20th century. As the museum notes about

Diebenkorn, his “Ocean Park paintings are about light and space and time and change. Their surfaces show evidence of an artist who erased, scraped out, and dragged a paint-loaded brush across fields already rich with texture and color.”

The Sam Rose and Julie Walters collection is rich with examples of the ways 20th-century artists were learning how to see differently and to present their insights in new ways. ■

Elevating the Ordinary

Colby College Museum of Art exhibits the paintings and prints of the Lunder Collection of James McNeill Whistler

Through January 10

Colby College Museum of Art

5600 Mayflower Hill

Waterville, ME 04901

t: (207) 859-5600

www.colby.edu/museum

Colby College has an enrollment of about 1,850 students. It overlooks the city of Waterville, Maine, which has a population of less than 16,000 people. Founded in 1813, it wasn't until 1959 that its museum of art began. The museum took off running. Gifts of collections and additions to the building have made it a dynamic, world-class destination.

In 2013, the museum inaugurated the Alford-Lunder Family Pavilion, which features a three-story wall drawing by Sol LeWitt, exposed to the campus behind a wall of glass.

Peter and Paula Lunder had given the museum over 500 works of art in 2007, including an extraordinary collection of 300 drawings and etchings by James McNeill Whistler (1834–1903). The Lunders also gave a collection of oils, watercolors and pastels, as well as a collection of archival material relating to the artist.

Highlights of the collection are in the exhibition *Whistler and the World: The Lunder Collection of James McNeill Whistler*, running through January 10. Curated by Justin McCann, Lunder Fellow for Whistler Studies, the exhibition celebrates the “depth and richness of his achievement, and featuring 57 works in a range of media, *Whistler and the World* explores Whistler’s travels across Europe in his quest to elevate his everyday



James McNeill Whistler (1834–1903), *Black Lion Wharf*, 1859. Etching in black ink on cream laid paper, fourth (final) state, 7 x 10 in. Colby College Museum of Art. The Lunder Collection, 2013.323.



James McNeill Whistler (1834–1903), *A White Note*, 1862. Oil on canvas, 14½ x 12½ in. Colby College Museum of Art. The Lunder Collection, 2013.418.



James McNeill Whistler (1834-1903), *Chelsea in Ice*, 1864. Oil on canvas, 17¾ x 24 in. Colby College Museum of Art. The Lunder Collection, 2013.293.



James McNeill Whistler (1834-1903), *Nocturne*, 1879-80. Etching and drypoint in brown ink on ivory laid paper, 8¾ x 11¾ in. Colby College Museum of Art. The Lunder Collection, 2013.387.



James McNeill Whistler (1834-1903), *Note in Opal—The Sands, Dieppe*, ca. 1885. Watercolor on paper, 8⅞ x 4⅞ in. Colby College Museum of Art. The Lunder Collection, 2013.298.

surroundings to the realm of art," according to the museum.

Among the works is *Chelsea in Ice*, 1864. McCann recounts, "*Chelsea in Ice* exemplifies Whistler's use of atmospheric conditions in his art. He found in a wintry fog and an icy river visual effects that he could explore in his painting. Whistler wasn't interested in registering exactly how the river looked iced over as much as he was in capturing the feeling and mood of a deep freeze that penetrated the body. The painting symbolizes a transitional moment in Whistler's painting practice as he moved away from realism toward aestheticism, epitomized in his famous *Nocturnes* associated with the same stretch of the Thames as *Chelsea in Ice*."

An account of Whistler painting the frozen Thames is in a letter from his mother, known around the world from his painting *Arrangement in Grey and Black No. 1*, 1871, called colloquially, *Whistler's Mother*. Anna Whistler lived with her son in London from 1864 to 1875. McCann recounts, "According to her letter, the winters in England were 'penetrating' and the wintry fogs were 'gloomy.' Whistler captures both sentiments in *Chelsea in Ice*."

Whistler adopted the techniques of Asian artists, flattening the landscape. He avoided detail, believing painting should be more expressive of the artist's feelings than the reality of a scene. He wrote, "Paint should not be applied thick. It should be like a breath on the surface of a pane of glass."

He was also known for his acerbic wit and often alienated people. There is one story that a female fan once enthused,



James McNeill Whistler (1834-1903), *Draped Figure, Reclining*, 1892. Transfer lithograph in gray, green, pink, yellow, blue and purple ink on cream Japanese laid paper, 11¼ x 17¼ in. Colby College Museum of Art. The Lunder Collection, 2013.502.

"I know of only two painters in the world, you and Velázquez." Whistler is said to have replied, "Why drag in Velázquez?" His relationship with his contemporaries was often caustic. The renowned English painter Frederick Lord Leighton (1830-1896) once commented, "My dear Whistler, you leave your pictures in such a sketchy, unfinished state. Why don't you ever finish them?" Whistler replied, "My dear Leighton, why do you ever begin yours?"

Whistler was born in Lowell, Massachusetts, and moved to Russia with his family at the age of 9 when his father was named to work on railroads for the czar. He had his first art lessons there and entered the Imperial Academy of Arts. After his father's death, he enrolled at West Point. He ranked first in his art classes,

but because of his lackluster performance in other subjects, he was dismissed. He then worked briefly for the U.S. Coast and Geodetic Survey, where he received training in etching. During his career, Whistler created 490 etchings. Some of the finest impressions are in the exhibition.

He looked toward the Thames in 1859 when he made *Black Lion Wharf*. His biographers Elizabeth Robins Pennell and Joseph Pennell wrote, "Whistler once told us that he worked about three weeks on each of the Thames plates. He therefore must have spent on dated plates alone 36 weeks in 1861, leaving but 14 weeks for other work and for play... There is no doubt that the Thames plates, notably the *Black Lion Wharf*, have, for artistic rendering of inartistic subjects, and for perfect biting, never been approached by anybody."

Whistler and the World explores the complex relationships he had with the world and with other artists. A catalog to the exhibition, edited by McCann, contains 24 essays that "explore how Whistler transferred his immediate surroundings into a 'realm of art,' while he, in turn, was shaped by the encounters he had traversing the global art worlds of the 19th century." ■

James McNeill Whistler (1834-1903), *Bridge, Amsterdam*, 1889. Etching and drypoint in dark brown ink on ivory laid paper, 6¾ x 9½ in. Colby College Museum of Art. The Lunder Collection, 032.2013.



AUCTIONS

Major works coming up for sale at the most important auction houses dealing in historic American art.



Willard Metcalf (1858-1925), *Beached Skiff with Lobster Traps (detail)*, 1881. Oil on canvas, 14 x 18 in. Estimate: \$80/120,000. Available at the Copley Fine Art Auctions annual Winter Sale February 12 in Charleston, South Carolina. Courtesy Copley Fine Art Auctions.

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California and American Fine Art Auction

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122 Joint Auction Report

Regional Focus

Early to midcentury modern works among highlights at David Dike Fine Art's 20th anniversary Texas Art Auction

January 23

David Dike Fine Art

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Dallas, TX 75201
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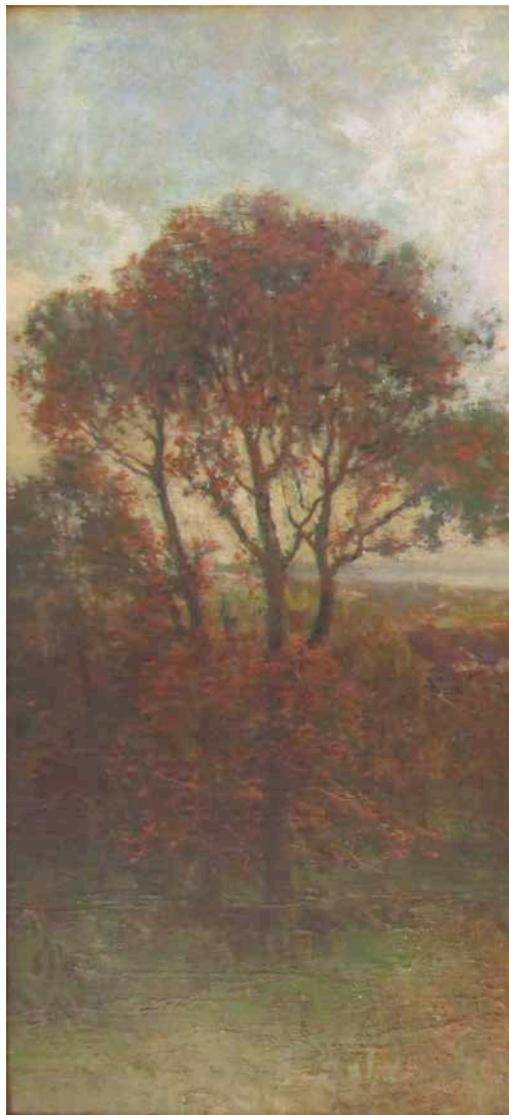
Dallas-based David Dike Fine Art will celebrate two milestones in 2016: its 30th year as a gallery, and its 20th edition of the *Texas Art Auction*. Anne R. Kelly, director and fine art appraiser at David Dike Fine Art says the gallery's owner David Dike "is the pioneer of doing a really strictly regional Texas art auction" where all the artwork is by painters associated with the state. The 2016 auction happens January 23, and it includes more than 300 lots of early to midcentury modern artwork by names such as Julian Onderdonk, Jose Arpa, Dawson Dawson-Watson, Bill Bomar, Ben L. Culwell, Seymour Fogel, and more.

Julius Stockfleth's *Alongside the Convent Wall, Ursuline Convent & Academy* is one of the earlier paintings in the sale. Estimated at \$1,500 to \$3,000, the work has historical significance to the Galveston, Texas, area, as the structure pictured "sheltered more than 1,000 refugees during the Galveston hurricane of

1900." The utility lines in the piece also are of importance, with the auction house explaining, "[Galveston] was the first city in Texas to have electricity as well as telephone service. One could imagine that in this composition Stockfleth was juxtaposing the timeless, contemplative life of the convent on the one side of the wall with the progressive world on the other."

Onderdonk will be represented by two paintings of New York scenes in the sale. The works were completed while the artist lived there and studied under William Merritt Chase. One of the standouts is *Overlooking Lower Bay – from Dongan Hills – Staten Island, NY*, which Onderdonk painted toward the end of his time residing in New York. The piece, depicting a wide-open field with autumnal trees, is estimated at \$40,000 to \$60,000.

Garden Rotunda, San Antonio, Texas by Arpa is another piece of note. The work, which has a presale estimate of \$20,000 to \$30,000, was recently discovered in a private collection in the northeast. The auction house explains, "[Arpa] befriended San Antonio, Texas, residents and moved to San Antonio around 1900. This painting depicts a private garden rotunda. The foliage and sky are executed beautifully with Arpa's exemplary impressionist style with deliberate



Julian Onderdonk (1882-1922), *Overlooking Lower Bay – from Dongan Hills – Staten Island, NY, 1907*. Oil on canvas, 33½ x 47 in., signed lower right: 'Julian Onderdonk 1907'. Estimate: \$40/60,000

Ancel E. Nunn
(1929-2000),
*The Distant
Whistle*, 1973.
Acrylic on
Masonite,
12 x 40 in.,
signed lower
right: 'Ancel
E. Nunn 73'.
Estimate:
\$16/25,000



yet fluid brushwork and great use of color and light.”

Additionally, there are four paintings by Dawson-Watson in the auction, with Kelly stating, “Two are nice examples of his prickly pear cactus paintings that he is known for.” Among them is *Early Summer* (est. \$30/50,000), with a pathway to the left of the canvas and prickly pear cacti in bloom and a prominent tree to the right. A

collection of 11 Otis Dozier pieces also will cross the block, including drawings, screen prints and lithographs.

Ancel E. Nunn’s 1973 acrylic on Masonite *The Distant Whistle* (est. \$16/25,000) is another offering in the sale, coming from a private Houston collection along with another by the artist titled *The Secret Place*. Kelly says, “[*The Distant Whistle*] has that Andrew Wyeth precisionist style to it that

[Nunn’s] probably best known for. He was so good at detail. That grass you see in the painting is indicative of what he did. He was known for fine, almost hairline brushstrokes.”

Another strong category during the day’s sale is midcentury modern artwork. Kelly has found that collectors have begun adding pieces of this style into their collections along with continuing to purchase more traditional



Seymour Fogel (1911-1984), *Pagan Forms*. Oil on canvas, 36 x 24 in., signed upper left: ‘Fogel’. Estimate: \$6/12,000



DeForrest H. Judd (1919-1993), *Red Boats*, 1952. Oil on Masonite, 24 x 30 in., signed lower right: ‘DeForrest Judd ‘52’. Estimate: \$15/30,000



Chester Toney (1925-1965), *Reflections*, 1956. Oil on board, 30 x 48 in., signed lower right: ‘C. Toney 56’. Estimate: \$4/6,000



Jose Arpa (1858-1952), *Garden Rotunda, San Antonio, Texas*. Oil on board, 14 x 11 in., signed lower right: ‘J Arpa, San Antonio’. Estimate: \$20/30,000



Everett Spruce (1908-2002), *Broken Tree*, 1950. Oil on canvas, 30 x 36 in., signed lower right: 'Spruce'. Estimate: \$30/50,000

works. “More so than any other year, we have a lot of midcentury modern art, which we are very excited about. That seems to be a trend in collecting,” Kelly says. “A lot of our collectors who collect Onderdonks, Paul Schmanns, Apras—traditional, wonderful impressionist paintings—have started turning their interest to painters active in the '50s, '60s and '70s.”

Some of the midcentury modern paintings in the sale were recently exhibited at the Grace Museum in Albilene, Texas, in a show called *Texas Modernists*, and some were

also included in the 2014 book *Midcentury Modern Art in Texas* by Katie Robinson Edwards. “That show [*Texas Modernists*] and the volume of midcentury modern art speak to a kind of shift or widened view of what collectors are looking at and are interested in,” Kelly explains. “I think thanks to the Grace Museum show and Katie Robinson Edwards’ book... [they] sparked a lot of attention and interest in the painters.”

Midcentury modern works in the sale include Fogel’s *Pagan Forms* (est. \$6/12,000); Culwell’s *Apple Pie*

& *Fourth of July* (est. \$12/16,000); Chester Toney’s 1956 oil on board *Reflections* that is estimated for \$4,000 to \$6,000; *Broken Tree* by Everett Spruce that has a presale estimate of \$30,000 to \$50,000; and DeForrest H. Judd’s *Red Boats* from 1952, estimated at \$15,000 to \$30,000.

Rounding out the sale are 15 lots from the collection of Sidney and George Perutz, which is focused in work from the 1980s. Pieces are by artists such as David McManaway, Clyde Connell, Dee Wolff, Sharon Kopriva, and David Ligare. ■

Sporting Diversity

Important painted works and carved decoys on the block at Copley's annual winter sporting sale in Charleston, South Carolina

February 12

Copley Fine Art Auctions

The American Theater
446 King Street
Charleston, SC 29403
t: (617) 536-0030
www.copleyart.com

Copley Fine Art Auctions is set to bring major sporting artwork, from painted works to carved decoys, to Charleston, South Carolina, during its annual *Winter Sale*. The February 12 auction will feature major works from some of sporting art's biggest names, including artists such as Aiden Lassell Ripley, Ogden M. Pleissner, Carl Rungius and many others.

"We're seeing top-quality American

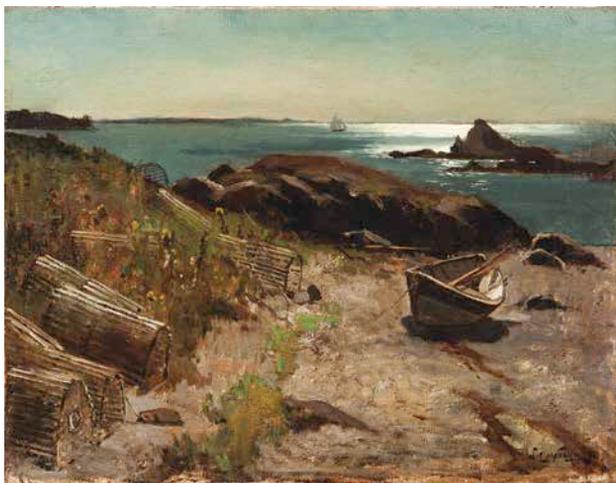
sporting art across a broad range, as well as some works that are out of our sporting niche, works from Andrew Wyeth and Willard Metcalf," says Leah Tharpe, fine art specialist at Copley, who adds that the auction house works with its consignors to bring bidders the top pieces. "Being a boutique auction we really get to work closely with our clients, and they trust us with all their pieces, whether it's a sporting art piece or a Wyeth."

Wyeth's piece, the 1954 watercolor *Buoys* (est. \$70/80,000), was originally purchased at the famous Knoedler Gallery in New York City in the late 1950s. After a stint in a collection in Maine, a fitting location considering the painting's nautical theme, the piece ended up in landlocked Omaha, Nebraska. "Wyeth isn't regarded as a sporting artist, but this work would appeal greatly to sporting collectors,

particularly with the lobster pots and the outdoor lifestyle depicted in the work," Tharpe says.

Other major pieces include Metcalf's 1881 oil on canvas *Beached Skiff with Lobster Traps*, which is expected to sell between \$80,000 and \$120,000. Metcalf, famous for his impressionist works, painted the piece shortly before leaving to paint in Europe for five years. "His first one-man show was held in 1882, so in all likelihood this piece and others around this time helped fund his studies in Europe," Tharpe says.

Pleissner is represented by the watercolor *Grouse Shooting in Vermont*, featuring a strong landscape and hunting scene. The piece has a presale estimate of \$25,000 to \$35,000. Rungius' *Bull Moose*, featuring one of the artist's most prominent subjects, is estimated to fetch \$150,000 to \$250,000.



Willard Metcalf (1858-1925), *Beached Skiff with Lobster Traps*, 1881. Oil on canvas, 14 x 18 in. Estimate: \$80/120,000



Seymour Joseph Guy (1824-1910), *Little Girl in White Dress with Parrot*. Oil on canvas, 40 x 35½ in. Estimate: \$40/60,000



Andrew Wyeth (1917-2009), *Buoys*, 1954. Watercolor, 8½ x 15 in. Estimate: \$70/80,000



Carl Rungius (1869-1959), *Bull Moose*. Oil on canvas, 23¼ x 35½ in. Estimate: \$150/250,000



Ogden M. Pleissner (1905-1983), *Grouse Shooting in Vermont*. Watercolor, 17 x 27 in. Estimate: \$25/35,000

Highlights from the sale also include dozens of decoys, a genre for which Copley is widely known and respected—the auction house has sold 14 of the top decoy lots that have come to auction since 2009.

Colin McNair, Copley's decoy specialist, says the *Winter Sale* will have a “strong and diverse offering” of one-of-a-kind decoys. “It’s a pretty broad selection of pieces from numerous collections,” McNair says. “There’s also a particular focus on Southern decoys,

which will be great for the Charleston collectors.”

The top decoy lot is *Canada Goose*, by the Ward Brothers, Lemuel and Stephen. The 1936 carving is expected to sell at \$50,000 to \$80,000. “The Ward Brothers were incredibly talented and very prolific. They were beloved decoy makers who were active for over half a century, and over the course of their careers they produced a very broad spectrum of decoy styles and even transitioned into

decorative works in their later years,” McNair says. “Their work lends itself very well to collectors. They have so many looks you can get from this one carving duo.”

Other artists with works in the sale include painters Frank W. Benson, A.B. Frost, and Bob Kuhn, and decoy makers Charles Birch, A. Elmer Crowell, and Charles W. Turner.

The *Winter Sale* will take place at the American Theater in Charleston. Bidding begins at 11 a.m. ■

Americana and More

Fine art and objects to cross the auction block at James D. Julia Inc.'s annual season-opening sale in Fairfield, Maine

February 3-5

James D. Julia, Inc.
203 Skowhegan Road
Fairfield, ME 04937
t: (800) 565-9298
www.jamesdjulia.com

Artwork across a variety of categories will be available to bidders at James D. Julia's annual *Fine Art, Asian & Antiques Auction* from February 3 through 5 in Fairfield, Maine. The winter show, the season-opener for the Northeast-based auction house, will feature a variety of painted works, furniture and objects, silver and Americana.

"We have some good pieces that are fresh to market," says Bill Gage, head of the fine art, antiques and Asian department at the auction house. "The art market is still trying to find its

place after slipping eight or nine years ago. Overall, though, we're seeing an increase in activity, which is reassuring to our collector base and to people who are interested in fine art."

Works in the sale include Abbott F. Graves' oil on canvas *Arranging the Flowers*, depicting two women organizing dozens of flowers at a table. The painting, with an estimate of \$10,000 to \$15,000, was discovered in Florida in a trash heap in a storage facility. The consignors asked if they could have it, and then stored it for several years before making inquiries about its history.

"This Graves piece is closely associated with a piece we sold a couple years ago for \$22,500. This one is bigger and better, which makes it very exciting," Gage says. "To think it was going to be thrown out is amazing."

Other works include Waldo Peirce's oil on canvas *Jungle Fantasy* (est. \$8/12,000), which was originally

acquired from the artist by Nanette Blanc, who taught at the school of Peirce's twin sons. James D. Julia holds two of Peirce's top three auction records, both from 2014: "*Don Ernesto con una Bonita*" *Key West '27*, which sold for \$53,330, more than 13 times over its high estimate, and "*Coast Guard at the 'Silver Slipper,' Key West*", which sold for \$48,585, more than five times over its high estimate.

"Waldo Peirce is an acquired taste, but for those who are familiar with his works, this is a 10 out of 10," Gage adds.

A rare 58-inch-tall fireman weathervane is expected to sell for \$125,000 to \$175,000. The 19th-century



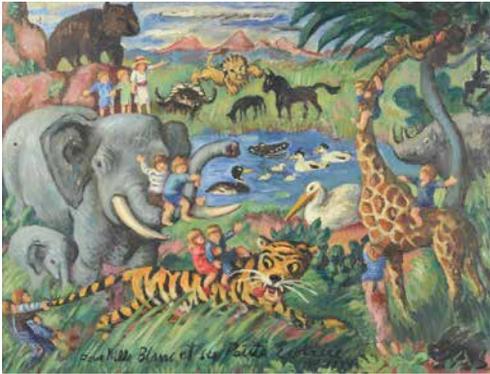
Unsigned, *Portrait of the ship "Amity."* Oil on paper laid on canvas, 22 x 34 in. **\$20/30,000**



Monumental full-bodied fireman weathervane retaining natural Verdigris surface with traces of old paint and gilt, 19th century, probably by Mott of Chicago. 58 in. **Estimate: \$125/175,000**



Abbott F. Graves (1859-1936), *Arranging the Flowers*. Oil on canvas, 30 x 42 in. **Estimate: \$10/15,000**



Waldo Peirce (1884-1970), *Jungle Fantasy*. Oil on canvas, 30 x 40 in. **Estimate: \$8/12,000**



Harry Roseland (1866/68-1950), *Dance of the Autumn Leaves*. Oil on board, 12 x 16 in. **Estimate: \$8/12,000**

weathervane still retains some of the original paint, which gives the finish a remarkable patina collectors seek out. "They're hard to find, but when you find one, magical things can happen," Gage says.

Other works include an unsigned ship painting likely from the 19th

century that is expected to fetch \$20,000 to \$30,000, Harry Roseland's oil on board *Dance of the Autumn Leaves* (est. \$8/12,000), and an untitled Thomas R. Curtin oil on board landscape (est. \$4/6,000).

Additionally, silver, clocks, objects and furniture from the estate of Siro R.

Toffolon, a noted scholar and collector, will be available to bidders.

The *Fine Art, Asian & Antiques Auction* will be held over three days, February 3 through 5, at the Maine auction house. Previews will be held beginning on February 2 and continue through the auction. ■

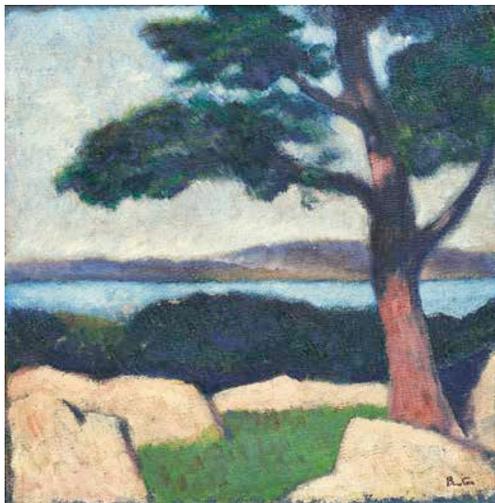
BOSTON, MA SKINNER, INC.

JANUARY 22
*American & European
Paintings*

On January 22 during its *American & European Paintings* sale, Skinner, Inc. will bring to market Hudson River landscapes by notable artists Alfred Thompson Bricher and Thomas Hart Benton.

The Bricher painting, *Hudson River at West Point*, has descended through three generations of the consignor's family. It carries a presale estimate of \$15,000 to \$25,000. Of the Bricher piece, the auction house explains, "Known for his serene, luminous landscapes and coastal scenes, Alfred Bricher painted his view near West Point in 1867. The scene is presented with the reverence for nature, light-filled atmosphere and delight in detail that were typical of the period."

The Benton, an oil on canvas titled *Hudson River View*, is a smaller-scale work at 10½ inches square, and is estimated at \$30,000 to \$50,000. According to Skinner, "In a later view of the Hudson, Thomas Hart



Thomas Hart Benton (1889-1975), *Hudson River View*, ca. 1912. Oil on canvas, 10½ x 10½ in., signed lower right: 'Benton'. Courtesy Skinner, Inc. **Estimate: \$30/50,000**

Benton, known primarily as a painter of the American Scene, minimalizes detail in favor of more broadly brushed blocks of color, compressing the sense of space closer to the picture plane. Although the work is not dated, it likely was done circa 1912, when the young artist first arrived in New York."

MESA, AZ BRIAN LEBEL'S OLD WEST EVENTS

JANUARY 23
*Brian Lebel's High Noon
Show & Auction*

Brian Lebel's Old West Events will host its *High Noon Show & Auction* from January 23 to 24 at the Mesa Convention Center in Arizona, with the sale taking place on January 23 at 5 p.m. at the Phoenix Marriott Mesa. There will be a variety of items in the sale, including fine paintings



Edward Borein (1872-1945), *Trail Drive*. Watercolor and gouache on paper, 8½ x 9½ in. Courtesy Brian Lebel's Old West Events. **Estimate: \$30/35,000**

and sculpture, wood carvings, Civil War correspondence, and Native American clothing and artifacts.

One of the sale highlights is Edward Borein's *Trail Drive*, estimated at \$30,000 to \$35,000. "Trail Drive was in an office for more than 15 years, and every time I went in there I tried to get it for the sale. There were Russells, Remingtons, and Morans, but all I wanted to look at was this Borein," Brian Lebel

says. "It might be one of the best pieces he ever did. It just has so much character and really tells a story. You get a feeling when you look at it that you know who this cowboy is."

Additional pieces in the auction include Bob Kuhn's *Glacier Bear* (est. \$35/45,000); a series of works from the Baker Studio Collection, a recently discovered treasure trove of materials by Harry Brown Baker, who worked during the early 20th century; and Ernesto Icaza's *Escena del Campo*, which is estimated for \$15,000 to \$25,000.

NEW YORK, NY

BONHAMS

JANUARY 28
*Important Maritime
Paintings and
Decorative Arts*

Bonhams' *Important Maritime Paintings and Decorative Arts* sale will take place on January 28 featuring a range of American, British and European paintings. Included in the auction are works by James Edward Buttersworth, Robert Salmon, Montague



James Edward Buttersworth (1817-1894), *The American clipper ship Black Warrior outward bound*. Oil on canvas, 29 x 36 in., signed lower right: 'J.E. Buttersworth'. Courtesy Bonhams. **Estimate: \$300/500,000**



Alfred Thompson Bricher (1837-1908), *Hudson River at West Point*. Oil on board, 11 x 18 in., signed and dated lower left: 'A.T. Bricher. 1867'; titled in pencil verso. Courtesy Skinner, Inc. **Estimate: \$15/25,000**

Dawson, Jack Gray, Antonio Jacobsen, Elisha Taylor Baker, and more. In the decorative arts category will be ship models, scrimshaws, clocks and chronometers, and telescopes, among other items. Limited to a maximum of 150 lots, there will be approximately 120 lots in the January auction.

Notable artworks include Buttersworth's *The American clipper ship Black Warrior outward bound* (est. \$300/500,000); J.B. Smith's oil on canvas *Rebecca at sea* (est. \$20/30,000); and Jack Lorimer Gray's *Working the Grand Banks in a Swell* (est. \$20/30,000).



Howard Chandler Christy (1873-1952), *I Am an American*, 1941. Charcoal and pastel on board. Courtesy Swann Auction Galleries. **Estimate: \$25/35,000**

NEW YORK, NY SWANN AUCTION GALLERY

JANUARY 28
Illustration Art

The annual *Illustration Art* auction at Swann Auction Galleries will take place January 28, with examples arriving to market from all categories such as advertisements, book and magazine illustrations,



Chauncey Bradley Ives (1810-1894), *Undine Rising from the Water*. Carrera marble, 50% in. high. Courtesy Thomaston Place Auction Galleries.

fashion and costume drawings, and comics and cartoons. Making its debut at auction is the 1941 poster *I Am an American!* by Howard Chandler Christy, carrying a presale estimate of \$25,000 to \$35,000. The Christy piece was created for Central Park's 1941 Mayor's Committee Celebration of "I Am an American Day" for natural-born and naturalized citizens. Pictured in the work, as Columbia, is the artist's favorite model, Elise Ford.

Also making its market debut is a watercolor for a 1960s cover illustration of *Show Magazine* by Charles Addams that is estimated at

\$6,000 to \$9,000. Also up for auction are Arthur Getz's *Camp Cook* (est. \$2/3,000), which appeared on the cover of *The New Yorker* in August 1953; and George Petty's *Army vs. Navy* (est. \$7/10,000), a watercolor on board that was created for an Old Gold Cigarettes calendar in 1940.



John James Audubon (1785-1851), *Fish Hawk, Male, Falco Halliaetus*. Hand-colored lithograph from the 1830 Havell edition of *Birds of America*. Courtesy Thomaston Place Auction Galleries.

THOMASTON, ME THOMASTON PLACE AUCTION GALLERIES

FEBRUARY 13-14
Winter Auction

Thomaston Place Auction Galleries will kick off its 2016 auction season with its *Winter Auction* on February 13 and 14. The two-day sale, which begins at 11 a.m. both days, will offer more than 1,000 examples of fine artwork, jewelry, silver and decorative items.

Among the artwork highlights is the 50%-inch high Carrera marble sculpture *Undine Rising from the Water* by Chauncey Bradley Ives. Also arriving to market is *Fish Hawk, Male, Falco Halliaetus*, a hand-colored, elephant folio lithograph from John James

Audubon from the 1830 Havell edition of *Birds in America*. Work by Frank Shapleigh, Theodore "Ted" Tihansky, and Norman Rockwell round out the offerings.

NEW YORK, NY BONHAMS

FEBRUARY 17
Dogs in Show and Field: The Fine Art Sale

Bonhams' 34th annual *Dogs in Show and Field: The Fine Art Sale* will take place February 17 at 10 a.m., with its preview set to coincide with the Westminster Kennel Club Dog Show. Included will be more than 150 paintings, watercolors, prints and sculpture, among other items.

In the American art segment of the sale comes Edmund Henry Osthaus' *Setter Litter* (est. \$20/30,000). Also hitting the block will be John Martin Tracy's oil on canvas *A Good Shot* (est. \$8/12,000) and the bronze sculpture *William G. Hayes on Trillion* by Charles Cary Rumsey that is estimated at \$7,000 to \$10,000. ■



Edmund Henry Osthaus (1858-1928), *Setter Litter*. Oil on canvas, 34 1/4 x 30 3/8 in., signed lower left: 'Edmund Osthaus'. Courtesy Bonhams. **Estimate: \$20/30,000**

Masterworks Marvel

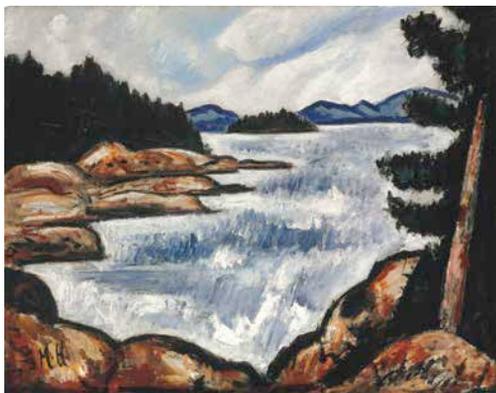
Top-tier works by Norman Rockwell and Stuart Davis among leaders at Christie's American Art sale on November 19

Leading Christie's *American Art* auction on November 19 was Norman Rockwell's illustration *Norman Rockwell Visits a Country Editor*, which sold for \$11,589,000. Proceeds from the sale, which was the fourth highest auction price for a work by the artist, will benefit professional development for journalists and other programs of the National Press Club Journalism Institute and The National Press Club. Stuart Davis' 24-by-32-inch oil on canvas *Ways & Means* (est. \$2/3 million) was the second highest grossing lot of the sale, which sold for \$3,189,000.

The Davis work, which came from the Kayden Collection, was "one of his



Stuart Davis (1892-1964), *Ways & Means*, 1960. Oil on canvas, 24 x 32 in, signed lower left: 'Stuart Davis'; signed again, dated and inscribed with title on stretcher: '1960'. The Kayden Collection. **Estimate: \$2/3 million SOLD: \$3,189,000** Images courtesy Christie's Images Ltd. 2015.



Marsden Hartley (1877-1943), *Camden Hills from Baker's Island*, 1938. Oil on board, 22 x 28 in., signed with initials lower left: 'M.H.' **Estimate: \$1/1.5 million SOLD: \$2,741,000**

most significant late works to ever have come on the market," says Elizabeth Beaman, head of American art at Christie's. "Painted in 1960, the piece measured 24 by 32 inches, which, for Stuart Davis, was large scale. There are only six, give or take, as far as we can tell, from this period on this scale that are still in private hands. It was in untouched, original condition."

Camden Hills from Baker's Island by Marsden Hartley was another standout piece in the auction. The work, which

estimated for \$1 million to \$1.5 million, sold for a robust \$2,741,000. This painting was a quintessential Maine landscape by the artist, and the work had previously been on extended loan at the Cleveland Museum of Art in Ohio and at Maine's Portland Museum of Art.

George Wesley Bellows' work *The Dock* (est. \$1.5/2.5 million) also saw interest from buyers, coming in at \$1,985,000. Of the painting, Beaman says, "It was painted on Monhegan Island in Maine, and it was from his



Martin Johnson Heade (1819-1904), *Nesting Hummingbirds, Brazilian Landscape*, ca. 1870-73. Oil on canvas, 20 x 12 in., signed lower left: 'M.J. Heade'. **Estimate: \$700/1,000,000 SOLD: \$1,754,000**



George Wesley Bellows (1882-1925), *The Dock*, 1913. Oil on panel, 15 x 19½ in., signed lower right: 'Geo Bellows'; signed again and inscribed with title verso. **Estimate: \$1.5/2.5 million SOLD: \$1,985,000**

second trip to Monhegan, where he was working on larger panels. But this was probably painted in plein air, which really lent the surface an immediacy and vibrancy.”

Multiple works by Georgia O’Keeffe had strong results, with her piece *Grapes No. 2* (est. \$600/800,000) achieving \$1,565,000. Among the

O’Keeffe lots was a handful from the estate of Doris Bry, including *Leaves Under Water* (est. \$300/500,000) that sold for \$725,000; *Small Lavender and Gray Green Hill* (est. \$250/350,000) at \$461,000; and *Misty Road* (est. \$150/250,000), which achieved \$329,000.

Taos Society of Artists member Victor Higgins’

piece *Going Home* became a new artist world auction record when it sold for \$773,000. The painting was estimated at \$400,000 to \$600,000. Thomas Hart Benton’s *Texas Panhandle, Route #66* was another notable piece in the sale. Estimated at \$70,000 to \$100,000, the 7-by-10-inch painting sold for \$209,000.

“We continue to see the same trends—strong participation in the American modern market and illustration market,” says Beaman. “There were notable successes in the field of 19th-century, as well... Anything that was deemed by the marketplace to be fairly estimated and of good quality performed well.” ■

TOP 10 SALES

CHRISTIE’S AMERICAN ART, NOVEMBER 19, 2015 (INCLUDING BUYER’S PREMIUM)

ARTIST	TITLE	LOW/HIGH	SOLD
NORMAN ROCKWELL	NORMAN ROCKWELL VISITS A COUNTRY EDITOR	\$10/15 MILLION	\$11,589,000
STUART DAVIS	WAYS & MEANS	\$2/3 MILLION	\$3,189,000
MARSDEN HARTLEY	CAMDEN HILLS FROM BAKER’S ISLANDS	\$1/1.5 MILLION	\$2,741,000
GEORGE WESLEY BELLOWES	THE DOCK	\$1.5/2.5 MILLION	\$1,985,000
MARTIN JOHNSON HEADE	NESTING HUMMINGBIRDS, BRAZILIAN LANDSCAPE	\$700/1,000,000	\$1,745,000
GEORGIA O’KEEFFE	GRAPES NO. 2	\$600/800,000	\$1,565,000
MILTON AVERY	MOTHER AND CHILD	\$1.2/1.8 MILLION	\$1,445,000
NORMAN ROCKWELL	MATHEW BRADY PHOTOGRAPHING LINCOLN	\$700/1,000,000	\$965,000
STUART DAVIS	AUTUMN LANDSCAPE	\$300/500,000	\$905,000
MARY CASSATT	HEAD OF SMILING CHILD: A STUDY FOR ‘MOTHER AND CHILD IN A BOAT’	\$600/800,000	\$869,000

Diversity Dominates

Artwork from across collecting categories find buyers during Bonhams' November 18 American Art auction



Charles M. Russell (1864-1926), *Women of the Plains*. Watercolor, pencil and gouache on paper, 12 x 16 in., signed and dated lower left: 'C.M. Russell 1905'; inscribed with skull insignia lower left.
Estimate: \$250/350,000 SOLD: \$365,000



Marsden Hartley (1878-1943), *Calla Lilies in a Vase*. Oil on canvas, 24 x 19 3/4 in., signed and dated verso: 'Marsden Hartley / 1928'.
Estimate: \$300/500,000 SOLD: \$305,000

On November 18, Bonhams hosted its *American Art* sale in New York City, featuring just over 120 lots of artwork spanning a variety of categories. Included in the sale were fine works by well-known artists in impressionism, modernism, illustration, Western art, Ashcan School and more. Among the items were pieces coming from the art collection of Dr. John Driscoll and from the collection of Patrick Anson Doheny.

The sale, which brought in roughly \$4.8 million, had a strong showing of new clients. "We are seeing an influx of new buyers, and buyers who seem to be actively engaged in collecting American paintings who were new to us this season and spent more than \$1 million," elaborates Kayla Carlsen, director of American art at Bonhams.

Leading the day was *Royal Palms, Meleña, Cuba*, by Childe Hassam, which landed solidly inside its presale estimate of \$300,000 to \$500,000 when it sold for \$425,000. Another work by Hassam, the 1901 painting *The Cove, Isles of Shoals* (est. \$400/600,000), was the third highest earning work of the day at \$365,000. According to Carlsen, both works were fresh to market and in beautiful condition.

Twenty-two lots in the

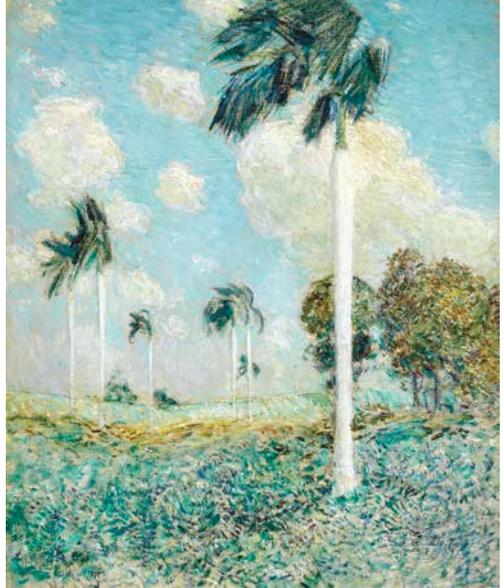
auction came from the Doheny collection, with a series of watercolors by Charles M. Russell among the items. Three of the works that sold landed among the top 10 lots: *Women of the Plains* (est. \$250/350,000) at \$365,000; *Scouting Party* (est. \$300/500,000) at \$293,000; and *Buffalo on the Move* (est. \$200/300,000) at \$185,000.

The watercolor, gouache and pencil work *Women of the Plains* was the second highest selling piece of the day. Carlsen adds, "*Women of the Plains* was a particularly good example both in terms of period within Russell's output and its condition. It had retained a lot of its original pigment, wasn't faded, was really beautiful and was a sort of ornamental example with the dress of the riders and the sort of heroic nature in which they were presented."

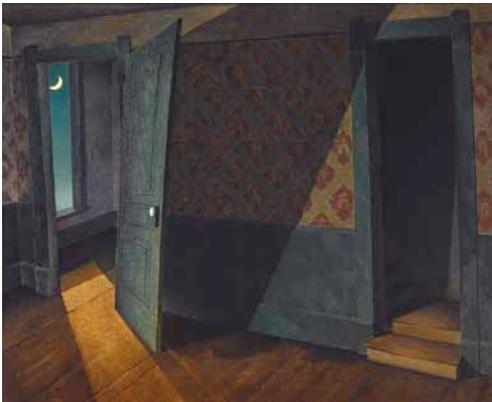
From the Driscoll collection were notable pieces such as Marsden Hartley's *Calla Lilies in a Vase* (est. \$300/500,000), which sold for \$305,000; and George Benjamin Luks' *Copley Square, Boston* (est. \$300/500,000) that yielded \$275,000. Of the Luks painting, which was the sixth highest auction price achieved for the artist, Carlsen says, "It's in the upper echelon of Luks' prices. It was probably one of the few remaining Ashcan pictures of this caliber still in



George Benjamin Luks (1867-1933), *Copley Square, Boston*, ca. 1904. Oil on canvas, 20 x 24 in., signed lower right: 'George Luks'. **Estimate: \$300/500,000 SOLD: \$275,000**



Childe Hassam (1859-1935), *Royal Palms, Melena, Cuba*. Oil on canvas, 28½ x 23½ in., signed and dated lower left: 'Childe Hassam 1895'; inscribed verso: 'C.H. [encircled] / 1895'. **Estimate: \$300/500,000 SOLD: \$425,000**



Marvin D. Cone (1891-1965), *Habitation*, 1938-39. Oil on canvas, 24 x 30⅝ in., signed lower left: 'Marvin / Cone'. **Estimate: \$80/120,000 SOLD: \$185,000**

private hands.”

Henrietta Shore’s *Semi-Abstraction No. 8 (Green Figure Tulip H142)*, which was estimated at \$100,000 to \$150,000, sold for \$125,000, becoming the third highest auction record for the artist. Carlsen explains Shore’s work is quiet rare to market, citing that approximately fewer than 20 pieces by the artist have surfaced at public auction.

Also of note was Marvin

D. Cone’s *Habitation* (est.

\$80/120,000), which became a world auction record for an interior painting by the artist at \$185,000. “Cone is a regional artist who doesn’t come up all that regularly [at auction],” Carlsen explains. “He was a student of Grant Wood, and was more known for his big sky paintings. This particular piece was the first in his series of interiors.” ■

TOP 10 SALES

BONHAMS' AMERICAN ART AUCTION, NOVEMBER 18, 2015 (INCLUDING BUYER'S PREMIUM)

ARTIST NAME	TITLE	LOW/HIGH	SOLD
CHILDE HASSAM	ROYAL PALMS, MELENA, CUBA	\$300/500,000	\$425,000
CHARLES M. RUSSELL	WOMEN OF THE PLAINS	\$250/350,000	\$365,000
CHILDE HASSAM	THE COVE, ISLES OF SHOALS	\$400/600,000	\$365,000
MARSDEN HARTLEY	CALLA LILIES IN A VASE	\$300/500,000	\$305,000
CHARLES M. RUSSELL	SCOUTING PARTY	\$300/500,000	\$293,000
GEORGE BENJAMIN LUKS	COPLEY SQUARE, BOSTON	\$300/500,000	\$275,000
MARVIN D. CONE	HABITATION	\$80/120,000	\$185,000
CHARLES M. RUSSELL	BUFFALO ON THE MOVE	\$200/300,000	\$185,000
JOSEPH C. LEYENDECKER	CHRISTMAS	\$100/150,000	\$173,000
HENRIETTA SHORE	SEMI-ABSTRACTION NO. 8 (GREEN FIGURE TULIP H142)	\$100/150,000	\$125,000

Significant Achievements

Several new artist world auction records set at Heritage Auctions' Signature American Fine Art Auction this past November in New York

Four world auction records were set at the Heritage Auctions Signature American Fine Art Auction in New York this past November 16, a sale that achieved more than \$4 million in total sales. More than 78 percent of the 186 lots were sold, including record-breaker oil on canvas *Menemsha, Massachusetts, Post Office*, a 1950 *Saturday Evening Post* cover by Stevan Dohanos that brought in \$167,000 over an estimate of \$40,000 to \$60,000.

The auction's top lot was Maxfield Parrish's 1909 oil on canvas laid on board *Jason*

and *His Teacher*, a *Collier's* magazine frontispiece and *A Wonder Book and Tanglewood Tales* interior illustration. It landed within its estimate of between \$1 million and \$1.5 million to achieve \$1.025 million. Early prints of the work, which has been reproduced quite heavily, often sold for only \$50 to \$100 at auction.

The auction's second highest achieving piece, Eanger Irving Couse's 1922 oil on canvas *The Call of the Flute*, set a record auction price for a nocturne scene for the artist. Bidding soared past its high estimate of

\$250,000, netting the work, which had been in the same private collection for 92 years, \$341,000. Heritage Auctions director of California and Western art Alissa Ford says the Couse piece "was an absolute masterwork," a work in its original frame that set off a heated battle between bidders on the phone and in the room. Only a few of the 54 pieces of Western art in the auction went unsold.

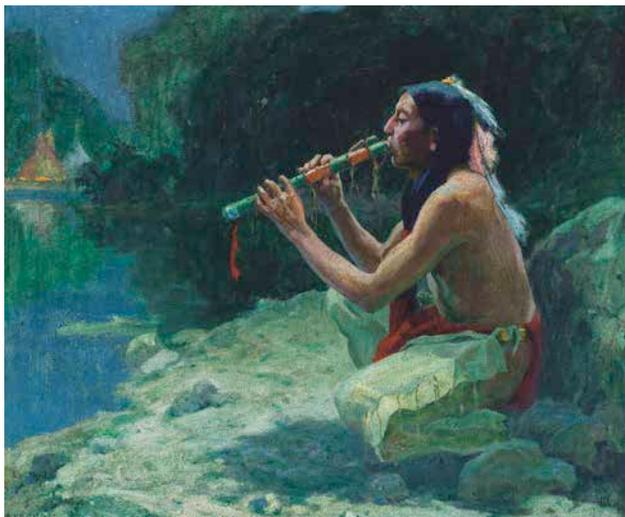
Early offerings in the auction came from Taos artists such as Nicolai Fechin and Joseph Henry Sharp. Two of Fechin's pieces landed in the

top 10 lots sold: oil on canvas laid on Masonite *Russian Girl*, which sold for \$109,375, above its high estimate of \$80,000; and oil on canvas *Still Life with Cherries, Pitcher, and Bouquet*, which achieved \$87,500, above its high estimate of \$70,000. Sharp's oil on canvas laid on board *Working by Firelight*, a small 9-by-13-inch piece that was purchased in 1972 for \$5, brought in \$40,000, above its high estimate of \$30,000.

Nine out of 10 pieces from a Fort Worth, Texas, corporate collection sold at the auction, including a Charles M. Russell watercolor and ink on paper



Stevan Dohanos (1907-1994), *Menemsha, Massachusetts, Post Office, Saturday Evening Post* cover, August 26, 1950. Oil on canvas, 39 x 30 in., signed lower left: 'Stevan Dohanos'. Artist World Auction Record. **Estimate: \$40/60,000 SOLD: \$167,000**

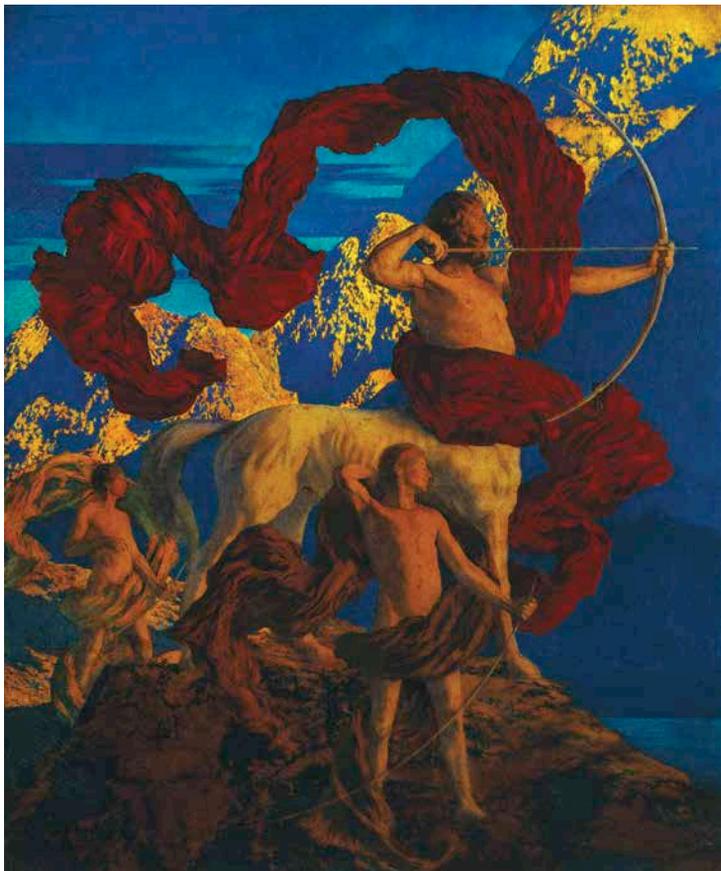


Eanger Irving Couse (1866-1936), *The Call of the Flute*, 1922. Oil on canvas, 24 x 29 in., signed lower left: 'E.I. Couse'. **Estimate: \$150/250,000 SOLD: \$341,000**

piece, *Assiniboine Warrior*, from 1922. The work was estimated between \$30,000 and \$50,000 and sold for \$47,500. Another piece from the collection, Gerard Curtis Delano's oil on canvas *Colorado*, brought in \$149,000, landing in the top 10 after being estimated between \$70,000 and \$100,000.

The works joined offerings by illustrators such as Norman Rockwell and LeRoy Neiman. Neiman landed in the top 10, as well, with his 1958 oil on canvas *Roulette Las Vegas*, a piece that brought in \$125,000, landing within its \$100,000 to \$150,000 estimate. The piece, at 44¼ by 36 inches, is a larger work by the artist than typically comes up at auction, says Heritage Auctions director of American art Aviva Lehmann. She adds every area of the auction showed strength in sales, with two tables full of packed phone lines because of bidders.

"The room was alive," says Lehmann. "We had tons of people coming in from all across the country and tremendous interest. Collectors who had been collecting for 50 years came in to bid on works, including classic 19th-century Hudson River school, Western, illustration and modernism works, and sculpture. There was a really nice cadence to the entire auction." ■



**Maxfield Parrish (1870-1966), *Jason and His Teacher*, Collier's magazine frontispiece and *A Wonder Book and Tanglewood Tales* interior illustration, 1909. Oil on canvas laid on board, 40 x 32 in. Estimate: \$1/1.5 million
SOLD: \$1,025,000**

TOP 10 SALES

HERITAGE AUCTIONS' AMERICAN ART SIGNATURE AUCTION, NOVEMBER 16, 2015 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH	SOLD
MAXFIELD PARRISH	JASON AND HIS TEACHER, COLLIER'S MAGAZINE FRONTISPICE AND A WONDER BOOK AND TANGLEWOOD TALES INTERIOR ILLUSTRATION	\$1/1.5 MILLION	\$1,025,000
EANGER IRVING COUSE	THE CALL OF THE FLUTE	\$150/250,000	\$341,000
STEVAN DOHANOS	MENEMSHA, MASSACHUSETTS, POST OFFICE, SATURDAY EVENING POST COVER, AUGUST 26, 1950	\$40/60,000	\$167,000
CLARK HULINGS	KALEIDOSCOPE	\$150/200,000	\$161,000
GERARD CURTIS DELANO	COLORADO	\$70/100,000	\$149,000
G. HARVEY	BEGINNING OF A BOOMTOWN	\$70/100,000	\$149,000
LEROY NEIMAN	ROULETTE LAS VEGAS	\$100/150,000	\$125,000
NICOLAI FECHIN	RUSSIAN GIRL	\$60/80,000	\$109,375
NORMAN ROCKWELL	THE RIGHT TO KNOW, LOOK MAGAZINE PRELIMINARY	\$100/150,000	\$106,250
NICOLAI FECHIN	STILL LIFE WITH CHERRIES, PITCHER, AND BOUQUET	\$50/70,000	\$87,500

Captivating Finds

John Moran Auctioneers' October 20 sale of California and American fine art sets two new artist records and nets \$1.2 million in sales

John Moran Auctioneers hosted its *California and American Fine Art Auction* on October 20, featuring more than 230 lots of 19th-century to contemporary American and Western artworks. Achieving a robust \$1.2 million in total sales, the auction saw strong in-person attendance and reserved telephone lines were at capacity during several of the evening's top lots. Notable in the sale were works by California artists, including two auction records for 20th-century women artists Anna Katharine Skeele and Joane

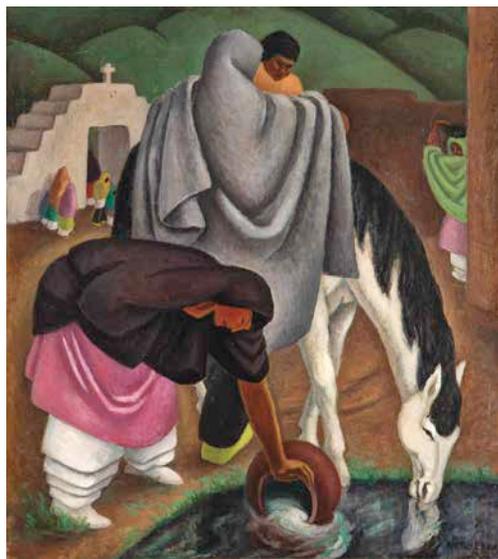
Cromwell.

"I think people came out and bought what they liked and what had more of a background and historical relevance," says Morgana Blackwelder, fine art specialist at John Moran Auctioneers. "Things that [collectors] felt had a good story."

Topping the day was Cyrus Edwin Dallin's *On the Warpath* (est. \$15/20,000), which was fresh to the market from a private collection and sold to a phone buyer for \$54,000. The second highest grossing piece was Skeele's *Pueblo*



Cyrus Edwin Dallin (1861-1944), *On the Warpath*. Bronze with medium brown patina, 21¼ in. high. incised with signature on base: 'C.E. Dallin'; stamped along base: 'Gorham Co. Founder / Q490 / #3'. **Estimate: \$15/20,000 SOLD: \$54,000**



Anna Katharine Skeele (1896-1963), *Pueblo Life, Taos*. Oil on canvas, 42 x 38 in. Artist World Auction Record. **Estimate: \$10/15,000 SOLD: \$45,000**

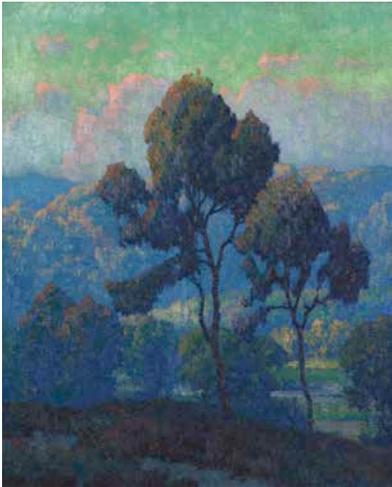
Life, Taos (est. \$10/150,000) which sold for \$45,000. The painting became a new auction record for the artist, outselling the previous record of \$40,250 for *Child of Taos* that was set in 2009 also at John Moran Auctioneers. Works by Skeele are rare to the market, with Blackwelder citing approximately 31 pieces arriving at auction since 1993.

"Skeele was a local artist; however, she spent a good portion of her time in Taos painting intimate scenes of the Pueblo life and what it was like on a daily basis," Blackwelder shares. "This piece fits into what people

expect from her. All of her top prices are of the same type of subject matter. People really responded to that."

San Diego, California-based artist Maurice Braun's painting *Nocturne* (est. \$20/25,000) also performed well during the sale, settling at \$36,000 after competition between multiple absentee bidders. According to Blackwelder, "[H]is nocturnal work doesn't come up very often, especially one in fairly good condition considering the size and date."

Other standout California artists in the sale were Jack Wilkinson Smith, with five pieces including a coastal composition with pink-



Maurice Braun (1877-1941), *Nocturne*. Oil on canvas laid to canvas, 30 x 25 in. **Estimate: \$20/25,000 SOLD: \$36,000**



Theodore Clement Steele (1847-1926), *Dahlias*. Oil on burlap, 25 x 30 in. **Estimate: \$30/50,000 SOLD: \$42,000**

tinged clouds that sold to an online bidder for \$18,450 over its estimate of \$10,000 to \$15,000; and Franz A. Bischoff, whose *Field of poppies and lupine near the foothills* (est. \$10/15,000) from the Jim and Lauris Phillips Collection in San Marino, California, sold for \$22,800. Cromwell's *Laguna Beach Festival of Arts* (est. \$20/25,000) became an auction record for the artist

at \$22,800.

According to the auction house, there is historical significance to the work as "Cromwell herself served on the board of directors and as a juror of the Laguna Beach Art Association and was integral in the organization and growth of the festival. Dating to 1936, *Laguna Beach Festival of Arts* depicts the fourth Laguna Beach Festival, and the third and

final time it was held on El Paseo Street, adjacent to the Hotel Laguna. The artist placed Frank Cuprien, a longtime member of the Laguna Art Association, directly in the center of the composition, and populated the rest of the scene with exhibitors, festival-goers and families alike, giving the piece an overall warm, communal feel."

Additional successes at

the sale included Theodore Clement Steele's *Dahlias* (est. \$30/50,000), which landed in estimate at \$42,000; Millard Owen Sheets' *The King's Tent* (est. \$30/40,000) that sold for \$33,000; *Desert Nomads*, by Edgar Alwin Payne, which sold above estimate at \$24,000; and a painting of Chinatown by Arthur Burnside Dodge that brought \$6,600 over an estimate of \$1,000 to \$2,000. ■

TOP 10 SALES

JOHN MORAN AUCTIONEERS' CALIFORNIA AND AMERICAN FINE ART AUCTION, OCTOBER 20, 2015 (INCLUDING BUYER'S PREMIUM)

ARTIST NAME	TITLE	LOW/HIGH	SOLD
CYRUS EDWIN DALLIN	ON THE WARPATH	\$15/20,000	\$54,000
ANNA KATHARINE SKEELE	PUEBLO LIFE, TAOS	\$10/15,000	\$45,000
THEODORE CLEMENT STEELE	DAHLIAS	\$30/50,000	\$42,000
MAURICE BRAUN	NOCTURNE	\$20/25,000	\$36,000
MILLARD OWEN SHEETS	THE KING'S TENT	\$30/40,000	\$33,000
EDGAR ALWIN PAYNE	DESERT NOMADS	\$15/20,000	\$24,000
FRANZ A. BISCHOFF	FIELD OF POPPIES AND LUPINE NEAR THE FOOTHILLS	\$10/15,000	\$22,800
FRANK W. CUPRIEN	THE END OF A PERFECT DAY	\$20/25,000	\$20,700
GRANVILLE REDMOND	SUNNY DAY OVER POPPY-FILLED LANDSCAPE	\$8/10,000	\$20,400
EYVIND EARLE	COWS IN A PASTURE THROUGH TREES	\$5/7,000	\$16,800

Market Appeal

Dallas Auction Gallery's November 4 auction exceeds expectations, yielding more than \$5 million in sales and a 93 percent sell-through rate

On November 4, Dallas Auction Gallery's hosted its 119-lot *Fall Fine Art Auction* with more than 50 items coming from the art collection of entrepreneur and businessman Sam Wyly. The sale marked the auction house's second offering of pieces from the collector, with many works

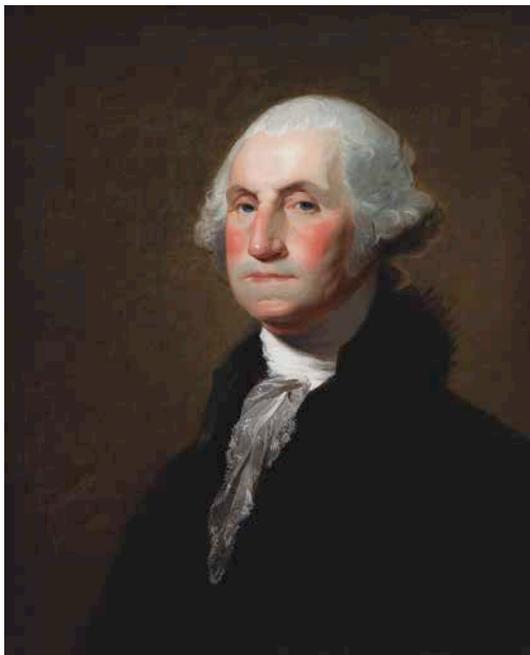
available having American historical and art historical significance. Included among those was the day's top lot, Gilbert Stuart's *Portrait of George Washington* (est. \$150/250,000), which sold for a robust \$1,025,000.

In 1796, Stuart painted Washington from life in his well-recognized Athenaeum style, which is

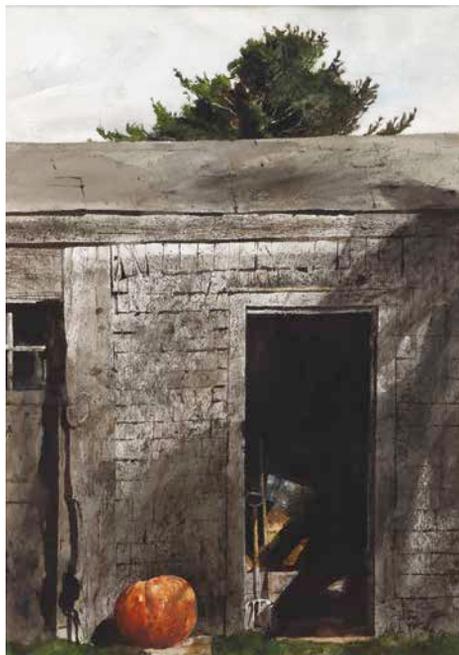
depicted on the one dollar bill. Two years later the artist modeled *Portrait of George Washington* after the original. "This was kind of the star of the show. It's an iconic image," says Brandon Kennedy, director of fine art and design at Dallas Auction Gallery. "This example in particular of the Athenaeum portrait had a

great provenance and was fresh to market."

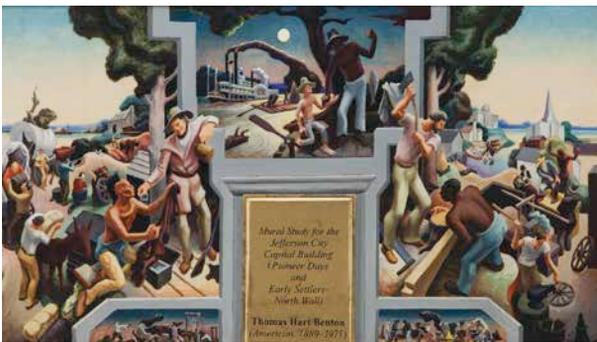
Also performing well from the Wyly collection were the next two highest earning works of the sale, both by Thomas Hart Benton: *A Social History of Missouri: Mural Study for the Jefferson City Capitol Building (Pioneer Days and Early Settlers – North Wall)*



Gilbert Stuart (1755-1828), *Portrait of George Washington*, 1798. Oil on canvas, 28½ x 24 in., inscribed on canvas verso: 'WASHINGTON / By / GILBERT STUART / Painted for James Yard / Purchased in 1853 by / Joseph Swift'.
Estimate: \$150/250,000 SOLD: \$1,025,000



Andrew Wyeth (1917-2009), *Maine Door*, 1970. Watercolor on paper, 29 x 21 in., signed lower left: 'Andrew Wyeth'. **Estimate: \$40/60,000 SOLD: \$173,000**



Thomas Hart Benton (1889-1975), *A Social History of Missouri: Mural Study for the Jefferson City Capitol Building (Pioneer Days and Early Settlers - North Wall)*, 1935. Tempera and pencil on board, 18 x 31½ in., signed lower right: 'Benton'.

that estimated at \$200,000 to \$300,000 and *Cotton Loading* (est. \$70/90,000), which sold for \$485,000 and \$425,000, respectively. As Kennedy explains, the artist was known for his meticulous planning of his large-scale murals, and viewers can see the effort and details that went into *A Social History of Missouri* through its study. Of *Cotton Loading*, Kennedy shares, "It really demonstrates the subtlety of color and the movement throughout the composition that Benton was very well known for..."

Other American art pieces landing within the top 10 lots were Andrew Wyeth's watercolor *Maine Door* (est. \$40/60,000), which achieved \$173,000; Norman Rockwell's *Easter (Soldier Watering Tulip)*, which was on the cover of *Leslie's Illustrated Weekly* on March 30, 1918, that brought in \$257,000; and Frank Tenney Johnson's *Don, the Horse Wrangler* (est. \$70/90,000) at \$245,000. Additional sold works included Albert Bierstadt's *Indian Camp* (est. \$15/25,000) that achieved



Thomas Hart Benton (1889-1975), *Cotton Loading*, 1945. Gouache on paper, 22 x 30.81 in., signed and dated lower right: 'Benton '45'.

\$118,750; and two by Frederic Remington: *Study of Bellini, A Trotter* (est. \$70/90,000), also selling for \$118,750, and *The Herd at Night* (est. \$80/120,000), which realized \$81,250.

"We were honored to offer a wealth of important artwork and historical memorabilia from the collection of Sam Wyly again this fall," Kennedy says. "Numerous significant works of art with outstanding provenance and fresh to the market appeal well exceeded their

estimates and expectations. American art led the prices realized with phenomenal results across the board. Complemented by the bounty of other wonderful consignments, it was an exciting evening marked by several memorable moments of competitive bidding on numerous platforms to an international audience."

In all, the *Fall Fine Art Auction* achieved more than \$5 million, with a 93 percent sell-through rate and 25 percent over the high estimate for lots sold. ■

TOP 10 SALES

DALLAS AUCTION GALLERY'S FALL FINE ART AUCTION, NOVEMBER 4, 2015 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
GILBERT STUART	PORTRAIT OF GEORGE WASHINGTON	\$150/250,000	\$1,025,000
THOMAS HART BENTON	A SOCIAL HISTORY OF MISSOURI: MURAL STUDY FOR THE JEFFERSON CITY CAPITOL BUILDING	\$200/300,000	\$485,000
THOMAS HART BENTON	COTTON LOADING	\$70/90,000	\$425,000
PABLO PICASSO	VASE DEUX ANSES GRAND OISEAU	\$250/350,000	\$395,000
JEAN BÉRAUD	LE JOUR D'EMPRUNT (LOAN DAY)	\$150/250,000	\$305,000
NORMAN ROCKWELL	EASTER (SOLDIER WATERING TULIP)	\$300/500,000	\$257,000
FRANK TENNEY JOHNSON	DON, THE HORSE WRANGLER	\$70/90,000	\$245,000
PABLO PICASSO	PLAT TAUREAU A L'OISEAU	\$30/50,000	\$173,000
ANDREW WYETH	MAINE DOOR	\$40/60,000	\$173,000
PABLO PICASSO	PLAT PICADOR ET TOREADOR	\$40/60,000	\$137,000

AUCTION REPORTS: ASHEVILLE, DALLAS, EAST DENNIS, HILLSBOROUGH, MILFORD, NEW ORLEANS, NEW YORK, OAKLAND, PHILADELPHIA, PORTLAND, SANTA FE, VAN NUYS



George Inness (1825-1894), *Perugia (Near Perugia)*. Oil on canvas, 72 x 54 in., signed lower left: 'G. Inness'; dated lower left: 'Rome 1872'. Courtesy Sotheby's. **Estimate: \$30/50,000 SOLD: \$150,000**

NEW YORK, NY SOTHEBY'S

OCTOBER 2
*American Paintings,
Drawings & Sculpture*
\$3.8 million

On October 2, Sotheby's saw \$3,845,250 in total sales during its *American Paintings, Drawings & Sculpture* auction. Throughout the top 10 lots was a variety of categories, with the highest seller being the picturesque Italian landscape *Perugia (Near Perugia)* by George Inness. Estimated at \$30,000 to \$50,000, the painting tripled its high estimate when it sold for \$150,000.

Other top lots were two works by Grandma Moses: *Sugaring Off* (est. \$100/150,000), which sold for \$137,500, and her piece *Over the Bridge* (est. \$60/90,000) that brought \$106,250; three pieces by Gil Elvgren,

including *Fascination* (est. \$30/40,000) at \$125,000; and Alfred Thompson Bricher's *Lake George*, which came in just above its low estimate of \$80,000 at \$81,250.

Thomas Denzler, head of Sotheby's fine art department, says, "The top 10 works in the sale spanned nearly a century of American art—including traditional landscapes by George Inness, Alfred Thompson Bricher, and William Trost Richards, to modern pin-up art by Gil Elvgren. We were particularly excited to see all nine pin-up drawings by Elvgren find buyers—the proceeds of which benefitted the Sam Simon Foundation."

VAN NUYS, CA LOS ANGELES MODERN AUCTIONS

OCTOBER 11
Modern Art & Design Auction
\$4.25 million

Two new auction records were set during the Los Angeles Modern Auctions' October 11 *Modern Art & Design Auction* for artists Mary Corse and June Harwood, as well as records for works



Ken Price (1935-2012), *Up Back*, 2000. Fired and painted clay, 10½ x 11 x 9¾ in. Photograph courtesy Los Angeles Modern Auctions. **Estimate: \$150,000-\$200,000 SOLD: \$168,750**

by Ed Ruscha and De Wain Valentine. Artwork by John McCracken claimed the top two lots of the day with his *Five Paintings III* (est. \$90/120,000) selling for \$275,000, and his 1973 work *Painting #6* (est. \$15/20,000) achieving \$237,500. Also performing well was Ken Price's ceramic sculpture *Up Back* (est. \$150/200,000) that sold for \$168,750.

"Since 1992, LAMA's dedication to California artists of the post-war period is now paying off," says Peter Loughrey, director of modern design and fine art at the auction house. "Whether it's pop or Cool School, blue-chip or emerging, many artists who got their start in California are now appealing to the global contemporary art market."

As a whole, the *Modern Art & Design Auction* yielded \$4.25 million, and sold 124 percent of the 477 lots by value.

NEW YORK, NY HERITAGE AUCTIONS

OCTOBER 14
*Illustration Art
Signature Auction*
\$1.9 million

Artwork by Gil Elvgren and Patrick Nagel were among the top lots during Heritage Auctions' October 14 *Illustration Art Signature Auction*, which achieved \$1.9 million in total sales. Headlining the auction was Elvgren's 1962 pin-up *Bear Facts (A Modest Look; Bearback Rider)*, a Brown & Bigelow calendar illustration from 1962. The painting was the day's top lot at \$209,000,

coming in over its presale estimate of \$100,000 to \$150,000. Nagel's *Pin-Up with her Hair Up, #327* from 1983 was another standout of the sale. The acrylic on canvas, which estimated at \$70,000 to \$90,000, sold for \$100,000.

PORTLAND, ME BARRIDOFF GALLERIES

OCTOBER 16
International Fine Art Auction

This past October 16, Barridoff Galleries hosted its annual *International Fine Art Auction* at a new venue, the Abromson Center at the University of Southern Maine in Portland. The auction saw one of its largest crowds in recent years, with Barridoff Galleries' owner Rob Elowitz adding, "Bidding from the floor as well as online and on the phone felt like the good old days."



Gil Elvgren (1914-1980), *Bear Facts (A Modest Look; Bearback Rider)*, Brown & Bigelow calendar illustration, 1962. Oil on canvas, 30 x 24 in. Courtesy Heritage Auctions. **Estimate: \$100/150,000 SOLD: \$209,000**



James Fitzgerald (1899-1971), *Saltin' Mackerel* (aka *Working Day, Monhegan*), Oil on canvas, 30 x 40 in., signed lower right: 'James Fitzgerald'. Artist World Auction Record. Courtesy Barridoff Galleries. **Estimate: \$50/75,000 SOLD: \$74,400**

Among the results in the historic American fine art category was Edwin Lord Weeks' *Boy sitting on a charpoi holding a bird on a stick* (est. \$6/9,000), which sold for \$25,000; and James Fitzgerald's oil on canvas *Saltin' Mackerel* (aka *Working Day, Monhegan*), which became a new artist world auction record at \$74,400. The Fitzgerald painting had previously established the world auction record for the artist at \$59,250 by Barridoff Galleries in 2006.

MILFORD, CT SHANNON'S FINE ART AUCTIONEERS

OCTOBER 29
*American & European
Fine Art*
\$2.4 million

On October 29, Shannon's Fine Art Auctioneers hosted its *American & European Fine Art* sale, which achieved a robust \$2.4 million and 71 percent sold by lot. Bidders from 62 countries participated in the auction, with the majority of the works being sold over the phone. Resulting in a 75 percent sale rate was an American collection of 175 paintings. There were significant prices achieved for artists such as Charles Ulrich,



Wayne Thiebaud (b. 1920), *Eyebrow Pencil*, Pastel on paper, 6¼ x 7½ in., signed and dated lower right: '1964'; titled and dated verso. Courtesy Shannon's Fine Art Auctioneers. **Estimate: \$200/300,000 SOLD: \$420,000**

Pauline Palmer, Everett Shinn, Emil Carlsen, George Caleb Bingham, Eric Sloane, and more.

Still life was a popular genre in the auction, with works sold by Charles Alfred Meurer, William Aiken Walker, and Wayne Thiebaud. Estimated at \$200,000 to \$300,000 was Thiebaud's pastel still life *Eyebrow Pencil*, 1964, that brought in \$420,000.

PHILADELPHIA, PA FREEMAN'S

NOVEMBER 1
Modern & Contemporary Art
\$1.78 million

More than 500 bidders from 30 countries participated in Freeman's *Modern & Contemporary Art* sale on

November 1, which featured 159 lots including American and European pieces. Notable in the American art category were Alexander Calder's gouache and ink on paper work *The Ancient Mariner* (est. \$40/60,000) and Sam Gilliam's piece *Cluster* from 1967. Both works achieved sales prices of \$68,750. Also highlighting the segment was *Untitled (Steel Construction)* by Harry Bertoia that estimated for \$30,000 to \$50,000.

The structure, which was executed circa 1950, sold for \$46,875.

At the close of the sale, nearly \$1.783 million was achieved.

NEW YORK, NY SWANN AUCTION GALLERIES

NOVEMBER 3-4
*Old Master Through
Modern Prints Featuring
American Prints from
a Private Collection*
\$3.02 million

On November 3 and 4, Swann Auction Galleries hosted its *Old Master Through Modern Prints Featuring American Prints from a Private Collection* sale, with the items from the private sale offered on November 3 and the rest of the lots sold on November



Martin Lewis (1881-1962), *Wet Night, Route 6*, 1933. Drypoint, ed. of approximately 51, 8¼ x 14¼ in., signed in pencil lower right. Artist World Auction Record. Courtesy Swann Auction Galleries. **Estimate: \$20/30,000 SOLD: \$72,500**

4 in two sessions. In all, the auction achieved \$3,021,432.

Numerous records were set during the auction, with Martin Lewis' drypoint *Wet Night, Route 6* from 1933 becoming an artist record at \$72,500. Gustave Baumann's 1917 color woodcut *Summer Shadows* also became an artist record, selling for \$42,500. A series of prints by Rembrandt also achieved success.

"Our selection of *American Prints from a Private Collection* fared very well, achieving numerous record prices and proving that both new and seasoned collectors alike flock to the eclectic and historically rich 20th-century American print field," says Todd Weyman, the auction house's vice president and director of prints and drawings.



Alexander Calder (1898-1976), *The Ancient Mariner*, Gouache and ink on paper, 29½ x 42½ in., ink signed and dated bottom right: '65'. Courtesy Freeman's. **Estimate: \$40/60,000 SOLD: \$68,750**



Norman Rockwell (1894-1978), *Lincoln the Railsplitter (Young Woodcutter)*, 1964. Oil on paper laid on card, 13 $\frac{3}{4}$ x 7 $\frac{1}{2}$ in., signed lower right: 'Norman Rockwell'. Courtesy Brunk Auctions. **Estimate: \$30/50,000 SOLD: \$56,640.**

ASHEVILLE, NC BRUNK AUCTIONS

NOVEMBER 6-8
November Catalog Auction
\$2.56 million

Brunk Auctions' *November Catalog Auction*, held November 6 to 8, saw more than \$2.56 million in total sales. In the fine art category was the preliminary sketch for *Lincoln the Railsplitter (Young Woodcutter)* by Norman Rockwell that was estimated for \$30,000 to \$50,000. The piece, which sold on the 155th anniversary of Abraham Lincoln's presidential election, brought \$56,640. The study, whose final painting is held by the Butler Institute of American Art, has been added to the *catalogue raisonné* addendum of Laurie Norton Moffatt's *Norman Rockwell: A Definitive Catalogue*.

DALLAS, TX HERITAGE AUCTIONS

NOVEMBER 7
Texas Art Signature Auction
Works by Julian Onderdonk dominated Heritage Auctions' *Texas Art Signature Auction*

on November 7, with five pieces by the artist landing among the top 10 sales. His second most valuable work ever offered, the oil on canvas *Texas Landscape with Bluebonnets*, was estimated at \$150,000 to \$250,000 and sold for \$437,000 after a bidding war between in-person bidders in Dallas and a phone bidder. The work came through Heritage Auctions' New York City office from a family originally from Texas.

Another Onderdonk to land in the top 10, from the same consignors, was *Stone Bridge in Winter, Central Park*. The piece was estimated at between \$10,000 and \$15,000 and sold for \$21,250. Also performing well was a rare portrait by Onderdonk of his sister, titled *Eleanor Onderdonk*, which sold for \$21,250 after being estimated at between \$5,000 and \$7,000.

Heritage Auctions' director of Texas art, Atlee Phillips, says the sales of more than 85 percent of the 93 lots sold at the auction indicates the Texas and Western art market, from traditional works to landscape scenes, continues to show strength with collectors.



Julian Onderdonk (1882-1922), *Texas Landscape with Bluebonnets*. Oil on canvas, 25 x 30 in. Courtesy Heritage Auctions. **Estimate: \$150/\$250,000 SOLD: \$437,000**



American School *Portrait of a Woman*, 18th century. Oil on canvas (lined), 55: 29 $\frac{1}{4}$ x 24 in., DOA: 37 x 32 in., stencil on back of wax lining: 'J. R. SHORT & SON / CHAPEL HILL, N.C.'. **SOLD: \$12,980**

HILLSBOROUGH, NC LELAND LITTLE AUCTIONS

NOVEMBER 14
The Personal Collection of Mr. Philip H. Huggins, Fayetteville, North Carolina
\$516,000

On November 14, Leland Little Auctions in Hillsborough, North Carolina, hosted the single-owner sale *The Personal Collection of Mr. Philip H. Huggins, Fayetteville, North Carolina*. The auction featured several important paintings, including Frederick Williams' oil on canvas *Seaside Pasture in Normandy* that sold for \$10,030. Also of note was

an 18th-century American School portrait of a woman that sold to a buyer on the telephone for \$12,980. In all, the auction achieved \$516,000.

SANTA FE, NM SANTA FE ART AUCTION

NOVEMBER 14
\$5.7 million (before buyer's premium)

The annual *Santa Fe Art Auction* was held on November 14 to record-breaking in-house attendance and online bidding, and it was one of its highest grossing sales at \$5.7 million (all prices before buyer's premium). One of the day's top lots was Robert Henri's *Portrait of Po Tse (Water Eagle)*, which hammered at \$2.2 million, just below its estimate of \$2.3 million to \$3 million. It is now the second-highest Henri to sell at auction, behind *Jessica Penn in Black with White Plumes*, which sold for \$3.6 million in 2005.

Members of the Taos



Albert Bierstadt (1830-1902), *Mountain Scene*. Oil on canvas, 22 x 30 $\frac{3}{8}$ in. Courtesy Santa Fe Art Auction. **Estimate: \$700/1,200,000 SOLD: \$450,000 (before buyer's premium)**

Society of Artists also performed well, with Oscar E. Berninghaus' *Taos Field of Workers* selling for \$400,000, a price just below its low presale estimate of \$500,000; E. Martin Hennings' *Untitled (Deer and Aspens)* coming in



Robert Henri (1865-1929), *Portrait of Pos Tse (Water Eagle)*. Oil on canvas, 41½ x 32¾ in. Courtesy Santa Fe Art Auction. **Estimate: \$2.3/3 million SOLD: \$2.2 million (before buyer's premium)**

within estimates at \$230,000; and Victor Higgins' *Red Mountains* (est. \$200/300,000) hammering for \$230,000. Other highlights included Albert Bierstadt's *Mountain Scene*, which sold for \$450,000; and 17 woodblock prints by Gustave Baumann that sold separately for a total of \$133,250. The top Baumann work was *Tulips*, which sold for \$20,000.

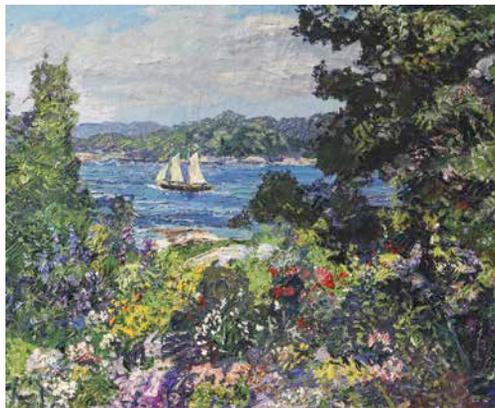
OAKLAND, CA CLARS AUCTION GALLERY

NOVEMBER 14-15
*Fine Art, Decorative, Jewelry
and Asian Art Sale*
\$1.845 million

The two-day *Fine Art, Decorative, Jewelry and Asian Art Sale* at Clars Auction Gallery in Oakland, California, generated \$1.845 million in sales, with the fine art offerings making up more than \$1 million. Rick Unruh, vice president and director of fine art at the auction house, says,

"The very notable fine art results were fueled by the level of works offered and numerous out-performers throughout the course of the sale."

Leading the fine art category was Edward Willis Redfield's *Boothbay Garden* (est. \$150/250,000), which sold for a robust \$190,400. Other results included Jerry Barrett's *Receiving the Love Note* from



Edward Willis Redfield (1869-1965), *Boothbay Garden*. Courtesy Clars Auction Gallery. **Estimate: \$150/250,000 SOLD: \$190,400**

1877 that sold for \$47,600; the oil on canvas board *An Afternoon Tennis Match* by Samuel Isham that achieved \$16,600, a number more than eight times its high estimate of \$2,000; Abby Oakes' *Hudson River Boating Scene*, 1859, which also had a high estimate of \$2,000, and sold for more than five times that at \$11,900; and *Evening Wind on the Island* by Helen Thomas Dranga, which nearly tripled its high estimate when it achieved \$14,280.

SANTA FE, NM ALTERMANN GALLERIES & AUCTIONEERS

NOVEMBER 15
November Sale
\$1.3 million

Realizing more than \$1.3 million, Altermann Galleries & Auctioneers' Santa Fe auction on November 15 produced strong results for contemporary and historic Texas artists. Richard Altermann of the auction house shares, "We were especially pleased with the results from the G. Harvey paintings and the Texas landscapes. With oil selling for around \$40 a barrel, one would have thought this would have had more of a negative impact on prices realized



Porfirio Salinas (1910-1973), *Bluebonnets*. Oil on canvas, 30 x 36 in. Courtesy Altermann Galleries & Auctioneers. **Estimate: \$25/35,000 SOLD: \$39,600**

by Lone State artists in the sale, but fortunately it didn't happen, maybe because the Texas economy is much more diversified than it was the last time there was a significant drop in the price of oil."

Among the historic standouts were Porfirio Salinas' landscape *Bluebonnets* (est. \$25/35,000), which sold for \$39,600, and Robert Wood's *Texas Bluebonnets (Spring in Texas)* that came in at \$19,200.

NEW YORK, NY SOTHEBY'S

NOVEMBER 18
*The Collection of A. Alfred
Taubman: American Art*
\$13 million

On the evening of November 18, Sotheby's offered the single-owner sale *The Collection of A. Alfred Taubman: American Art*, which achieved more than \$13 million. The auction house previously offered work from the collection, with the overall Taubman collection total for American art being \$21.7 million.

The highlight of the 31-lot sale was Martin Johnson Heade's *The Great Florida Sunset* from 1887. The painting, commissioned by noted industrialist Henry Morrison Flagler, who was the partner of John D. Rockefeller in the Standard Oil Company, sold



Martin Johnson Heade (1819-1904), *The Great Florida Sunset*. Oil on canvas, 54½ x 96 in., signed and dated lower right: 'M.J. Heade', 1887. Artist World Auction Record. Courtesy Sotheby's. **Estimate: \$7/10 million SOLD: \$5.85 million**

for \$5.85 million to become a new world auction record for the artist. The previous record was for the artist's painting *Sunny Day on The Marsh (Newburyport Meadows)*, which sold for \$2.76 million at Sotheby's in May 2005.

Winslow Homer's *The "Summer Cloud"* (est. \$1.5/2.5 million) was the second highest earner of the sale, achieving \$1.81 million. Milton Avery's 1944 watercolor and gouache on paper *Female Gamester* (est. \$200/300,000) sold for \$580,000, which was an auction record for a work on paper by the artist. Also offered were eight pieces by Charles E. Burchfield, which all sold during the sale. Three of the Burchfield works landed in the top 10 lots: *The Red Admiral (Butterfly)* (est. \$600/800,000) at \$490,000; *Cicada Song in September* (est. \$300/500,000) at \$466,000;

and *Cold June Evening* (est. \$100/150,000) at \$298,000.

NEW YORK, NY

SOTHEBY'S

NOVEMBER 18

American Art

\$26.6 million

Sotheby's *American Art* auction on November 18 saw items from two notable collections arrive to market. Included were three works by Andrew Wyeth from the collection of Hollywood icon Charlton Heston and his wife Lydia. Highlighting the grouping was *Flood Plain* (est. \$2/3 million), which sold for nearly \$5.2 million after back-and-forth bidding between two buyers. The 1986 Wyeth work was the day's top lot.

The third highest selling piece of the day was *T.P. and Jake*, a 1938 painting by Thomas Hart Benton from the collection of Samuel "Sam" Simon, who was the co-developer of *The Simpsons* and worked on other television projects. *T.P. and Jake* (est. \$1.5/2.5 million) sold for more than \$3.1 million, while another work from Simon's collection, *Daylight at Russell's Corners* (est. \$250/350,000) by George Copeland Ault, set a new auction record for the artist at \$514,000.

Other highlights of the day included Norman Rockwell's *Cheerleaders (Losing the Game)*,

selling for \$4.5 million, over its presale estimate of \$2.5 million to \$3.5 million; Frederick Carl Frieseke's *The Garden Pool* (est. \$1.4/1.8 million), which brought in \$2.29 million; Stuart Davis' *Little Giant Still Life (Black and White Version)* from 1953 that came in just above its \$1 million low estimate, achieving \$1.03 million; and Paulanship's sculpture *Diana* (est. \$400/600,000), which sold for \$970,000.



19th-century American needlework sampler wrought by 13-year-old Lydia Gilman. Courtesy Eldred's. **Estimate: \$500/1,000 SOLD: \$28,000**

EAST DENNIS, MA

ELDRED'S

NOVEMBER 19-21

Fall Americana, Paintings & Maritime Art Auction

November 19 to 21, Eldred's hosted its *Fall Americana, Paintings & Maritime Art Auction*, which included everything from needlework to paintings to furnishings. One of the highlights of Friday's auction session was a needlework sampler wrought by 13-year-old Lydia Gilman and thought to be a Deerfield, Massachusetts, example. The work, which had a presale estimate of \$500 to \$1,000, saw bidding from seven phone buyers to surge the price to 50 times its presale estimate at \$28,000.

Bill Bourne, an assistant vice president at Eldred's and a director of the Americana department, says, "The colors were really strong. It was probably kept folded

in a drawer and not framed until recently. We put a very conservative estimate on it, but thought it would do well. It was a very strong price for a really nice sampler."



Richard Clague (1816-1878), *Streetcar Tracks*. Oil on canvas, 24 x 34 in. Courtesy Neal Auction Company. **Estimate: \$120/180,000 SOLD: \$177,625**

NEW ORLEANS, LA

NEAL AUCTION COMPANY

NOVEMBER 21-22

Louisiana Purchase Auction \$3.1 million

The annual *Louisiana Purchase Auction* at Neal Auction Company yielded \$3.1 million in sales, including an important oil on canvas by Richard Clague titled *Streetcar Tracks* (est. \$120/180,000) that was the day's highest lot at \$177,625. According to the auction house, "The painting represents a transitional period in the country's history when technological innovations began to transform the post-Antebellum South." The work went to a local collector after competitive bidding between phone and in-house buyers.

There were three artist auction records achieved during the sale, including Theora Hamblett's *Path and Pasture* at \$67,375; the wood-carved sculpture of *Moses* by New Orleans artist Enrique Alferez at \$55,125; and François Fleischbein's *Portrait of a Creole Woman* at \$28,175. ■



Andrew Wyeth (1917-2009), *Flood Plain*, 1986. Tempera on panel, 24½ x 48 in., signed lower right: 'Andrew Wyeth'. Courtesy Sotheby's. **Estimate: \$2/3 million SOLD: \$5.178 million**

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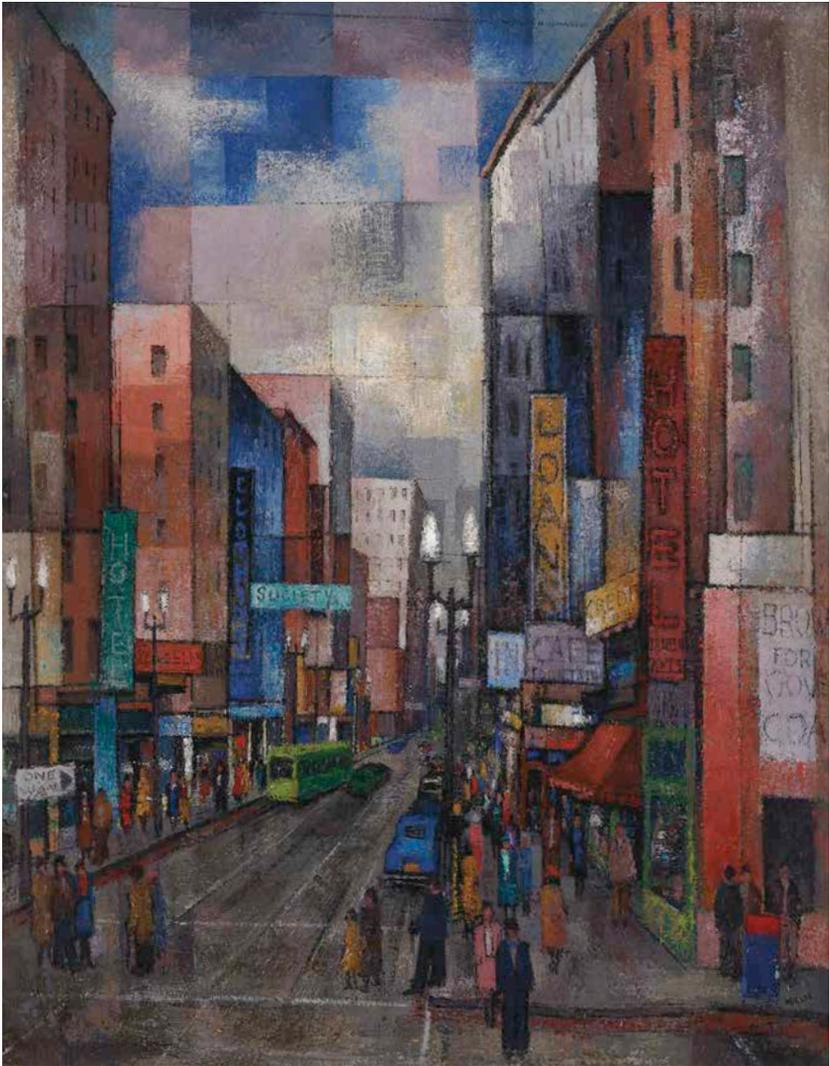
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Copley Fine Art Auctions (Charleston, SC)	23	Lawrence Fine Art (East Hampton, NY)	31		

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Brooks Willis, *West 5th Street, L.A.*, oil, 44 x 34 inches. © 2015 courtesy, Gerald Peters Gallery

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One hundred years ago, in the backwoods of Upstate New York, he languished in a mental institution as his paintings began to break American records.

So great was his fame that at an auction in the Plaza Hotel ballroom the total realized for his paintings exceeded the total for the Botticellis, the Rembrandts, the Renoirs, the Monets, and the Pissarros.

Forever true to his own vision, he lived in abject poverty in the years before he was institutionalized, and even then he never ceased painting, pulling out his own hair for brush bristles and using tobacco juice to augment the meager supply of paint he possessed.

His influence and admiration reached across every genre of painting. The Ashcan leader and revered teacher Robert Henri admired his work. William Merritt Chase, the premier impressionist and founding member of the elite group known as The Ten, purchased his work. The most distinguished modernists recognized his brilliance; George Bellows called him a genius, and

Marsden Hartley thought his work was a plausible basis for a genuine American art. Pop art star Andy Warhol and contemporary realist Jamie Wyeth owned his work, and he was abstract expressionist master Franz Klein's favorite artist.

The critics were equally as ebullient. Headlines about Ralph Albert Blakelock were often found on the front pages of the leading newspapers:

One of the greatest artists America has produced.

—The New York Times

He made a strong impression not only upon American art, but upon the art of the world.

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