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# AMERICAN FINE ART

M A G A Z I N E

ISSUE 28

JULY/AUGUST 2016





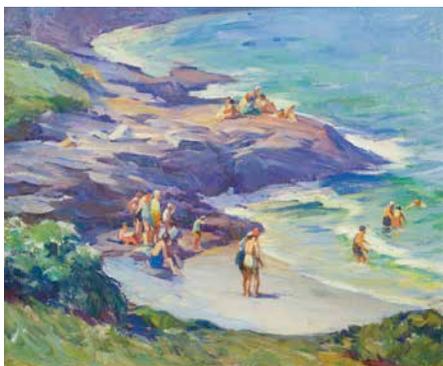
Charles H. Woodbury (1864 - 1940)

A child prodigy in drawing and later painting, Charles Woodbury joined the Lynn Beach Painters when only sixteen, and became the youngest elected member of the Boston Art Club. Thus began the illustrious career of a truly original artist and independent thinker, who had over 100 solo shows dedicated to his work during his career. His revolutionary instruction later served nearly 100 students each summer at his Woodbury School of Drawing and Painting, founded in 1898 in Ogunquit, Maine. Woodbury's art school secured his position among the most sought after

*“paint in verbs, not in nouns”*

- Charles Woodbury

teachers of his generation, as well as Ogunquit's reputation as one of America's preeminent summer art colonies. In his lessons, Woodbury's emphasis was less on technical development than on encouraging his students to express themselves through their choices of line and color: “The actual manipulation of the brush is a skillfull matter, and yet it requires more intelligence than manual dexterity...You must know what you see, why you see, and what is worth seeing.” Two of Woodbury's most successful students, Gertrude Fiske and Mabel May Woodward, followed Woodbury's advice to “paint in verbs, not in nouns” and used energetic brushwork to capture motion, form, and vivid color in their paintings of the Maine coast.



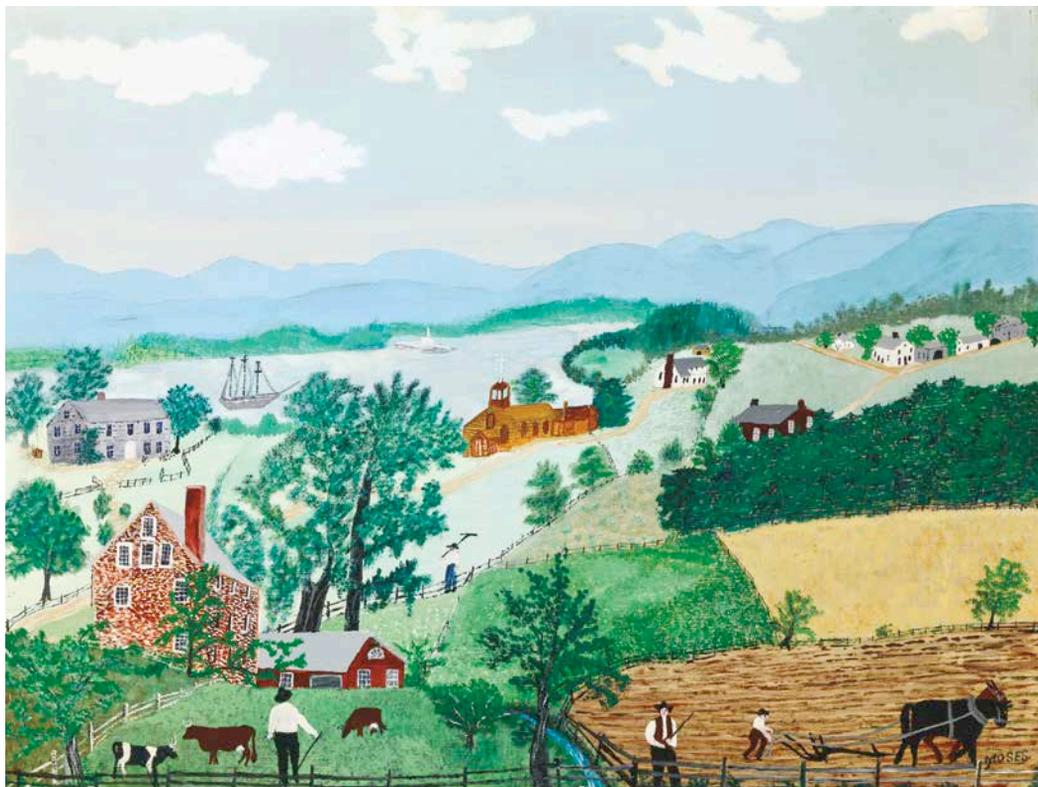
Mabel May Woodward (1877 - 1945)



Gertrude Fiske (1878 - 1961)

Top: Charles H. Woodbury, *Spindrift*, oil on canvas, 36 1/2 x 48 1/2 inches, signed lower right: *Charles H. Woodbury*, 1925; left: Mabel May Woodward, *Ogunquit Bathers*, oil on canvas, 16 x 20 inches, signed lower right: *M. M. Woodward*; right: Gertrude Fiske, *Wells Beach, Maine*, oil on canvas board, 12 x 16 inches, estate stamped.

Anna Mary Robertson “Grandma” Moses (1860–1961)



*The Plow Boy*

Oil on panel, 18 x 24 inches (45.7 x 61 cm), Signed lower right: *Moses*

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# BLISTERING VISION

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SUBLIME AMERICAN LANDSCAPES

JULY 8 – OCTOBER 23, 2016

**Charles E. Burchfield** (1893–1967) reverently captured the awe-filled grandeur of nature, along with the fierce, deceptive beauty of the industries that threatened it. *Blistering Vision* brings together sketches and paintings of these sublime landscapes, revealing Burchfield's work as a bridge to the modern environmental movement. Join us at **The Center**, the museum of record for Burchfield and home to the largest public collection of his paintings and archives, and experience this groundbreaking exhibition.



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Charles E. Burchfield (1893–1967), *Catsaraugus Canyon* (March Canyon) [detail], 1933–37. Watercolor on paper, 39W x 53H, DC Moore Gallery, New York.



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## AMERICAN ART

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CHRISTIE'S

# Summer Strength

Who said the art market slows down in the summer? At our office, things are buzzing like never before. This issue alone, that you are reading now, will be sent over the next few months to *Art Aspen*, the *Seattle Art Fair*, the *Nantucket Summer Antiques Show*, the *Newport Antiques Show*, *Market Art + Design* in the Hamptons, the *Baltimore Summer Antiques Show*, and the *Objects of Art* show in Santa Fe. In all of these locations, dealers will set up their booths, collectors from all the various locales will come through and the exchange of art will continue like never before.

There are so many events that we know it is hard for collectors to keep up with them all. And that is why we've created *American Fine Art Magazine*. We vet these events so you don't have to, and we keep a reliable and comprehensive list of all such events, exhibitions, auctions and gallery shows in our magazine each month so as collectors you know where to be and what to expect when you get there.

We only sponsor events and fairs that we know are good enough for our readers and are reputable and worthy of your attendance. We also preview some of these events in the magazine so collectors can actually see some of the works art dealers will be taking to the show.

The wonderful thing about these events is that they all take place in the finest summer art destinations in the country, from Santa Fe and Aspen in the West to Nantucket and Newport in the East. Take a look. Find one that suits your travel and art curiosities and make a visit. And, hopefully, make a few purchases while you're there. Nothing says summer more than a few more paintings to add to your walls. Well, summer for us, that is.

Sincerely,



Joshua Rose  
Editor

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## ON THE COVER



N.C. Wyeth (1882-1945), *Herring*, ca. 1935. Oil on canvas, 48 3/4 x 52 1/2 in. Collection of Jamie and Phyllis Wyeth. On view in N.C. Wyeth: Painter at Farnsworth Art Museum, Rockland, Maine.



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oil on artistboard



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ROCKWELL KENT (1882-1971) *Sportsman's Delight*, 1941, 24 x 36 inches, oil on canvas, signed & dated lower left

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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

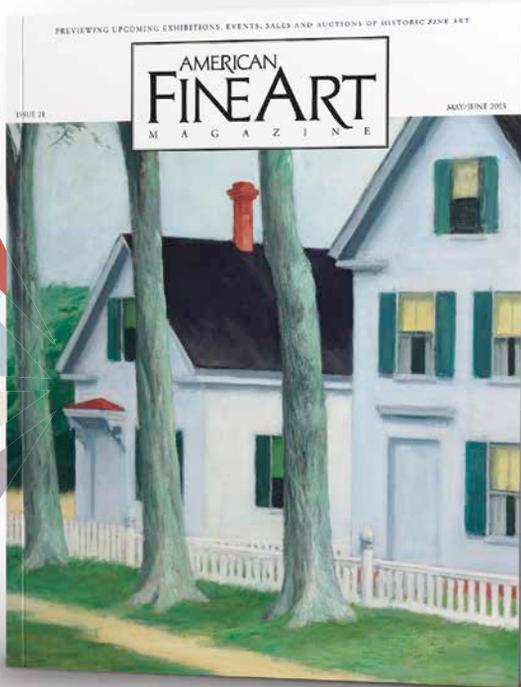
Insight from top curators about major exhibitions being staged at key American museums.

### 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.

### EX LIBRIS

Read about the best books recently published on topics ranging from Hudson River School to modernism to folk art.



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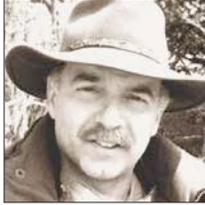
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James Balestrieri is director of J. N. Bartfield Galleries in New York City. Jim has written plays, verse, prose and screenplays. He has degrees from Columbia and Marquette universities, attended the American Film Institute and has an MFA in playwriting 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, New Mexico, after 30 years in the museum business, specifically as the Executive Director and Curator of the Arnot Art Museum, in 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* magazines.

### 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*.



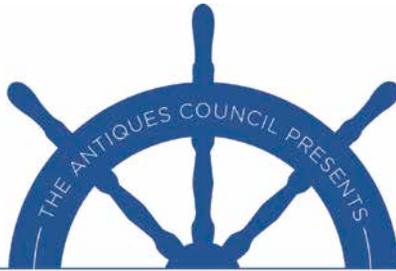
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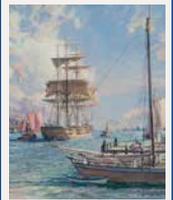
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BRIAN CONNELLY (1926–1962) *SELF PORTRAIT*, 1955, OIL ON PANEL, 18 x 30 IN.



PHILIP CAMPBELL CURTIS (1907–2000) *BIRDCAGE*, 1964, OIL ON MASONITE, 26 x 36 IN.

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By Jay Cantor



## MODERNISM IN THE MAKING 50

Mabel Dodge Luhan & Company: American Moderns and the West at the Harwood Museum. By Joshua Rose



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Collection features works by artists who lived or summered on Monhegan Island. By John O'Hern

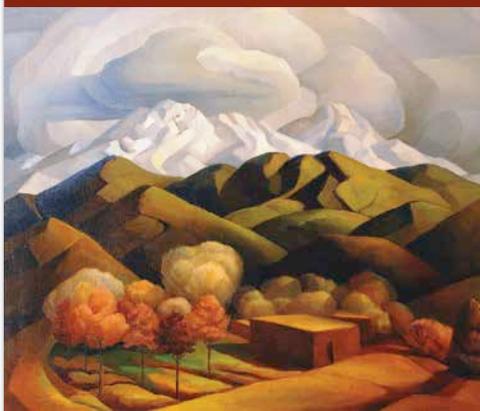
# IN THIS

UPCOMING

## GALLERY SHOWS

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

# 65



At David Cook Galleries:

Anna Keener (1895-1982), *The Good Earth*, 1952.

Oil on canvas, 20 x 24 in.

# 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

- Each category has its own easy-to-find color-coded section. Quickly turn to the section that interests you the most.
- Each section lists dates and addresses for upcoming events and activities so you don't miss any important shows or sales.



# Objects of Art

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(American 1908-2002)



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Signed and dated lower right: *F. Machetanz / 1971*

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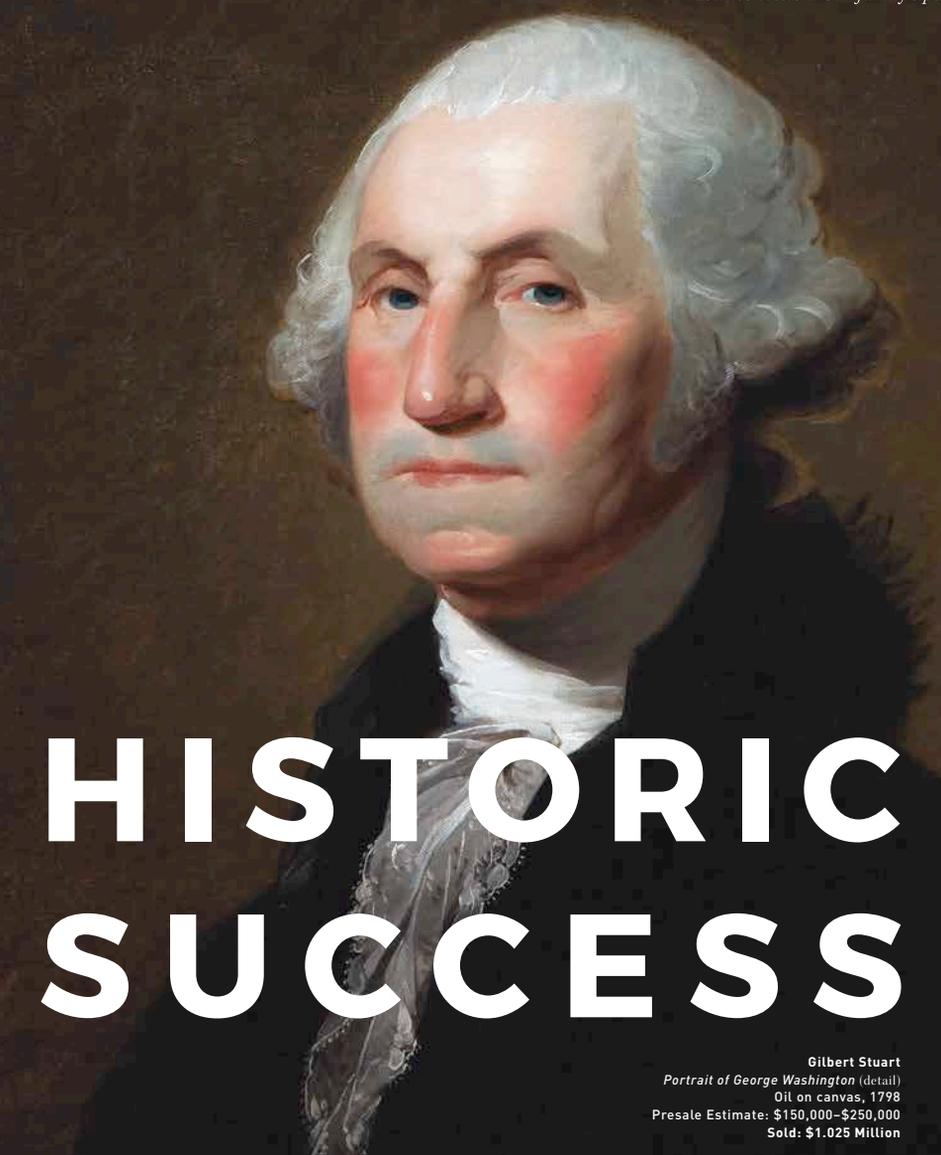
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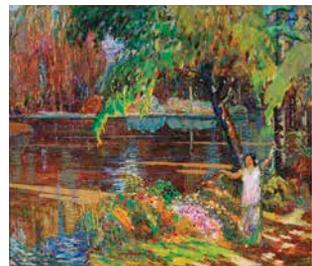
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2. Oscar Edmund Berninghaus (1874-1952), "American Indian on Horseback, Taos," o/board, 10 x 12 in., Prov.: Noonan-Kocian Art Company, St. Louis; Gieselman Family, St. Louis and New Orleans.
3. Ida Kohlmeyer (1912-1997), "Composite 91-2," 1991-92, m.m./c, 48 x 48 in., Exh.: Mary Ryan Gallery, NY.
4. Jean Joseph Vaudechamp (1790-1866), "Portrait of a Lady," 1828, 28 3/4 x 23 1/2 in.
5. Paul Ninas (1903-1964), "Market, Dominica," o/c, 30 1/4 x 40 in., Prov.: Artist's Estate, Le Mieux Gallery, New Orleans.
6. Oscar Edmund Berninghaus (1874-1952), "In a Street in Taos," o/c, 16 1/4 x 20 1/4 in., Prov.: Noonan-Kocian Art Company, St. Louis; Gieselman Family, St. Louis and New Orleans.
7. Will Henry Stevens (1881-1949), "Abstract Composition with Shells," 1947, o/c, 22 x 26 in.
8. Louis Oscar Griffith (1875-1956), "Afternoon Fantasy," o/c, 30 x 34 in., Prov.: Estate of the artist.

[www.nealauction.com](http://www.nealauction.com)

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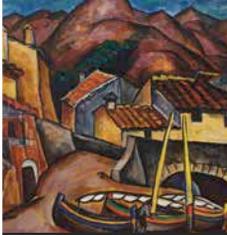
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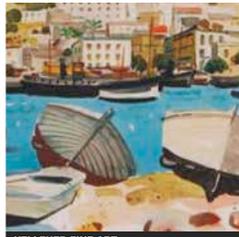
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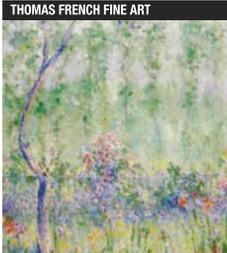
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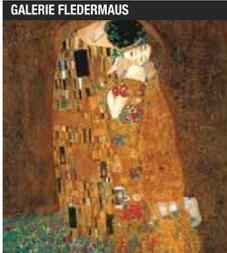
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Aldro T. Hibbard



Aldro T. Hibbard



Aldro T. Hibbard



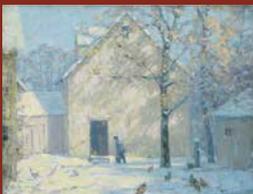
Carl Peters



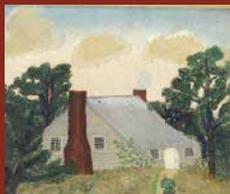
Carl Peters



William L. Stevens



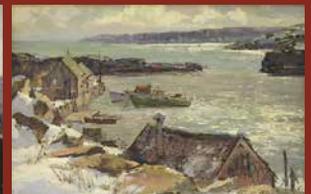
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# ART SHOW CALENDAR

THE BEST FAIRS, EXHIBITIONS AND EVENTS COAST TO COAST

## THROUGH JULY 3 🏛️

**The Horse**  
THE NEVADA MUSEUM OF ART  
[www.nevadaart.org](http://www.nevadaart.org)

## THROUGH JULY 4 ●

**The Narrative Figure**  
DAVID RICHARD GALLERY  
[www.davidrichardgallery.com](http://www.davidrichardgallery.com)

## THROUGH JULY 4 ●

**Plugged In**  
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## JULY 7-10 🚩

**Market Art + Design**  
THE BRIDGEHAMPTON MUSEUM  
Bridgehampton, NY  
[www.artmarkethamptons.com](http://www.artmarkethamptons.com)

## THROUGH JULY 8 ●

**Al Held: Brushstrokes, India Ink drawings from 1960**  
VAN DOREN WAXTER  
New York, NY  
[www.vandorenwaxter.com](http://www.vandorenwaxter.com)

## JULY 8-OCTOBER 23 🏛️

**Blistering Vision:  
Charles E. Burchfield's Sublime  
American Landscapes**  
BURCHFIELD PENNEY ART CENTER  
Buffalo, NY  
[www.burchfieldpenney.org](http://www.burchfieldpenney.org)

## THROUGH JULY 9 ●

**Insights on Collecting**  
VOSE GALLERIES  
Boston, MA  
[www.vosegalleries.com](http://www.vosegalleries.com)

## THROUGH JULY 9 ●

**A Zest for Life & Paint:  
The Art of Anna E. Keener**  
DAVID COOK GALLERIES  
Denver, CO  
[www.davidcookgalleries.com](http://www.davidcookgalleries.com)

## JULY 16-NOVEMBER 6 🏛️

**American Impressionist: Childe  
Hassam and the Isles of Shoals**  
PEABODY ESSEX MUSEUM  
Salem, MA  
[www.pem.org](http://www.pem.org)

## JULY 21-24 🚩

**Newport Antiques Show**  
ST. GEORGE'S SCHOOL  
Middletown, RI  
[www.newportantiquesshow.com](http://www.newportantiquesshow.com)

## THROUGH JULY 31 ●

**Exotic Beauty**  
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[www.mmefineart.com](http://www.mmefineart.com)

## THROUGH JULY 31 🏛️

**Louise Nevelson: Prints**  
AMON CARTER MUSEUM  
OF AMERICAN ART  
Fort Worth, TX  
[www.cartermuseum.org](http://www.cartermuseum.org)

## AUGUST 4-7 🚩

**Seattle Art Fair**  
CENTURYLINK FIELD EVENT CENTER  
Seattle, WA  
[www.seattleartfair.com](http://www.seattleartfair.com)

## THROUGH AUGUST 8 🏛️

**Edward Hopper: New York Corner**  
IRIS & B. GERALD CANTOR CENTER FOR  
VISUAL ARTS AT STANFORD UNIVERSITY  
Stanford, CA  
[www.museum.stanford.edu](http://www.museum.stanford.edu)

## AUGUST 12-15 🚩

**Nantucket Summer  
Antiques Show**  
NANTUCKET BOYS AND GIRLS CLUB  
Nantucket MA  
[www.nantucketsummerantiquesshow.com](http://www.nantucketsummerantiquesshow.com)

## THROUGH AUGUST 14 🏛️

**Of Animal Importance**  
SAN DIEGO HISTORY CENTER  
San Diego, CA  
[www.sandiegohistory.org](http://www.sandiegohistory.org)

## THROUGH AUGUST 19 ●

**Louis Catusco & Lawrence  
Calcagno: Not Famous,  
But Important**  
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Santa Fe, NM  
[www.addisonrowe.com](http://www.addisonrowe.com)

## NEWPORT ANTIQUES SHOW

Middletown, Rhode Island

JULY 21 Gala Preview Party 6 to 9 p.m.

JULY 22 Show 10 a.m. to 6 p.m.

JULY 23 Show 10 a.m. to 6 p.m.

JULY 24 Show 10 a.m. to 4 p.m.

# N.C. WYETH



© N.C. Wyeth

N.C. Wyeth (1882-1945) *Boulders*, c. 1911/1912 Oil on Canvas 25 x 30 inches

N.C. WYETH | ANDREW WYETH | JAMIE WYETH  
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## AUCTIONS AT A GLANCE

JULY 8-9 Brunk Auctions' July Sale: Asheville, NC

JULY 16-18 Clars' Auction: Oakland, CA

JULY 23 Coeur d'Alene Art Auction: Reno, NV

JULY 24 Copley Fine Art Auctions' Sporting Sale: Plymouth, MA

AUG. 2 Bonhams' California and Western Paintings and Sculpture: Los Angeles, CA

AUG. 3-5 Eldred's Summer Americana Auction: East Dennis, MA

AUG. 12-13 Altermann Galleries' August Auction: Santa Fe, NM

AUG. 13-15 Clars' Auction: Oakland, CA

AUG. 20-21 Northeast Auctions' American Furniture, Folk Art, Marine & China Trade: Portsmouth, NH

AUG. 23-26 James D. Julia Summer Fine Art, Asian & Antiques Auction: Fairfield, ME

AUG. 27-28 Thomaston Place Auction Galleries' Summer Feature Auction: Thomaston, ME

### THROUGH AUGUST 7

#### Garber in Spring

JAMES A. MICHENER ART MUSEUM  
Doylestown, PA  
www.michenerartmuseum.org

### THROUGH AUGUST 21

#### Cornucopia: Still Lives from the Collection

THE HECKSCHER MUSEUM OF ART  
Huntington, NY  
www.heckscher.org

### AUGUST 25-28

#### Baltimore Summer Antiques Show

BALTIMORE CONVENTION CENTER  
Baltimore, MD  
www.baltimoresummershow.com

### THROUGH AUGUST 28

#### Master of Illusion: The Magical Art of Gary Erbe

THE HECKSCHER MUSEUM OF ART  
Huntington, NY  
www.heckscher.org

### THROUGH SEPTEMBER 4

#### Quilts and Color from the Museum of Fine Arts, Boston

THE SAN DIEGO MUSEUM OF ART  
San Diego, CA  
www.sdmart.org

### THROUGH SEPTEMBER 11

#### A Good Summer's Work: J. Alden Weir, Connecticut Impressionist

LYMAN ALLYN ART MUSEUM  
New London, CT  
www.lymanallyn.org

### THROUGH SEPTEMBER 11

#### Mabel Dodge Luhan & Company: American Moderns and The West

THE HARWOOD MUSEUM OF ART  
Taos, NM  
www.harwoodmuseum.org

### THROUGH SEPTEMBER 17

#### Andrew Wyeth: In Retrospect

BRANDY WINE RIVER MUSEUM OF ART  
Chadds Ford, PA  
www.brandywine.org

### THROUGH SEPTEMBER 18

#### The Artist's Garden: American Impressionism and the Garden Movement, 1887-1920

FLORENCE GRISWOLD MUSEUM  
Old Lyme, CT  
www.florencegriswoldmuseum.org

### THROUGH SEPTEMBER 25

#### Texas Folk Art

AMON CARTER MUSEUM OF AMERICAN ART  
Fort Worth, TX  
www.cartermuseum.org

### THROUGH SEPTEMBER 25

#### Stuart Davis: In Full Swing

WHITNEY MUSEUM OF AMERICAN ART  
New York, NY  
www.whitney.org

### THROUGH SEPTEMBER 25

#### Women of Abstract Expressionism

DENVER ART MUSEUM  
Denver, CO  
www.denverartmuseum.org

### THROUGH SEPTEMBER 25

#### A Community of Artists

BURCHFIELD PENNEY ART CENTER  
Buffalo, NY  
www.burchfieldpenney.org

### SEPTEMBER 29-OCTOBER 2

#### Houston Art Fair

SILVER STREET EVENT SPACE  
Houston, TX  
www.houstonartfair.com

### SEPTEMBER 29-OCTOBER 2

#### Texas Contemporary

GEORGE R. BROWN CONVENTION CENTER  
Houston, TX  
www.txcontemporary.com

### THROUGH OCTOBER 2

#### The Perfection of Harmony: The Art of James Abbott McNeill Whistler

FENIMORE ART MUSEUM  
Cooperstown, NY  
www.fenimoreartmuseum.org

### THROUGH OCTOBER 30

#### Rockwell and Realism in an Abstract World

NORMAN ROCKWELL MUSEUM  
Stockbridge, MA  
www.nrm.org

### THROUGH OCTOBER 30

#### When Modern Was Contemporary: Selections from the Roy R. Neuberger Collection

MISSISSIPPI MUSEUM OF ART  
Jackson, MS  
www.msmuseumart.org

### THROUGH OCTOBER 30

#### Georgia O'Keeffe's Far Wide Texas

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

### NOVEMBER 3-6

#### SOFA Chicago

NAVY PIER  
Chicago, IL  
www.sofaexpo.com

📅 = Event

● = Gallery

🏛️ = Museum

■ = Sponsored by AFAM



In every issue of *American Fine Art Magazine*, we publish the only reliable guide to all major upcoming fairs and shows nationwide. Contact Beth Duckett to discuss how your event can be included in this calendar at (480) 374-2186 or [bduckett@americanfineartmagazine.com](mailto:bduckett@americanfineartmagazine.com).

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**METROPOLITAN MUSEUM OF ART** [www.metmuseum.org](http://www.metmuseum.org)



The Metropolitan Museum of Art's Iris and B. Gerald Cantor Roof Garden is now hosting *The Roof Garden Commission: Cornelia Parker, Transitional Object (PsychoBarn)*. The large-scale sculpture was inspired by the paintings of Edward Hopper and by two emblems of American architecture—the classic red barn and the iconic mansion from Alfred Hitchcock's 1960 film *Psycho*. The sculpture, also called *PsychoBarn*, stands 30 feet tall and looks out over New York City's Central Park. It will be on view through October 31.

Installation view of *The Roof Garden Commission: Cornelia Parker, Transitional Object (PsychoBarn)* at the Metropolitan Museum of Art, 2016. Photography by Hyla Skopitz, The Photograph Studio, The Metropolitan Museum of Art, copyright 2016.

**WADSWORTH ATHENEUM MUSEUM OF ART**

[www.thevadsworth.org](http://www.thevadsworth.org)



**Frederic Edwin Church (1826-1900), *Niagara Falls*, 1856.** Pencil and oil on paper mounted on canvas. Wadsworth Atheneum Museum of Art. Gift of Miss Barbara Cheney, 1971.78.

The Wadsworth Atheneum Museum of Art in Hartford, Connecticut, is now exhibiting *Gothic to Goth: Romantic Era Fashion & Its Legacy*, the first exhibition to explore the Romantic era as a formative period in costume history. Presenting historic garments alongside literary works, paintings, prints and decorative arts, the exhibition examines how European fashions from the Medieval, Renaissance and Baroque eras influenced and inspired new styles created between 1810 and 1860. In addition to fashion, the exhibition will also include painted works by Thomas Sully and Frederic Edwin Church. The pieces will be on view through July 10.

**INDIANAPOLIS MUSEUM OF ART**

[www.imamuseum.org](http://www.imamuseum.org)

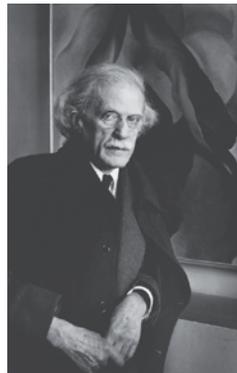


The Indianapolis Museum of Art in Indiana.

At an annual meeting in May, the Indianapolis Museum of Art announced it will pay off more than \$17 million in outstanding debt by the end of 2016. This will mark the first time since 2004 that the Indiana museum will have a debt portfolio of less than \$100 million. Currently, the IMA spends approximately \$3.5 million each year on interest payments, which hinders the museum's growth and sustainability, says Charles L. Venable, the museum's Melvin & Bren Simon Director and CEO. The museum recently opened an 18-hole mini-golf course that invites guests to interact with art in an exciting new way, and unveiled the exhibition *19 Stars of Indiana Art: A Bicentennial Celebration*.

**AUTRY MUSEUM OF THE AMERICAN WEST**

[www.theautry.org](http://www.theautry.org)



**Imogen Cunningham (1883-1976), *Alfred Stieglitz, Photographer*, 1934.** Gelatin silver print. © 1925, 2016, Imogen Cunningham Trust, [www.ImogenCunningham.com](http://www.ImogenCunningham.com).

An ongoing exhibition now on view at the Autry Museum of the American West in Los Angeles explores photographs from f/64, California's premier photo-modernist group, and Richard Misrach, one of the state's most well-known contemporary photographers. *Revolutionary Vision: Group f/64 and Richard Misrach Photographs From the Bank of America Collection* features more than 80 photographs by photographers such as Ansel Adams, Imogen Cunningham, Edward Weston, and others who present changing visions of the Western landscape. The exhibition continues through January 8, 2017.



**NATIONAL GALLERY OF ART** [www.nga.gov](http://www.nga.gov)

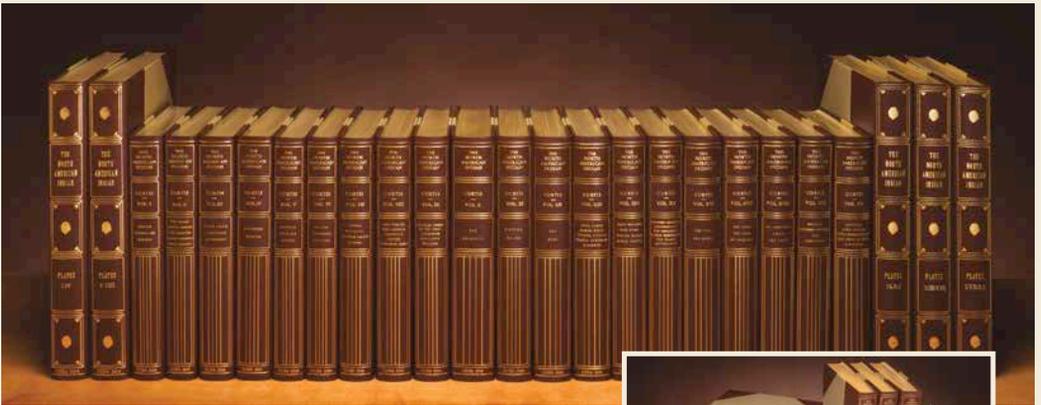
After more than three years closed, the East Building at Washington, D.C.'s National Gallery of Art will reopen after an extensive renovation of existing galleries and construction of new galleries and a roof terrace. The East Building and its new configuration, including a reinstatement of the museum's modern art collection, will be unveiled to the public on September 30. Several new public programs will inaugurate the reopened galleries, including evening programs and a community weekend. The roof terrace—an outdoor sculpture terrace overlooking Pennsylvania Avenue—as well as two flanking, sky-lit interior tower galleries will also be open. For more information about the reopening events, visit [www.nga.gov](http://www.nga.gov).

Alexander Calder's giant mobile gracefully presides over the atrium of the East Building, shown here in 1993 during the exhibition *Great French Paintings from the Barnes Foundation: Impressionist, Post-Impressionist, and Early Modern*, May 2-August 15, 1993. National Gallery of Art, Washington, Gallery Archives.

# THE NORTH AMERICAN INDIAN

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## WHITNEY MUSEUM OF AMERICAN ART

[www.whitney.org](http://www.whitney.org)



Stuart Davis (1892-1964), *Owl in San Pao*, 1951. Oil on canvas, 52 $\frac{1}{16}$  × 42 in. Whitney Museum of American Art, New York; purchase 52.2. © Estate of Stuart Davis/Licensed by VAGA, New York.

Now on view at the Whitney Museum of American Art in New York is *Stuart Davis: In Full Swing*, a new exhibition featuring approximately 100 works. The exhibition focuses on Davis' mature work, from his paintings of consumer products of the early 1920s to the work left on his easel at his death in 1964. Co-organized by the Whitney Museum of American Art and the National Gallery of Art in Washington, D.C., the exhibition will be on view at the Whitney through September 25, and at the National Gallery of Art from November 20 through March 5, 2017. In 2017 it will also travel to the de Young Museum in San Francisco and the Crystal Bridges Museum of American Art in Bentonville, Arkansas.

## TACOMA ART MUSEUM [www.tacomartmuseum.org](http://www.tacomartmuseum.org)



Grafton Tyler Brown (1841-1918), *A Canyon River with Pines and Figures (Yellowstone)*, ca. 1886. Oil on canvas, 35 $\frac{3}{4}$  × 56 in. Tacoma Art Museum, Museum purchase with funds from the Art Acquisition Fund and the Black Collective, 2016.5.

## CRANBROOK ART MUSEUM

[www.cranbrookart.edu/museum](http://www.cranbrookart.edu/museum)

On June 18 *Hippie Modernism: The Struggle for Utopia* travels from the Walker Art Center to Cranbrook Art Museum at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. The exhibition will examine the intersections of art, architecture and design of the counterculture of the 1960s and early 1970s. The exhibition presents a broad range of art forms of the era, including: experimental furniture, alternative living structures, immersive and participatory media environments, alternative publishing and experimental film and video. It continues through October 9 and then moves to the University of California, Berkeley Art Museum and Pacific Film Archive.



Judith Williams, *Payne's Gray*, ca. 1966. Watercolor, gouache and ink on paper, 16 $\frac{1}{4}$  × 17 $\frac{1}{8}$  in. Collection of the Morris and Helen Belkin Art Gallery, The University of British Columbia. Gift of Mary and Gordon Payne, 2009.

The Tacoma Art Museum has announced the purchase of a significant and rare landscape painting by artist Grafton Tyler Brown. *A Canyon River with Pines and Figures (Yellowstone)*, dated to around 1886, depicts the Grand Canyon of the Yellowstone. The 56-inch-wide piece arrived in time to celebrate the 100<sup>th</sup> anniversary of the National Park Service. Along with Brown's painting, the museum also welcomed 20 additional gifts to its collection, including mural studies from Kenneth Callahan; a pastel, charcoal and dry pigment work by Norman Lundin; and a selection of 13 works on paper by Alexander Phimister Proctor. The new acquisitions will be on view through September 18.

## GRAND RAPIDS ART MUSEUM

[www.artmuseumgr.org](http://www.artmuseumgr.org)



Asher B. Durand (1796-1886), *View in the Valley of Oberhasle, Switzerland*, 1842. Oil on canvas, 32 × 45 in. Grand Rapids Art Museum, Museum Purchase, 1986.1.3.

The Grand Rapids Art Museum will be presenting *The Collection in Context*, an exhibition that will feature many of the museum's new acquisitions and works of art never seen in Grand Rapids. Works by Andy Warhol, Asher B. Durand, Alexander Calder, Mary Cassatt, Richard Diebenkorn, Paul Gauguin and many others will be on view. *The Collection in Context* rearranges and remixes artwork from different time periods, styles and media, and presents new and unexpected ways of looking, learning and responding to art. The exhibition is on display through August 14.

## BRONX MUSEUM OF THE ARTS

[www.bronxmuseum.org](http://www.bronxmuseum.org)



Bronx Museum of the Arts in New York. Courtesy Bronx Museum of the Arts.

The Bronx Museum of the Arts has announced plans for a major architectural enhancement and upgrade of its New York facility. Additions include new spaces for public programs and exhibitions, as well as other plans to benefit the surrounding community. The project, funded through the NYC Department of Cultural Affairs and managed by the NYC Department of Design and Construction, is a public-private partnership with the City of New York and several government agencies. Total cost for this multi-year project is estimated at \$25 million, with \$15 million for construction costs, and \$10 million to establish the museum's endowment to support the continued growth of education and public programming.



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TOP 10 LOTS			
FREEMAN'S AUCTIONEERS & APPRAISERS DECEMBER 4, 2011 (INCLUDING BUYER'S PREMIUM)			
ARTIST	LOT	ESTIMATE	ACTUAL PRICE
JAMES EARL RAY (1924-1968)	5146 AND 5147 - THE PHOTOGRAPHER	\$750,000	\$480,000
ANDREW WHELAN (1908-1985)	5139	\$500,000	\$400,000
WILLIAM HENRY HUNTER (1824-1891)	5140	\$300,000	\$240,000
FRANK OAKLEY COOPER (1864-1950)	5145	\$200,000	\$150,000
MARY ELLEN WOOD (1871-1952)	5141	\$200,000	\$150,000
WILLIAM HENRY HUNTER (1824-1891)	5142	\$150,000	\$120,000
CHARLES HAZEN (1858-1928)	5143	\$140,000	\$100,000
WILLIAM HENRY HUNTER (1824-1891)	5144	\$100,000	\$80,000
ANDREW WHELAN (1908-1985)	5138	\$100,000	\$80,000
ANDREW WHELAN (1908-1985)	5137	\$100,000	\$80,000

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## THE IRVINE MUSEUM [www.irvinemuseum.org](http://www.irvinemuseum.org)



Emil Kosa Jr. (1903-1968), *Lunch in the Park*. Private Collection. Courtesy The Irvine Museum.

Beginning June 25, the Irvine Museum in Irvine, California, will present *A Summer Idyll: Picturesque Views of California*, a celebration of summer in the Golden State that combines works by historic and contemporary California artists painted over the past century. Artists in the exhibition include Joseph Kleitch, Emil Kosa Jr., Guy Rose, Donna Schuster, George Gardner Symons, and Sam Hyde Harris, among other masters. A highlight of the exhibition is Kleitch's *Red and Green*, which depicts the artist's wife and a friend strolling through the gardens of the Mission San Juan Capistrano. The exhibition will be on view through October 6.

## GEORGE WASHINGTON UNIVERSITY MUSEUM AND THE TEXTILE MUSEUM [www.museum.gwu.edu](http://www.museum.gwu.edu)



George Washington University Museum and The Textile Museum.

The George Washington University Museum and The Textile Museum in Washington, D.C., recently announced a \$5 million gift from the Avenir Foundation that will provide state-of-the-art conservation equipment and technology to enhance long-term care for the 20,000-piece Textile Museum collection. In recognition of the foundation's generous contribution, the museum announced it will name the museum's collections storage and conservation facility the Avenir Foundation Conservation and Collections Resource Center. The gift is among the largest to the museum, which opened in a new building on the university's Foggy Bottom Campus in 2015.

## BECHTLER MUSEUM OF MODERN ART [www.bechtler.org](http://www.bechtler.org)

The Bechtler Museum of Modern Art in Charlotte, North Carolina, is now exhibiting *The House That Modernism Built*, which examines the museum's rich mid-20<sup>th</sup>-century art collection as well as furniture, textile and ceramic holdings on loan from various institutions including Eames Office, Herman Miller Archives, the Gregg Museum of Art & Design, along with works from private collectors. The exhibition illustrates how the modern aesthetic shaped people's lives during the 20<sup>th</sup> century throughout the United States. In particular, the show will emphasize process, examining how designers and artists considered and tackled projects and problems, and how the innovations in other disciplines from the sciences to the humanities influenced their direction and thinking. The exhibition continues through September 11.



*The House That Modernism Built* now on view at the Bechtler Museum of Modern Art in Charlotte, North Carolina. Photo by Wendy Yang Photography.

## CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

[www.crystalbridges.org](http://www.crystalbridges.org)



Elizabeth Catlett (1915-2012), *Black Unity*, 1968. Cedar, 21 x 12½ x 24 in. Crystal Bridges Museum of American Art, Bentonville, Arkansas.

*Black Unity*, a new exhibition featuring 13 artworks made by eight African American artists within the past five decades, is now on view at Crystal Bridges Museum of American Art in Bentonville, Arkansas. The works come in an array of media, including photography, sculpture, painting and tapestry, and highlights include five new acquisitions that have never been shown at the museum. Artists include Kara Walker, Michael Ray Charles, Elizabeth Catlett, Carrie Mae Weems and others. *Black Unity* continues through September 5.

## THOMAS COLE NATIONAL HISTORIC SITE [www.thomascole.org](http://www.thomascole.org)



Thomas Cole (1801-1848), *The Architect's Dream*, 1840. Oil on canvas, 53 x 84½ in. Toledo Museum of Art, Ohio. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1949.162.

Now on view at the Thomas Cole National Historic Site in Catskill, New York, is *Thomas Cole: The Artist as Architect*, the inaugural art exhibition for the site's New Studio building, a reconstruction of the Italianate studio built in 1846 and designed by Cole. The studio was demolished in 1973 before the historic site became a museum. The exhibition will focus on Cole's contribution to American art and his architectural achievements, and will include 29 paintings and drawings, as well as a scale model and the artist's books about architecture. Central to the show is Cole's 1840 work *The Architect's Dream*, on loan from the Toledo Museum of Art, which is lending this unusually large painting for the first time since the 1990s. The exhibition is on view through October 30. ■



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# ART MARKET UPDATES

## Women modernist exhibition opens at Portland Museum of Art

*O'Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York*, an examination of the art and careers of four pioneering artists and their contributions to

American modernism, opens June 24 at the Portland Museum of Art in Portland, Maine. Works by Georgia O'Keeffe, Marguerite Thompson Zorach, Florine

Stettheimer, and Helen Torr will present valuable perspectives on the meaning of modernism, the life of a working artist in New York in the early-20<sup>th</sup> century, and the shared and differing experiences of being women at a crucial moment in first-wave feminism. The exhibition is curated by Ellen E. Roberts, the Harold and Anne Berkley Smith Curator of American Art at Norton Museum of Art in West Palm Beach, Florida.

While the artists had different trajectories through the art world, and several of them had passing associations, the show will unite the contributions they made to modernism in the same city and era. It will also highlight the social and political contexts they shared. The exhibition continues through September 18.



Georgia O'Keeffe (1887-1986), *Ranchos Church No. 1*, 1929. Oil on canvas, 18¾ x 24 in. Norton Museum of Art, Bequest of R.H. Norton, 53.143.



Marguerite Thompson Zorach (1887-1968), *Provincetown, Sunrise and Moonset*, 1916. Oil on canvas, 20 x 20¼ in. Sheldon Museum of Art, Sheldon Art Association, Nelle Cochrane Woods Memorial, N-229.1968.

## 1930s art featured in new exhibition at the Art Institute of Chicago

*America After the Fall: Painting in the 1930s* is now open at the Art Institute of Chicago. The show will bring together 50 works by some of the foremost artists of the era—including Edward Hopper, Georgia O'Keeffe, and Grant Wood—to examine the landscape of the United States during the Great Depression and the many avenues artists explored as they sought to forge a new national art and identity. *America After the Fall* tells the story of a nation's fall from grace and irrevocable changes to the American dream. Following its installation at the Art Institute, ending on September 18, the exhibition travels to the Musée de l'Orangerie in Paris and London's Royal Academy, marking the first time many of these iconic American works—including Grant Wood's *American Gothic*—have journeyed beyond North America.



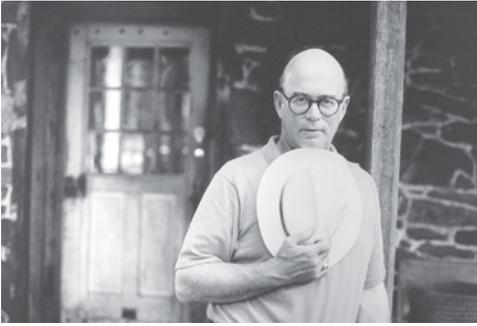
Edward Hopper (1882-1967), *Gas*, 1940. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund, 1943. © The Museum of Modern Art / Licensed by SCALA / Art Resource, NY.



A newly discovered and restored Edmund C. Tarbell painting being unveiled by Edmund C. Tarbell II, center, grandson of the painter, and Jeremy Fogg, guest curator and conservator, at the Discover Portsmouth visitor's center in Portsmouth, New Hampshire. Photo courtesy Bill Moore/Portsmouth Historical Society.

## Rediscovered Tarbell painting joins retrospective

*Woman With an Oar and a Gentleman*, a recently discovered work by Edmund C. Tarbell, joined a retrospective of Tarbell's work at Discover Portsmouth in Portsmouth, New Hampshire. *Illuminating Tarbell: Life and Art on the Piscataque*, which closed in June, featured 60 works from the artist's 30 years living on the Piscataque River. *Woman With an Oar and a Gentleman* went on display after an extensive restoration after it was found in the Tarbell family archives.



From Left: George A. Weymouth in an undated photo. Courtesy the Brandywine River Museum of Art.

**George A. Weymouth (1936-2016),** *August*, 1974. Tempera on Masonite panel, 48 x 48 in. Gift of George A. Weymouth, 1989. 89.28.

## Brandywine Conservancy founder and artist dies at 79

George A. “Frolic” Weymouth, founder of the Brandywine Conservancy & River Museum of Art, died April 24 at his home in Chadds Ford, Pennsylvania. He was 79. Weymouth was instrumental in preserving tens of thousands of acres around the Brandywine River in Pennsylvania and Delaware. The museum, which holds more than 4,000 pieces of art, is known around the world for showcasing the artwork of the Wyeth

family, particularly N.C. Wyeth, Andrew Wyeth, and Jamie Wyeth. Weymouth, who was often called by his childhood nickname “Frolic,” befriended Andrew Wyeth as a teenager and aspiring artist. His friendship eventually extended to Andrew’s son, Jamie. In 1967 Weymouth and two others purchased 47 acres in Chadds Ford, and four years later Hoffman’s Mill, which would later become the Brandywine River

Museum of Art.

“He was one of the most ardent champions of American art and [had] a unique perspective of combining it with environment,” Jamie Wyeth told *The Philadelphia Inquirer* after Weymouth’s passing.

The Brandywine River Museum of Art hosted an exhibition of Weymouth’s work following his passing. The exhibition has since closed, but many of the pieces are still on view at the museum.

## Pace Gallery founder donates \$1 million to Unbound

Arne Glimcher, founder of Pace Gallery and one of the leading art dealers in the United States, has given \$1 million to *Unbound: Campaign for the Bakalar & Paine Galleries*, an initiative to transform an 8,000-square-foot, three-story gallery space at the Massachusetts College of Art and Design into one of the largest art spaces in New England. The Bakalar & Paine Galleries revitalization marks the last phase of a \$140-million comprehensive transformation at the Boston college.



Arne Glimcher, left, with student Grace Shandy in Massachusetts College of Art and Design’s printmaking studio. Photo courtesy Massachusetts College of Art and Design.



**N.C. Wyeth (1882-1945),** *He Rode Away Among the Sage, Following a Dim Trail*, 1909. Oil on canvas, 38 x 25 in. **Estimate: \$500/700,000.** Courtesy Jackson Hole Art Auction.

## N.C. Wyeth masterwork added to Jackson Hole Art Auction

N.C. Wyeth’s masterwork *He Rode Away Among the Sage, Following a Dim Trail*, a 38-by-25-inch oil on canvas dated 1909 has been added to the *Jackson Hole Art Auction*, which takes place September 16 and 17 in Jackson Hole, Wyoming. The painting, estimated at \$500,000 to \$700,000, hails from an important private collection and is fresh to the auction market. Other Western highlights include high-quality works by Robert Lougheed, E.S. Paxson, Frederic Remington, Bob Kuhn, and Olaf Wieghorst.



# People & Places

Exterior of the Brooklyn Museum. Photo by Jon Grizzle.



Kimberly Orcutt, Andrew W. Mellon Curator of American Art at the Brooklyn Museum. Photo by Michael Benabib.

**Kimberly Orcutt**, formerly the curator of American art at the Indianapolis Museum of Art, has been named the new Andrew W. Mellon Curator of American Art at the Brooklyn Museum... Art historian and former curator at the National Gallery of Art **Nicolai Cikovsky Jr.** died May 1 at his home in Washington, D.C. He was 83. Cikovsky took leading roles in a number of major exhibitions, including shows on William Merritt Chase, George Inness, Samuel F.B. Morse and, in a stunning 1995 retrospective, Winslow Homer...The

**NSU Art Museum Fort Lauderdale** announced it has received a \$1 million challenge grant from the David and Francie Horvitz Family Foundation to support exhibitions, programming and operations... Skinner Inc. has named **Katie Banser-Whittle** as regional director for the New York, New Jersey, Connecticut and Pennsylvania area. In addition to managing appraisals, she will also work with clients, organizations and museums...The Fowler Museum at the University of California, Los Angeles has named **Matthew H. Robb**, formerly with the de Young in San Francisco, as its new chief curator...The Orange County Museum of Art in Newport Beach, California, has appointed **Cassandra Coblentz** to senior curator and director of public engagement...**Didier William** has been named as the chair of the Master of Fine Arts program at the Pennsylvania Academy of the Fine Arts in Philadelphia... Baltimore's Walters Art Museum has



Sam Sweet, executive director and CEO of the Delaware Art Museum.

announced that **Kate Burgin** has been named the museum's new deputy director for museum advancement...**Sam Sweet** has been appointed as executive director and CEO of the Delaware Art Museum in Wilmington, Delaware... On July 2 the **Newport Art Museum** in Newport, Rhode Island, will honor the Benson Family and its three generations of contributions to American art and design at the *Beaux Arts*

*Ball*...**Quincy Houghton** has joined the Metropolitan Museum of Art as associate director of exhibitions. Houghton comes from the J. Paul Getty Museum in Los Angeles...The Hockaday Museum of Art in Kalispell, Montana, has named **Tracy Johnson** as executive director...

**Claire Whitner** has been promoted to assistant director of curatorial affairs and senior curator of collections at the Davis Museum at Wellesley College in Wellesley, Massachusetts...**Carter E. Foster** has been appointed as deputy director of curatorial affairs and curator of prints and drawings at the Blanton Museum of Art in Austin, Texas...The Milwaukee Art Museum has announced **Marcelle Polednik** as the first Donna and Donald Baumgartner Director at the Wisconsin museum.



Marcelle Polednik, Donna and Donald Baumgartner Director at the Milwaukee Art Museum.

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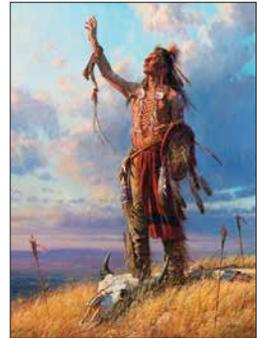
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# JAMES HENRY DAUGHERTY

HIGH MUSEUM OF ART



**James Henry Daugherty (1889-1974), *Portrait of Industrial Designer, John Vassos*, ca. 1935.** Oil on canvas, 43 x 36 in. Courtesy High Museum of Art.

The High Museum of Art in Atlanta has recently acquired the painting *Portrait of Industrial Designer, John Vassos*, by American modernist James Henry Daugherty.

The museum purchased the oil on canvas, circa 1935, from Betty Krulik Fine Art in New York. It was acquired for the museum's American art collection.

According to the museum, Daugherty (1889-1974) was one of the first proponents of abstract color painting, often incorporating it into his figurative works. Born in Asheville, North Carolina, Daugherty received his formal training at the Corcoran School of Art in Washington, D.C., and at the Pennsylvania Academy of the Fine Arts in Philadelphia.

The vibrant portrait of Vassos, a prominent industrial designer and artist who lived from 1898 to 1985, aligns with

Daugherty's "strengths in pictorial narrative with his modernist commitment to color and abstraction." The painting, the first in the High Museum's collection to feature an industrial designer, is an example of the significant early 20<sup>th</sup>-century experiments with abstraction and color theory.

In a statement, the museum described the work in greater detail: "In the painting, Vassos—an icon of modern design best known for his graphic art and his 1933 design of the now ubiquitous subway turnstile—appears embedded in a space of his own design. Bands of bright, jolting color layer in abstract, pulsating forms around Vassos, who is depicted at ease, leaning back in a traditional wood-slat chair—a curious contrast to the deco graphics and hard-edged design most associated with the sitter." ■

# CHARLES FRASER

WINTERTHUR MUSEUM, GARDEN AND LIBRARY

Long on the Winterthur Museum's wish list, the *Portrait Miniature of Dr. Alexander Ladson Baron (1810-42) of Charleston, SC* by artist Charles Fraser (1782-1860) was completed in 1833. The museum was able to purchase the piece, a watercolor on ivory portrait miniature, with funds provided by the Henry Francis du Pont Collectors Circle.

According to the museum, the portrait of Baron commemorates his first year or marriage to Sarah Gibbs DeSaussure (1811-1891).

Both Baron and his wife were members of prominent South Carolina families, and were instrumental in the prosperity, governance and social affluence of Charleston, according to the museum.

Baron's father, Dr. Alexander Baron (1745-1819), was a doctor of renown and a founder of the Medical Society of South Carolina. He served for many years as president of the St. Andrews Society, the oldest charitable society in the state.

The portrait is within a hinged, red leather oval case with a velvet-covered interior. Signed on paper backing of ivory by the artist—"C Fraser Charleston / SC Apl 1833"—the portrait is further inscribed on paper backing by the sitter: "Present for my wife/on the/1<sup>st</sup> Anniversary of our marriage/April 26<sup>th</sup> 1833".

Fraser, also of Charleston, South Carolina, and a respected artist at the time, studied and practiced law until 1817, when he began to paint. The leading miniaturist in Charleston before the Civil War, he created more than 500 miniatures in his lifetime, and also painted historic scenes and still lifes. He worked in oils and watercolor.

Fraser frequently exhibited at the



**Charles Fraser (1782-1860), *Portrait miniature of Dr. Alexander Ladson Baron (1810-42) of Charleston, SC, 1833, Charleston, SC.* Watercolor, ivory, leather, velvet, 4½ x 3¾ x 1¼ in. Museum purchase with funds provided by the Henry Francis du Pont Collectors Circle, 2010.29a-c. Courtesy Winterthur Museum.**

Boston Athenæum, as well as showed work at the National Academy of Design, the American Art-Union, the American Academy of the Fine Arts, the Artists' Fund Society, and the Pennsylvania Academy of the Fine Arts. In 1825, he became an honorary member of the

American Academy of the Fine Arts.

The Winterthur Museum, Garden and Library is an American museum and estate in Winterthur, Delaware. The painting can be found in the museum's research building, on the second floor, in the maps and prints study collection. ■



# The NEW ARC of DESIGN

by Jay E. Cantor

**M**y mailbox is usually full. Mostly it is full of catalogs. Mountains of them. While some are seasonal, others are monthly, proffering the same merchandise, in pages rearranged, I imagine, in the hope that seeing the same thing over again in a new setting will make me want to buy it. The question remains: what is the lure of the products? Will they change my life, my lifestyle or perhaps encourage the recognition by friends that I am a person of taste? Beyond such possible functionalities, might it be the style or design of an object that will spark interest?

The catalogs are only following the long-standing tradition of the shop window which was all-important in the days when people actually took time to look at a window full of newly minted merchandise. That was before such windows became stage sets and before people generally ignored them, rushing along the sidewalk while talking on

their cellular phone or texting.

In the world of things and especially in the aftermath of the Industrial Revolution, the shop window was a kind of classroom. It provided the interface between the manufacturer, the merchant and the consumer. As factory production replaced the handmade and the bespoke object, two things grew up simultaneously: product design and advertising. In the process came the recognition that improving the quality and the style of the machine-made object might be critical to the bottom line. Enter the designer. In 1868, a writer in *Harper's Monthly* visited the Gorham silver company in Providence, Rhode Island, and noted: "to perfect utility until it becomes elegance; to produce forms novel and pleasing, because they are perfectly convenient; to devise ornaments which shall truly harmonize with the object they are intended to adorn; always to keep a little in advance

of the public taste, so as to educate while delighting it—there are the constant aims of the designer." But where did the designer get educated? The proliferation of books and magazines on household taste was somewhat in the future as were industrial art schools. Public displays of decorative arts were mostly available at the occasional mechanic's fair or the infrequent world's fairs. The museum world in America only came to life during the "Gilded Age" of post Civil War America. And in advance of this development and the amassing of significant museum collections our *Harper's* writer noted that the best way to improve the taste of both designer and consumer was that he "avail himself of those free museums and galleries of art, the shop windows."

Not surprisingly, when the Metropolitan Museum of Art was founded in 1870, and with the understanding of its educational

role, it listed “the application of arts to manufactures and practical life” amongst its charter purposes. Lacking great masterworks and despairing of the possibility of assembling significant collections, the museum looked to the South Kensington Museum (now the Victoria and Albert Museum) as an exemplar of purposeful display. The installations there were didactic, with collections focused principally on decorative arts and design sources, arranged by material and period. South Kensington had been born from the ashes of Britain’s weak showing of industrial arts at its own, first-ever World’s Fair in 1851—the *Great Exhibition of the Works of Industry of All Nations*—known as the *Crystal Palace Exhibition*.

Most of the earliest American museums found in the educational mission of the South Kensington Museum a working model to emulate. That influence was ongoing and the Metropolitan even considered buying industrial art exhibits of Germany, France, Denmark, Norway, and Sweden (countries that remained in the vanguard of industrial design through much of the 20<sup>th</sup> century) from the *Centennial Exposition of 1876* in Philadelphia. A broad panoply of design areas that interested the museum included gems, gold and silver work, bronzes and other metalwork, and household decorations, including paper hangings, pressed leather, furniture, textiles, fabrics, bookbindings, laces, dyes, and stained glass. This was similar to the focus of South Kensington. Ultimately, the Metropolitan determined to create an Industrial Art School which opened in 1880 and operated only into the next decade before the museum admitted that others were doing it better.

While educating the craftsman and mechanic no longer seemed fruitful, influencing public taste was a continuing focus. During the early years of the 20<sup>th</sup> century and especially during World War I when the country was cut off from European imports, the Metropolitan began a program of public education through exhibitions and by employing

its now expanding collections to train students, teachers and practicing designers. In 1918, Richard F. Bach became the museum’s Associate in Industrial Arts and during the next decade he organized a series of exhibitions, most of which focused on contemporary design that also demonstrated how the museum’s collections influenced designers. Bach had commented on the first of the museum’s exhibitions of *Manufacturers and Designers*, noting “It is, however, almost entirely an exhibit of articles de luxe. It couldn’t very well be otherwise, I suppose. The manufacturer of things for ordinary people needs only to make ordinary things and doesn’t waste any time sending his designers to the Museum or upsetting his machinery to get new patterns. He still has to be reached. It ought to be exhibited down town where shoppers (ordinary shoppers) would see it. The ordinary shoppers might begin to want such things. Then the manufacturer would begin to make them. Then the Metropolitan would really have something to do (perhaps).”

This comment was in a letter Bach wrote to museum pioneer John Cotton Dana at the Newark Museum in New Jersey. There, in 1928, Dana staged an exhibition titled *Inexpensive Articles of*

*Good Design-Objects from the 5 & 10* and followed it with a collection of objects costing 50 cents.

Earlier, in 1912, the Metropolitan had been offered an exhibition of German applied art, including some of the most advanced contemporary designs associated with the *Deutscher Werkbund* which the museum rejected on the premise that “it could not run the risk of coming thus into close contact with anything commercial” (the exhibition was ultimately presented at the Newark Museum). Fifteen years later, the museum aided and supported *Art in Trade (1927)* and the *International Exposition of Art in Industry (1928)*, both shown “down town” at Macy’s.

Finally, in 1929, Bach organized an installation of architect-designed room vignettes at the Metropolitan. They were produced by designers including Raymond Hood, Ely J. Kahn, John W. Root, Eliel Saarinen, Eugene Schoen, Leon V. Solon, Joseph Urban, and Ralph T. Walker. The exhibition, planned for six weeks, ran for seven months and attracted 186,361 visitors (the previous design exhibition had scored approximately 14,000). The 1929 exhibition, on the eve of the stock market crash and the Depression was, to some degree, a last



Installation view of *Thom Browne Selects*. One of a series of guest curated exhibitions chosen by architects, artists and designers from the museum’s permanent collection. Included here are more than 50 of the museum’s historic contemporary mirrors and frames. Photo by Matt Flynn © 2016 Cooper Hewitt, Smithsonian Design Museum.

hurrah. In the same year, the Museum of Modern Art was founded and, virtually parroting the Metropolitan's charter of nearly 60 years earlier, stated as a major purpose "encouraging and developing the study of modern arts and the application of such arts to manufactures and practical life."

For the remainder of the 20<sup>th</sup> century, the Modern became the standard bearer of good design, featuring signature examples of the best industrial design, with an emphasis on pure form and functionalism, concepts inherited, in part from the German Bauhaus. Interestingly, MoMA's inaugural industrial art exhibition, *Machine Art*, organized in 1934 by Philip Johnson, noted in the catalog that the show had been "assembled from the point of view that though usefulness is an essential, appearance has at least as great a value."

Standing somewhere between the Metropolitan's foray into the design world and MoMA's lofty achievement as the guru of good design, The Cooper Union Museum for the Arts of Decoration assumed the mantle of design educator and, in its current transformation as the Cooper Hewitt Smithsonian Design Museum, has continued the mission of engaging the designer, the manufacturer and the public in the evolving strategies of design as it influences the entire human landscape.

The beginnings of the museum were both modest and ambitious. It was started by the granddaughters of manufacturer and inventor Peter Cooper who turned his iron fabricating business into an important force in the emerging industrial landscape of the 19<sup>th</sup> century. His rags to riches journey provided him the wherewithal and determination to encourage others toward success through education, industriousness and invention. In 1859, he founded the Cooper Union for the Advancement of Science and Art as a free and freely accessible school. Open to all classes of society without limitation as to sex, color or creed, it proved a remarkable institution. His founding plan included a place for a museum that would enhance



*Otaared*, from Wanderers collection, 2014. Designed by Neri Oxman (Israeli-American, b. 1976) and Mediated Matter, MIT Media Lab in collaboration with Stratasys, Ltd. Produced by Stratasys, Ltd. Multi-material 3D print. Courtesy of Stratasys, Ltd. Photo by Yoram Reshef. **Garments are permeated with capillaries and seeded with microorganisms to enable future survival on distant planets.**

familiarity with materials as well as the influence of fine art but it remained for the ensuing generations to fulfill that dream. In 1895, the year that the Metropolitan abandoned its design school, Cooper's granddaughters, Sarah and Eleanor Hewitt, the children of his sometimes business partner and a former mayor of New York, Abram Hewitt, began acquiring objects for the museum which opened in 1897. The collections, including decorative arts, drawing and print design sources, design library and voluminous scrapbooks of historical design, were to be freely accessible to all. The sisters were aided in their quest though the good offices of family friends such as J.P. Morgan and George A. Hearn, and many other enthusiasts for decorative arts and popular education. Their prodigal journey resulted in the amassing of vast holdings in decorative arts, metal work, textiles, wallpapers as well as significant collections of American fine artists including Frederic Church, Winslow Homer, Daniel Huntington, and Thomas Moran. While the South Kensington Museum was an influence, the somewhat later Musée des Arts Décoratifs in Paris was especially important. Founded also in the aftermath of another world's fair, that museum organized exhibits by style period rather than materials and placed

some emphasis on the displays as an index of history, society and culture. The Hewitt sisters, guided by friends at the Décoratifs, followed this pattern while rejecting the aristocratic and exclusive nature of European museums in general.

As the museum grew, influential figures in the world of design and manufacturing became personally involved and by the 1930s, management of the museum was assumed by museum professionals who preserved the attitude of service and accessibility that was engrained in the founding. Installations were organized to better teach fundamentals of design: surface, form, line, color and rhythm, while special exhibitions explored various materials.

All the works in the collection were made available for study, copying and handling. And in a fascinating twist, the museum had a show window on the street to engage the passersby, recalling the notion of shop window as classroom.

When Cooper Union decided, for financial reasons, to dispose of the museum in 1963, a group led by Henry Francis du Pont, creator of Winterthur Museum, ultimately managed to negotiate for the transfer of the collections to the Smithsonian Institution. To preserve the usefulness of the collections for the design world, largely centered in New York, the Smithsonian established the Cooper-Hewitt Museum of Decorative Arts and Design there, occupying the 1902 mansion that Andrew Carnegie has built on Fifth Avenue.

The guiding principles have survived and the collections, now grown to a staggering 210,000 objects, are still dedicated to the exploration and teaching of design. But the meaning of that word has changed radically since the mid-years of the 19<sup>th</sup> century. A recent renovation of the Carnegie mansion has allowed for expanded galleries and has also revised the nature of the visitor's experience. According to Director Caroline Baumann: "At the new Cooper Hewitt, visitors are participants rather than observers actively engaging with design and its creative

process on myriad levels.” This includes a host of interactive technologies: a browser for digital exploration of the collection, an Immersion Room enabling the visitor to draw their own designs, and a focus on real world design problems in the Process Lab. The galleries are equipped with touchscreen tables that enable collections browsing through an interactive pen with which they can also collect and save information about objects on display and preserve them to explore at home on their own computers. Combining entertainment and enlightenment mirrors the museum’s beyond-the-walls initiatives through traveling exhibitions and school programs.

The museum’s collection strategy has been enlarged to include computer code as an aspect of design. The range of thinking and considerations is readily evidenced in current and planned exhibitions. Traditional design is seen in *Energizing the Everyday: Gifts from the George R. Kravis II Collection*, which includes industrial design objects from radios to typewriters and teapots, products of 20<sup>th</sup> century industrial design which is a somewhat neglected part of the museum’s collection. As with earlier Cooper Union Museum shows, this installation identifies traditional design components: line, form, texture, pattern and color.

Counterpointing the Kravis show is the fifth Triennial exhibition, installed under the umbrella title *Beauty*. The show explores the concept through categories as varied as “Extravagant, Intricate, Ethereal,

Transgressive, Emergent, Elemental and Transformative.” But it is as much about thinking as it is about objects. The show explores newest technologies and cutting-edge materials and their application to both objects and environments. Many of these “design” works are hand-crafted and outside the arena of industrial production but they underscore an enlarged definition of design that encourages discourse and imagination.

Cooper Hewitt’s world view is also apparent in the forthcoming exhibition, *By the People: Designing a Better America*, described as “The third of our series devoted to humanitarian design... an ambitious and inspiring survey of communities throughout the United States and across borders that have come together to solve social, economic, and environmental challenges through design.”

Recently there was news that the Museum of Modern Art was closing its design galleries in conjunction with a new expansion of the museum. There was also the suggestion that they would not reappear in the familiar format but rather become a part of a new “conversation” with art objects of concurrent periods. In fact, in the present century, MoMA has also sought to redefine the issue of design. It sees design not solely in the world of objects but in the arena of intention and influence. The microcosm of the household has given way to a macrocosmic view that sees the designer as a not always friendly manipulator of our world and our experience. Design has thus become an overarching manifestation

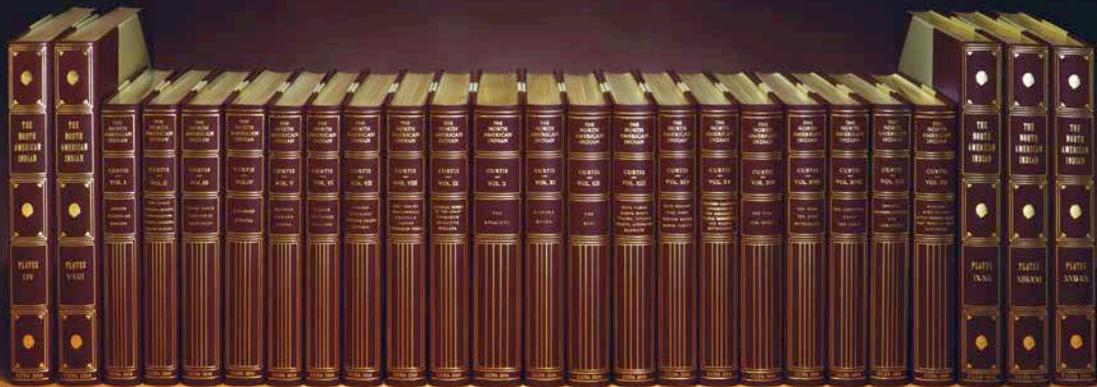
of control and influence. Every structure that has been devised to shape and/or define the universe is now subject of consideration. Museum walls are no longer the singular arena for such speculative analysis. This is most poignantly evidenced by the museum’s recent exhibition, publication, online platform and public debate, *Design and Violence*. According to the museum’s director, Glenn Lowry: “Over the last decade, several of the Museum’s design exhibitions, including *Safe: Design Takes on Risk* (2005), *Design and the Elastic Mind* (2008), and *Talk to Me* (2011), have staked the claim that design encompasses not only tangible objects but also information architecture, user interfaces, and communications protocol. *Design and Violence* is born of this legacy, engaging with graphic, industrial, speculative, and architectural design, among other forms.”

For many of us this is, indeed, a new way to look at design and to consider its implications. The fact that we can visit these issues and concerns on the internet democratizes them through accessibility but also places them in the highly charged arena of the blogosphere where un-credentialed opinion does not always act to enlarge the conversation but often determines to silence it.

The good news is that in considering the American museum’s nearly century and a half of involvement, exhibition, publication and analysis of the issues, ideas, imperatives and possibilities of design in enhancing our lives and providing aesthetic enjoyment, we can examine the current debate and make informed judgments while keeping open to innovation in an evolving world. Design has, after all, helped us to see with fresh eyes exactly those things which seemed the most comfortable and familiar. Now if all those catalogues in my mailbox could do the same thing they would find a more permanent place in my life. ■



Installation view of the PolyThread knitted textile pavilion, designed by Jenny E. Sabin, commissioned for *Beauty—Cooper Hewitt Design Triennial*. Photo by Matt Flynn © 2016 Cooper Hewitt, Smithsonian Design Museum.



A full set of Edward S. Curtis' republished *The North American Indian*, a 20-volume set with five portfolios.

## EPIC UNDERTAKING

### The North American Indian

For more information about *The North American Indian*, visit [www.edwardcurtisbooks.com](http://www.edwardcurtisbooks.com).

After more than 30 years struggling to publish his magnum opus *The North American Indian*, photographer Edward S. Curtis could only watch as the book, hailed as a triumph once it was released in 1930, faded from the public's view once it was completed. World War I and then the Great Depression had made the public lose interest in the West and Curtis' romantic imagery of Native American men, woman and children, and their lifeways and customs.

Today, the book is considered the masterpiece that Curtis always knew it was. But the 20-volume,

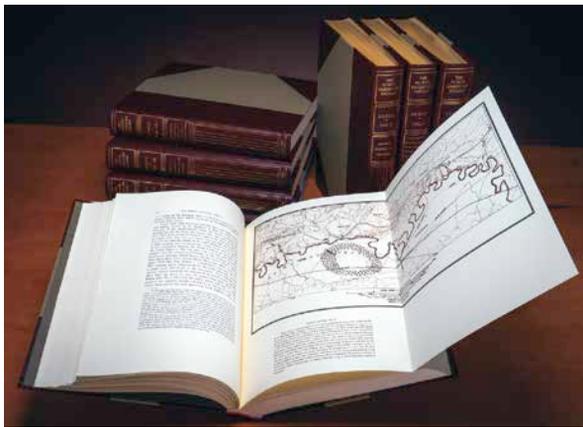
20-portfolio set is so rare—only 160 sets still exist, and a complete set could sell at auction for nearly \$3 million—that few people have an opportunity to see it, let alone flip through it, read the text or admire the photogravures.

Enter Christopher Cardozo. He found Curtis during a resurgence of his work in the 1970s, a resurgence Cardozo can take a lot of credit for having started. His collection started with a few prints, and has since blossomed into holdings that would make most museums jealous. Last year Cardozo began republishing *The North American Indian* in hopes that institutions and private collectors make the sets available to the researchers, students and the general public.

"Many people consider *The North American Indian* to be the most important set of rare books that have been created in the United States. It's certainly one of the most beautiful, and a unique window into the history of

the American West and the lifeways of Native American people and their heritage," Cardozo says. "But unless you have \$2 million it's really hard to see one."

Cardozo's versions of the books are being done in



Pullout map of Little Bighorn in *The North American Indian*.

exacting detail, the highest quality printing and a sensitivity to the material and aesthetics that would likely only be rivaled by Curtis himself. He is now more than halfway through the three-year project, which he has timed with the 2018 sesquicentennial of Curtis' birth. He estimates it will take about 35,000 hours of work, which includes scanning and remastering the original images, proofing thousands of pages of text, layout and design, and much more before the actual printing and custom binding begins. It's a massive amount of work, but the amount you'd expect for 2,234



A page from one of the volumes showing the quality of reproduction.

photographs and illustrations, 5,023 pages of text, and more than 2.5 million words.

"We like to refer to it as a re-creation, because we have made changes and enhancements, but they are improvements for

contemporary readers and viewers. I'm not saying ours is better—the originals are extraordinary—but ours is more legible and readable, and the photographs are more richly hued. The typeface and layout is more accessible, and the print quality is superb," he says, adding that two of the major changes include a noticeable cleanup of the typeface and layout and condensed versions of the portfolios. Originally, each volume came with its own portfolio—20 volumes, 20 portfolios—but the prints weren't bound, just loose with the volume. For the republication, Cardozo condensed the 20 individual portfolios into five bound portfolios that contain all 723 photogravure plates, many of them iconic imagery of Native Americans.

Cardozo has limited the editions of the republication to 75 sets. He has sold over 30 so far with little marketing or press, and as he gets closer to finishing the project within the next five months he expects prices to go up substantially before selling out completely. Due to increasing investments in the project and strong

demand, the sets have already more than doubled in value over the past year. The current price for a set is \$28,500, which is still only 1 to 2 percent of the price of an original set. "Right now we've sold to both institutions and private collectors. Institutions are subscribing so they can make it accessible to researchers, students and the general public. Many of them own original sets and want to have the republished set to accomplish three things: access, preservation of the original, and to greatly reduce staff time," Cardozo says, adding that he has already received great praise for the project from a number of institutions, including Harvard University, Northwestern University, and the Bancroft Library at the University of California, Berkeley.

"Curtis' work is monumentally important, and ultimately, I just want as many people to see it as possible," Cardozo says. "The North American Indian was the crown jewel of his career. His life revolved around completing it. It's important that it be seen today." ■



Edward S. Curtis (1868-1952), *Watching the Dancers*, 1906/1921. Photogravure, 16 x 12 in. All images courtesy Christopher G. Cardozo Collection.

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

## GEORGE STERN

OWNER, GEORGE STERN FINE ARTS

"We specialize in early California painters, in the period of time from about 1890 to around 1950. We do have some artists whose works go beyond that. That has been historically our area of specialty.

Of course, like most people and the traditional art world in general, we had the recession in 2008 and the market slowed down, but it has been picking back up. The items selling with consistency are in the high-end market.

In the scope of what we handle are impressionist painters who worked in California, and also we show artists who are regionalist modernist artists who worked during that period of time...You have modernist Los Angeles artists who were active. Some of their works are selling. Stanton Macdonald-Wright is active here. His work will span from the teens to his death



in 1973. Quality works by him have been selling.

There is a group of artists who worked in Los Angeles. There is a married couple by the name of Edouard and Luvena Vysekal.

They were active members of the group. We've been selling their works. We also had a retrospective on Edwin Roscoe Shrader. He is also part of a group of post-impressionist modern artists.

Often landscapes with something interesting in them, views of Laguna or downtown Los Angeles, are a type of subject matter has always been popular, and still is.

Our area, Southern California, has really become a contemporary art area...In general, if you wanted to generalize about the trends, the hard-quality works are what are selling.

That is the standard that has been true throughout the history in art dealings. Ever since I started, I've been active for more than 40 years, the first thing I say to

collectors is buy the best quality piece that you can, and buy what you like. Always emphasize the highest quality pieces, because those are the pieces you'll enjoy the most, and they'll appreciate the best and will be the easiest to resell at some point in the future.

We are always very active in getting new works. We have a new piece by Joseph Kleitsch, a Hungarian artist who worked in Southern California, in the late teens, early '20s and early '30s. He lived in Laguna Beach. There was a big retrospective of his work that got traveled around to a number of museums. We have an interesting piece we just acquired by him. Guy Rose is another one of the leading Southern California artists. He was one of the few artists born in California."

### GEORGE STERN FINE ART

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## DENNIS GLEASON

CO-OWNER, GLEASON FINE ART

"Lately, our contemporary realists have been selling well, particularly Tom Curry and Henry Isaacs landscapes, and Jeff Barrett's folk art pieces. Considering how early it is in our season, this is rather remarkable! We were also fortunate to broker a significant secondary market piece recently. We have a number of important works by Clarence Kerr Chatterton from his estate and have recently begun representing the estate of Patrick McArdle, an ex-pat Irish painter who studied in Paris and has the feel of Matisse.

Millennials and Gen-Xers are gravitating toward work with a more post-impressionist and modernist feeling. The coast of Maine



has drawn artists since the 19<sup>th</sup> century, giving us a broad range of styles that appeal to an equally broad range of collecting tastes who still want Maine to be the central focus of their collections.

The overall art market is mixed.

Galleries of longstanding seem to be doing best. However, others are aging out and switching to online only, are looking to sell their businesses, or have closed them completely.

Our buyers are primarily longstanding collectors, vacation homeowners and their friends, and yachtsmen and women.

New to us are Janice Anthony's realist landscapes, as are the folk-art paintings of Ed Parker, a longstanding ASMA member.

The still life paintings of Abbey Ryan and the late Jean Swan Gordon have been very well received.

We have always done well with work associated with Monhegan Island as Boothbay Harbor was the take-off point for Henri and Redfield in 1903. We currently have works by Robert Henri, Edward Redfield, James Fitzgerald, William Trost Richards, Andrew Winter, and Jay Connaway, among others, as part of our secondary market inventory. Contemporary Monhegan work by Kevin Beers is a gallery staple and a best seller."

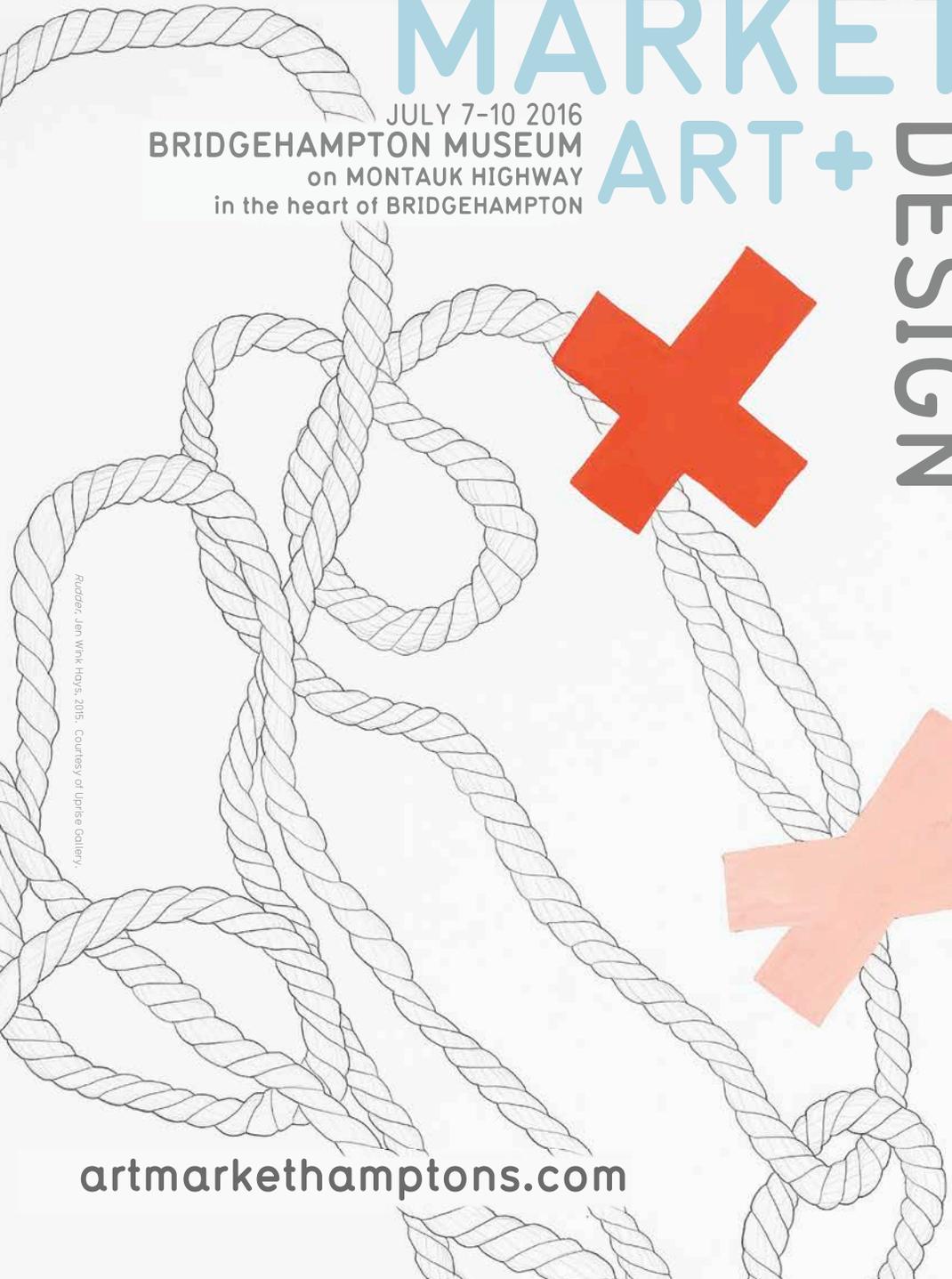
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# MARKET

JULY 7-10 2016  
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in the heart of BRIDGEHAMPTON

# ART+ DESIGN



*Rudder, Jen Wink-Hoys, 2015. Courtesy of Urpise Gallery.*

[artmarkethamptons.com](http://artmarkethamptons.com)

# MODERNISM

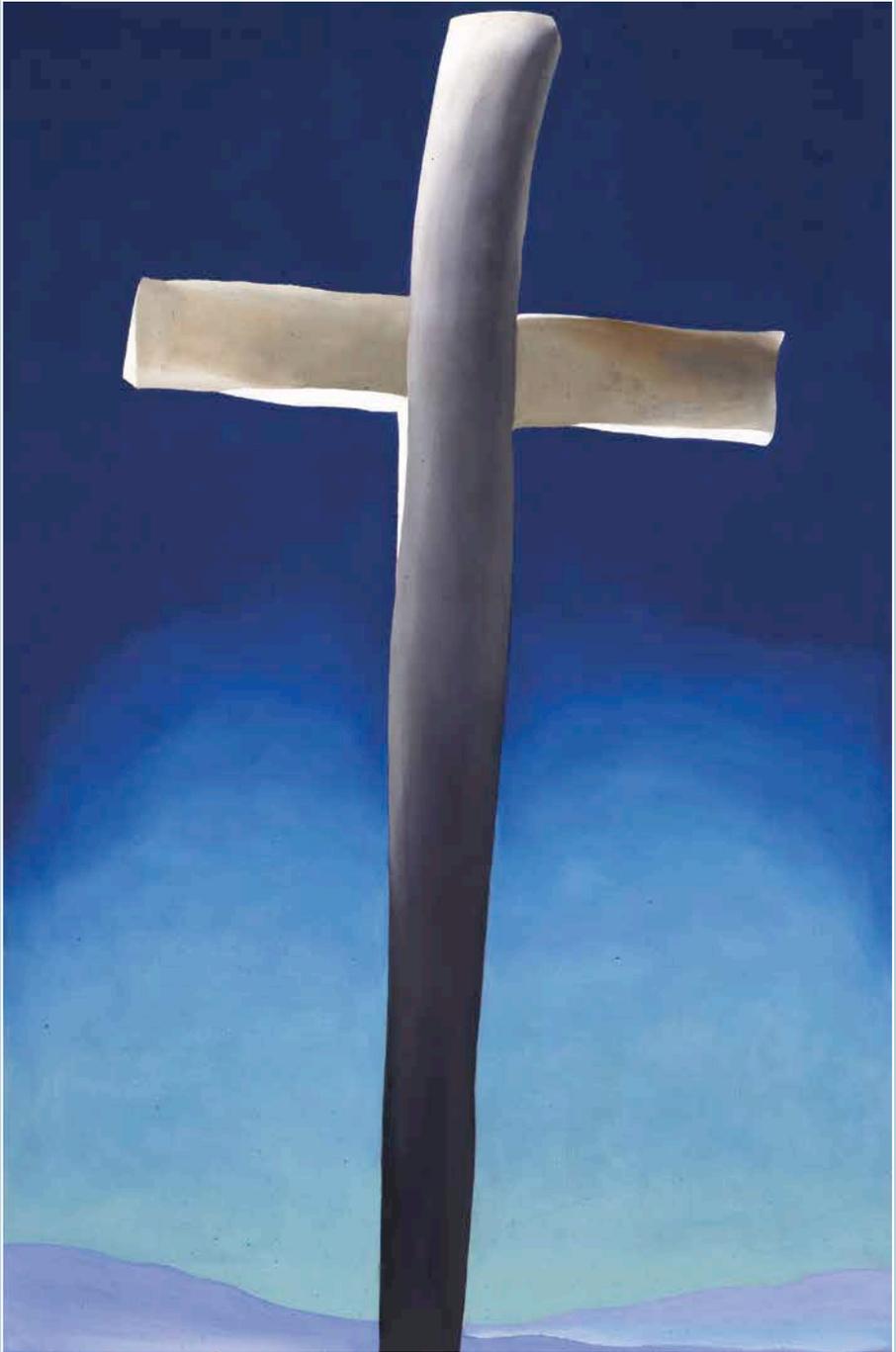
## IN THE MAKING



*Mabel Dodge Sterne (with dog), ca. 1918, Taos, New Mexico.*  
Courtesy Yale Collection of American Literature, Beinecke Rare Book  
and Manuscript Library, Yale University.

*Mabel Dodge Luhan & Company: American Moderns and the West  
now at The Harwood Museum of Art in Taos*

*By Joshua Rose*



Georgia O'Keeffe (1887-1986), *Grey Cross with Blue*, 1929. Oil on canvas, 36 x 24 in. Albuquerque Museum of Art, Albuquerque, New Mexico.



**Victor Higgins (1884-1949)**, *Winter Funeral*, ca. 1931. Oil on canvas, 46 x 60<sup>1</sup>/<sub>16</sub> in. The Harwood Museum of Art of the University of New Mexico, gift of the artist.

The history of modernism in America—a history that stretches from the art scenes of Paris to New York and then out West to the Taos Pueblo in New Mexico—is inextricably linked to the life of one person, Mabel Ganson Evans Dodge Sterne Luhan.

Mabel is the tie that binds this trail, the woman who fled Victorian Era Buffalo, New York, at the turn of the century to re-create the Italian Renaissance from a Medicean villa in the hills outside Florence; the woman who met Leo and Gertrude Stein in Paris and helped introduce European modernism to the United States; the woman who started one of the first-ever art salons in America at her home in Greenwich Village, New York City, where she hosted artists, writers and radicals from around the world before and during World War I; the woman who sent her husband, the painter Maurice Sterne, alone for their honeymoon to Santa Fe, New Mexico, in



*Mabel and Tony Lujan*, ca. 1920s. Mary Austin Collection. Courtesy Huntington Library Art Collections, and Botanical Gardens, San Marino, California.



Marsden Hartley (1877-1943), *An Abstract Arrangement of Indian Symbols*, ca. 1914-15. Oil on canvas, 20¾ x 17½ in.  
Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

search of new inspiration for his work; and, finally, the woman who joined Maurice out West several months later and, after moving to Taos, proceeded to create one of the most significant art communities of the 20<sup>th</sup> century that America, or possibly the world, has ever seen. One filled with luminaries and thinkers, radicals and poets, painters and photographers who would transform the path of art history in this country.

It is this life—from Buffalo to Florence to New York to Taos—that The Harwood Museum of Art has visually reconstructed through their groundbreaking exhibition, *Mabel Dodge Luhan & Company: American Moderns and the West*, which opened May 22.

“This has been a 40-year process,” says Dr. Lois Rudnick, pre-eminent Mabel Dodge Luhan scholar and Professor Emerita of American Studies at the University of Massachusetts, Boston. “It began in 1979 when my co-curator MaLin Wilson-Powell applied for an NEH planning grant for an exhibition on Mabel Dodge Luhan and Company. But at the time, no one knew who Mabel was. People had forgotten about her. Then, I retired in 2009, moved to Santa Fe and MaLin and I decided to try it again. We’ve spent the last five years planning this exhibition.”

The exhibition chronicles Mabel’s life and travels and the impact that she has on art, culture, radical thought, literature, free expression and anything else worth pursuing during the first few decades of intellectual and cultural life in the United States in the 20<sup>th</sup> century. This is done through over 150 works of art—from artists such as Georgia O’Keeffe, Marsden Hartley, Ansel Adams, Paul Strand, Andrew Dasburg, Ernest Blumenschein, Dorothy Brett, and Victor Higgins—historical photos and publications. All of this has been gathered from more than 30 lending institutions, including MoMA, the Center for Contemporary Photography, the Philadelphia Museum of Art, and the Art Institute of Chicago.

“What really interested me with Mabel Dodge Luhan is this idea she had of starting Utopian Communities, be they in Florence or New York City



Nicolai Fechin (1881-1955), *Mabel Dodge Luhan*, 1927. Oil on canvas, 50 x 40 in. Courtesy American Museum for Western Art – The Anschutz Collection, Denver, Colorado. Photo by William J. O’Connor.

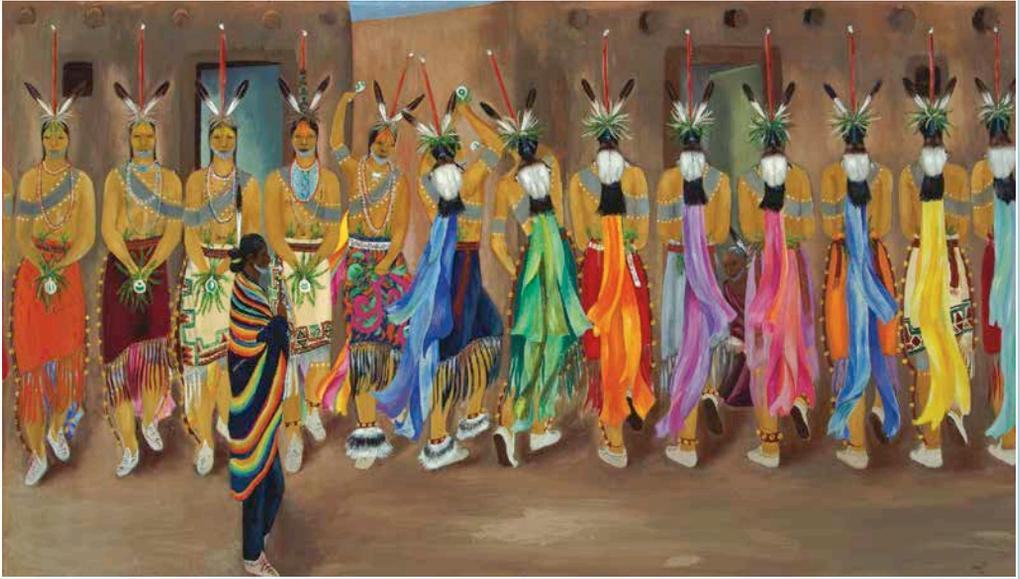
*“My world broke in two right then, and I entered into the second half, a new world.”*

—Mabel Dodge Luhan, after seeing Taos, New Mexico for this first time.

or Taos, New Mexico,” says Rudnick. “And this idea is something that is a part of the birth of America, the idea of the City on the Hill, a perfect society away from corrupt Europe. And Mabel created what she called a ‘free speech Salon,’ a place where not just painting and literature was discussed but also

issues of social justice, sexual equality and everything else that was considered avant-garde before World War I in America. She thought that if she could create a new consciousness, a real brave new world would come.”

For Mabel, a brave new world was one that mixed and blended the old



Dorothy Brett (1883-1977), *Turtle Dance*, 1947. Oil on canvas, 28 x 47 in. Millicent Rogers Museum, Taos, New Mexico.

with the new, the bold new ideas that accompanied modernism from Europe to America with a subject matter that was quintessentially American in every way. And what could possibly be more American than perhaps the oldest known structure in the United States, the Taos Pueblo, which was built sometime between 1000 and 1450, a living and breathing monument to our early past. Not in ruins but still functioning and existing and maintaining life.

“In Taos, she believed, modern artists, wearied by the drive for success and fast-paced life of urban centers, would connect with Pueblo Indian culture and find spiritual, psychic and communal peace,” writes Wanda M. Corn in her introduction to the exhibition catalog.

Mabel joined her husband, Maurice Sterne, in Santa Fe in 1917 after he wrote her the now famous letter proclaiming, “Dearest Girl—Do you want an object in life? Save the Indians, their art-culture-reveal it to the world!” and after spending one week there, decided to move a bit north to Taos. She thought there were too many artists

already in Santa Fe and, according to Rudnick, she was struck by a painting of a Taos Indian done by Eanger Irving Couse, which she saw when an exhibition of the Taos Society of Artists traveled to New York earlier that year.

Mabel arrived in Taos on January 1, 1918, and rented rooms downtown. After two weeks of living there, she traveled to the Taos Pueblo where she met and fell in love with Antonio Luhan. The two were lovers from 1918 to 1923, when she sent Maurice back to New York and then married Tony. In May of 1918, Tony convinced her to buy 12 acres of beautiful meadowland, near the Taos Pueblo. The two built a four-room adobe on the spot, which eventually expanded to a 17-room palazzo that was visited by nearly every writer, artist, thinker and activist of the time. Those who stayed there included John Marin, Georgia O’Keeffe, Ansel Adams, Laura Gilpin, Martha Graham, John Collier, Willa Cather, Aldous Huxley, and D.H. Lawrence.

“After living in Taos for a year, Mabel, went back to New York and once there visited a psychic,” says Rudnick. “The psychic told Mabel that



Emil Bistram (1895-1976), *Taos Indian Woman Plasterer*. Oil on canvas, 50 x 35 in. Collection of Robert and Sherry Parsons, Taos, NM.



*Mabel Sterne and Taos Pueblo Indian women, ca. 1919. Mabel Dodge Luhan Papers, Beinecke Rare Book and Manuscript Library, Yale University. Photo courtesy AwakeningInTaos.com.*

her and Tony would become a bridge between white and Indian culture and that they would bring the 'great souls of the world to Taos in order to understand, appreciate and learn from the beauty and history of the Pueblo cultures.' It is astonishing the number of people who came there to visit and were altered by going there."

According to Rudnick, many of the visitors came at a time in their lives when their creative careers were at very important and catalytic moments.

"They needed something and they found it with Mabel in Taos," says Rudnick. "O'Keeffe was running from her husband who was cheating on her and wasn't happy with where her art was going, and I think with Mabel she saw a woman who created a home and life for herself and thought, 'I can do that too.' When Ansel Adams came out he was deciding between becoming a pianist or dedicating his life to



**Gene Kloss (1903-1996), *Horseplay of the Taos Indian Jesters*, ca. 1938-39. Oil on canvas, 30 x 38 in. Carl & Marilyn Thoma Art Collection.**

photography, and he saw Paul Strand's work and fell in love."

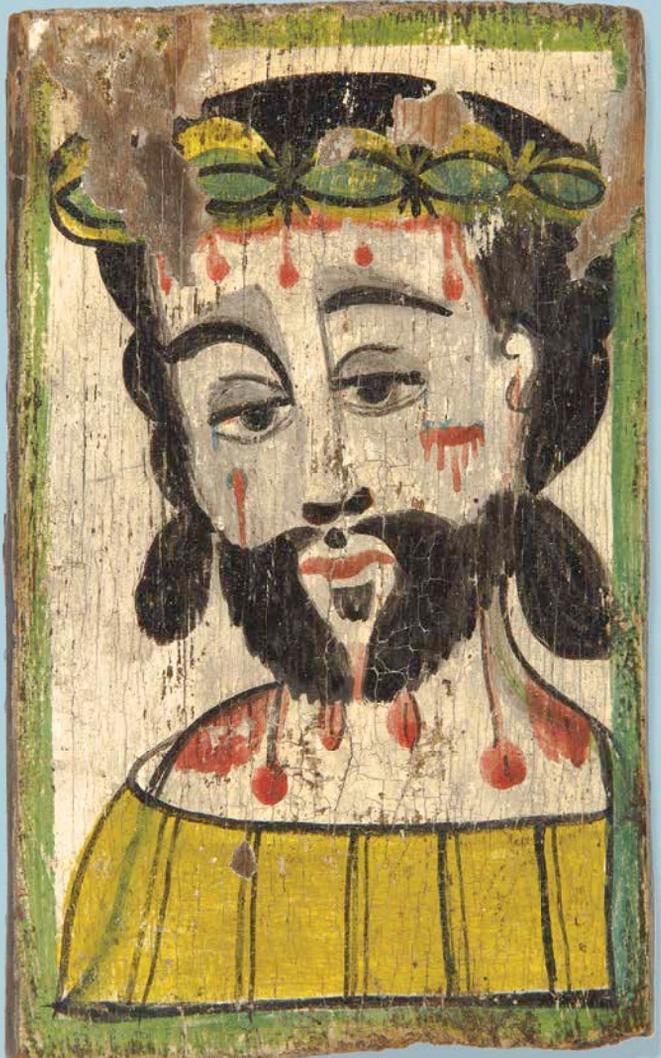
D.H. Lawrence, on his own spiritual pilgrimage around the world, once commented, "I think New Mexico was the greatest experience from the outside world that I have ever had. It certainly changed me forever."

Taos, with Mabel's home as well as her ability to cultivate conversations and communities, was at the center of all this. A place that wasn't the "Wild West" but wasn't the East Coast either. Stieglitz told his disciples to go someplace and find art that was based on American sources, outside the influence of French and European culture, somewhere with landscapes and geographic elements that were unique to America, where mythologies and stories rose from these same places rather than some distant shores. A truly American mythology drawn from straight from American soil.

"Mabel would write articles and tell people not to go to Greece and Rome; that America didn't start at Plymouth Rock, but began out here, at the Taos Pueblo, with its deep historical and spiritual roots. And that ancient culture was still living and still thriving in Taos. It had never gone away. And these were artistic motifs that no one had ever experimented with before," says Rudnick.

"This exhibition will thoroughly examine the roles played by Euro-American writers, patrons and social activists, as well as by Pueblo and Hispano artists of Northern New Mexico in creating a unique Southwestern Modernism," says Rudnick. "Additionally, it will look at Luhan's impact on issues such as Native American sovereignty and civil rights, the promotion of women artists, as well as sexuality and gender equality."

*Mabel Dodge Luhan & Company: American Moderns and the West* will be exhibited at The Harwood Museum of Art in Taos through September 11. It will then travel to the Albuquerque Museum of Art and History from October 29, 2016, to January 22, 2017, and then to the Burchfield Penney Art Center in Buffalo, New York, from March 10 to May 28, 2017. ■



José Rafael Aragón (1795-1862), *St. Veronica's Handkerchief*, ca. 1820-62. Painted wood, 6½ x 3¾ in. The Harwood Museum of Art of the University of New Mexico, gift of Mabel Dodge Luhan.



### **Mabel Dodge Luhan & Company: American Moderns and the West**

**When:** Through September 11

**Where:** The Harwood Museum of Art, 238 Ledoux Street, Taos, NM 87571

**Information:** (575) 758-9826, [www.harwoodmuseum.org](http://www.harwoodmuseum.org)



# WOW FACTOR

*The collection of Stephen Fuller and Susan Bateson features works  
by artists who lived or summured on Monhegan Island*

*by John O'Hern | photography by Francis Smith*



In the collector's living room with a view of the National Mall is part of their collection of paintings of Monhegan Island, Maine. From left, Robert Van Vorst Sewell (1860-1924), *Swim Beach*, circa 1914, oil on canvas; Emil Eugen Holzhauer (1887-1986), *Fishermen at Cribbage*, 1931, oil on canvas; top, Jay Hall Connaway (1893-1970), *Seas at White Head, Monhegan*, circa 1940, oil on board; and bottom, Amanda Sewell (1859-1926), *The Crow's Nest*, 1905, oil on board (double-sided).

Stephen Fuller first sailed to Monhegan Island in 1978. He writes, “Monhegan was out to sea. It was a mysterious place to me—a place described in the cruising guides as having a difficult anchorage because the harbor was open to the prevailing winds and fouled, making it a challenge to anchor, and there were no services for the yachtsman. In fact, the cruising guides discouraged traveling to Monhegan by boat, other than the ferryboat. Still, the allure of Monhegan drew me there. It was not the island’s history as a mecca for artists over the past century or its hiking trails and amazing hard rock edge forming its eastern perimeter. It was that Monhegan was an isolated community of fishermen and residents that, to me, represented what was special about the Maine coast.”

Fuller was intrigued first by the ruggedness of the island, 12 nautical miles off the Maine coast, and then by its people. His first two purchases of art reflect those complementary interests. A painting by Jay Hall Connaway (1893–1970) captures the wave battered coast, and a painting by Abraham J. Bogdanove (1886–1946) captures “the interface between the work of the island and the harbor bounded by Manana Island.”

When Fuller and Susan Bateson met and married she became an advocate for the island, too. “As our first season of sailing together got underway,” she writes, “Steve introduced me to his beloved coast and islands of Maine, and especially



To the left is Andrew Winter (1893–1958), *Monhegan Winter Fleet*, 1948, oil on canvas. The painting on the shelf, not a Monhegan subject, is William Crosby (b. 1938), *Back River*, acrylic on canvas.



On the left is Alfred Fuller (1899–1980), *The Wintry Wind*, circa 1930, oil on canvas; top, Buckley Smith (b. 1947), *Red Sail*, 2007, oil on board; and bottom, Samuel Peter Rolt Triscott (1846–1925), *Breaking Light, Monhegan Village*, circa 1920, watercolor on paper. Above the table is James Fitzgerald (1899–1971), *Dance of the Fishing Boats*, circa 1960, oil on canvas. The sculpture is Leo E. Osborne (b. 1947), *Owl Riding the Moon*, circa 2013, bronze.



In the dining room from the left are Abraham J. Bogdanove (1886-1946), *The Boat Nest*, circa 1925, oil on canvas; top, Meyers Rohowsky (1900-1974), *Lobster Cove, Monhegan Isle*, 1946, oil on canvas; bottom, Joseph De Martini (1896-1964), *Wave*, circa 1946, oil on board; and right, Abraham J. Bogdanove (1886-1946), *Mending Lobster Pots*, circa 1925, oil on canvas.

Monhegan. I, too, became enchanted. Now we collect paintings of Monhegan together. We visit museums together. We read biographies and autobiographies of artists together. We talk about the teachers, the students, who might have influenced whom, and speculate about who might have painted side by side on Monhegan in the early 20<sup>th</sup> century, who they were painting, and what life back then might have been like for Monhegan artists and residents.”

These two recollections are contained in a “work in progress,” a catalog of their collection with in-depth contributions by Leith MacDonald. MacDonald is an artist and curator and one-time resident of Monhegan. He now conducts walking tours of the island.

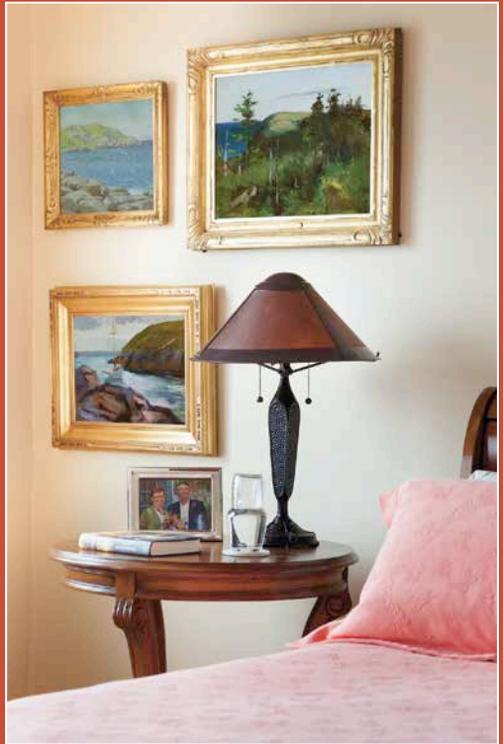
Both Fuller and Bateson are familiar with research. He is university professor



From the left are Sears Gallagher (1869-1955), *Bringing in the Catch*, circa 1920, watercolor on paper (double-sided); Robert Van Vorst Sewell (1860-1924), *Fish Market*, circa 1914, oil on canvas; and William Trost Richards (1833-1905), *Pine Trees, Monhegan Island, Maine*, circa 1902, oil on panel.



On the left is Robert Van Vorst Sewell (1860-1924), *Swim Beach*, circa 1914, oil on canvas. On the right is a portion of Emil Eugen Holzhauer (1887-1986), *Fishermen at Cribbage*, 1931, oil on canvas.



From top, left to right, are George William Sotter (1879-1953), *Sea Gull Cove, Monhegan Island*, 1912, oil on wood panel; and Randall Davey (1887-1964), *Headland and Sea, Monhegan*, 1914, oil on board. Beneath is Abraham J. Bogdanove (1886-1946), *Monhegan Island Inlet*, circa 1938, oil on board.

of public policy at George Mason University and she is a human resources executive and organizational consultant. Their research goes beyond pulling together facts and statistics. The facts are fleshed out with a passionate desire to know more about the people.

Having walked the island and talked with its residents, including old timers who knew some of the artists whose work they collect, they have a deeper and richer experience of the works they collect.

There are few vehicles on Monhegan and people walk its many paths, pausing to chat. Bateson says she is reminded of that intimacy every morning when she wakes up and sees a pastel by Robert Henri (1865-1929), *They Stop to Talk*, hanging above their dresser.

Fuller's experience of art before Monhegan was that it was decorative. He appreciated color and form and admired some modern and abstract pieces. Discovering Monhegan first as a sailor, he was drawn to paintings that depicted the juncture of land and sea. Describing his first painting, he says, "Connaway specialized in waves. He spent three years on an island in eastern Maine just studying waves. He lived on stewed tomatoes."

The collection evolved from water and land and moved into life and community. Bateson explains, "Much of our art represents a documentary look at Monhegan through history, a study of what was happening on the island through the eyes of the painters. It's compelling to us."

Fuller notes that "Hiking Monhegan you can find where the artists painted. In the past, the people farmed and had sheep and goats. The sheep and goats are gone and pine trees have grown up. That adds another dimension." Friends and third-, fourth- and fifth-generation islanders remember, however. The couple takes photocopies of their paintings to the island to find the locations the artists painted from.

They also visited the Monhegan Museum of Art & History. Bateson notes, "The museum has ancient farming and fishing implements and a very large archive of photographs. It only exhibits the work of artists who have died.

"Next year we're lending to an exhibition on Andrew Winter. Having a broad collection gives us the flexibility

The mahogany tall-case Clock is a John Mercer, bell-strike-on-hour, 8-day clock, with a calendar hand and second bit, made in Hythe England, circa 1790-1800. The wood engravings on paper are Leo Meissner (1895-1977), *Monhegan Light*, 1952, and his *Fish Beach, Monhegan*, 1932.





In the master bedroom of the couple's Arlington, Virginia, home are, left to right, Robert Henri (1865-1929), *They Stop to Talk*, circa 1918, pastel on paper; James Fitzgerald (1899-1971), *Saltin' Mackerel*, circa 1960, oil on canvas; and Emil Eugen Holzhauser (1887-1986), *Monhegan Headland or Whitehead, Monhegan*, 1945, oil on canvas.

to offer pieces to exhibitions like that." She is now a trustee of the museum.

Their friendship with people living on and associated with Monhegan sometimes brings unexpected insights. One evening as Robert Stahl, chairman of the James Fitzgerald Legacy and associate director of the Monhegan Museum, was seated at dinner facing a painting, he was able to identify one of the lobstermen because he recognized the slope of the man's shoulder. "It's wonderful to be able to relate the painting to a real person," Bateson says.

"There is always the thrill of discovery," Fuller explains. "We've come to know three or four gallery owners and they help us find new works and to fill gaps." Dennis Gleason at Gleason Fine Art in Boothbay Harbor even found a recipe that Mary Taylor Winter had used on Monhegan and sent it on to the couple. Gleason and Keith Oehmig of Wiscasset Bay Gallery will often call and tell the couple they have found a piece they might be interested in. "Dennis knows the ancestors. He knows the history.

Keith brings an artist's eye to the search," Fuller continues.

"We buy work that speaks to us," he says. "We haven't bought anything we didn't want. It had to speak to us, had to have a wow factor. I want my head to snap when I first see it and I want an acceleration to my heartbeat. I want to be able to admire it day after day. We don't take them for granted. They continue to speak to us, often in different ways. It's good to have art that will grow with you as you become more knowledgeable."

Their collection focuses on the period of the late '20s through World War II, and features artists who lived or

summered on Monhegan. Fuller points out that Winter and Connaway lived on the island and Bogdanove spent 50 summers there. There is an intimacy to their collection that began with the artists' deep familiarity with Monhegan, and the collectors' own growing appreciation of its past and concern for its future.

Between their homes in Maine and Virginia, they have 70 pieces relating to the island. Recently they purchased a 1936 watercolor by Andrew Winter that had turned up on the Isle of Wight in England. "It seemed right to bring it home," Fuller says. ■



View of the National Mall from the couple's Arlington, Virginia, home.

# GALLERY SHOWS

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



Attributed to Alfred T. Bricher (1837-1908), *Along the Hudson River Railroad*, ca. 1860s. Oil on canvas, 9 x 15 in. Hawthorne Fine Art.

## PREVIEWS

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drawings by Stuart Davis

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Floral still lifes and seasonal landscapes highlight  
Hawthorne Fine Art's 2016 Summer Reading  
publication and exhibition

# Insistence and Integrity

Allan Stone Projects in New York City presents a major survey of paintings and works on paper by Wayne Thiebaud

**Through June 18**

**Allan Stone Projects**

535 W. 22<sup>nd</sup> Street, Third Floor  
New York, NY, 10011  
t: (212) 987-4997  
www.allanstoneprojects.com

by John O'Hern

Wayne Thiebaud is often categorized as a New York Pop artist despite the fact that he began painting his characteristic landscapes and still lifes long before the coming of Pop. He has said, with typical humor, "A painter is always overjoyed when anybody pays any attention to him at all, puts him in any category, calls him anything—as long as they call him something."

His paintings have sometimes been categorized as decorative. His response was, "A conscious decision to eliminate certain details and include selective bits of personal experiences or perceptual nuances, gives the painting more of a multi-dimension than when it is done directly as a visual recording. This results in a kind of abstraction...and thus avoids the pitfalls of mere decoration."

Ultimately, he is difficult to categorize but his work is immediately recognizable. Allan Stone Projects in New York is showing a major survey of his work through June 18. Some works have never been seen publically since they were collected by Allan Stone who began showing his work in 1962.

In his essay for the catalog, *Reflecting*

Wayne Thiebaud (b. 1920),  
*White Mountain*, 1995. Oil on canvas,  
48 x 60 in., signed viewer's upper left.



Wayne Thiebaud (b. 1920), *Five Hammers*, 1972. Oil, pastel and pencil on paper, 22¼ x 30 in., signed and dated upper center.





Wayne Thiebaud (b. 1920), *Cakes*, 1967. Pastel and pencil on paper, 12<sup>3</sup>/<sub>8</sub> x 12 in., signed and dated upper center.

on the *Coordinates of Wayne Thiebaud's Art*, Mark Rosenthal comments that Thiebaud's "evolution has not been a matter of one subject replacing the other, but a series of moves and returns so that each work is simply of a piece. Moreover, Thiebaud never stops intersecting with art history, whether vis-à-vis the modernist still life or an obsession with a single grand landscape."

He is best known for his cakes and

pastries, which owe more to Chardin and Morandi than to Pop. A pastel from 1967, titled simply *Cakes*, is a study in juxtapositions and relationships of color and shape. The painted versions have the added dimension of a palpable, almost edible quality with their lush application of paint. Allan Stone recalled that when Thiebaud went to New York in 1961 he was turned down by every gallery he went to. When Stone first

saw the paintings he thought, "This guy must be nuts. They were just these rows of pies and cakes—silly looking. After a while," he continued, "There's a kind of insistence and integrity about them that was undeniable." Thiebaud's first exhibition at Allan Stone was a sensation and sold out.

His vertiginous landscapes and cityscapes are also undeniably his. *Up Street*, 1993, combines several perspectives

Wayne Thiebaud  
 (b. 1920), *Sun Glasses*,  
 1983-1985. Oil on  
 panel, 11 $\frac{1}{8}$  x 15 $\frac{7}{8}$  in.,  
 signed and dated  
 lower center:  
 'Thiebaud 1985';  
 signed and dated  
 reverse center:  
 'Thiebaud 1983'.



Wayne Thiebaud (b. 1920), *Sardines*, 1962. Oil on canvas, 12 $\frac{1}{4}$  x 9 $\frac{1}{2}$  in., signed and dated viewer's lower right and again on upper center of stretcher bar with title.



Wayne Thiebaud (b. 1920), *Single Double Decker*, 1991. Pastel on paper, 11 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in., signed and dated viewer's lower left.



Wayne Thiebaud (b. 1920), *Up Street*, 1993. Oil on canvas, 24 x 18 in., signed and dated lower right, 'Thiebaud 93'. Images courtesy Allan Stone Projects.

showing cars comically climbing a vertical hill and a car in the foreground about to plunge into the abyss before climbing up the other side. The humor in his work can be attributed in part to his early career as a cartoonist.

He was born in Mesa, Arizona, in 1920, and grew up in Southern California. During his successful career in commercial art he was encouraged to pursue fine art and went on to receive B.A. and M.A. degrees. In 1991 he

received the California Governor's Award for Lifetime Achievement in the Arts and in 2001 he received a Lifetime Achievement Award for Art from the American Academy of Design in New York. ■

## A Zest for Life and Paint

*A traveling retrospective covers more than a half century of art by Anna E. Keener*

**Through July 31**  
**David Cook Galleries**

1637 Wazee Street  
Denver, CO 80202  
t: (303) 623-8181  
www.davidcookgalleries.com

**T**he painter and educator Anna E. Keener, in 1969, said, “I am stimulated by everything. Using new media (which in itself is exciting),

each day challenges me to create something fresh and meaningful and of interest to others. I hope.”

In many ways, these words reflect the artist’s entire career and life. Keener (1895–1982) was a lasting advocate of art in education, and studied, taught and oversaw programs at schools in Kansas, Arizona, Texas, and New Mexico. In 1923 she published a 31-page textbook, *Spontaneity in Design*, which was instantly incorporated into art programs throughout the region.

Despite the demands that come with being an artist, Keener was interested in her students and other people foremost, writing in the *New Mexico School Review* that “The joy children derive from self-expression in painting and modeling cannot be estimated.”

Her enthusiasm and spirit of adventure were palpable to those who knew her well, and sometimes those who didn’t. In 1959, the *Lindsborg News-Record* in Lindsborg, Kansas, described Keener thusly: “At heart, she is an experimentalist,



Anna E. Keener (1895–1982), *Toward Spring*, 1956. Casein on Masonite, 24 x 32 in. Courtesy David Cook Galleries and Ernest and Betty Lou Pompeo Trust.



Anna E. Keener (1895-1982), *The Good Earth*, 1952. Oil on canvas, 20 x 24 in. Courtesy David Cook Galleries and Ernest and Betty Lou Pompeo Trust.

full of the zest for getting the most out of both paint and life.”

A retrospective and sale, appropriately titled *A Zest of Life & Paint: The Art of Anna E. Keener*, pays homage to the late artist through the display of at least 50 works at Denver-based David Cook Galleries. The exhibition, running July 1 through 31, is being held in conjunction with Birger Sandzén Memorial Gallery.

The Lindsborg-based gallery is named after the great American painter Birger Sandzén (1871-1954), who also was a mentor and teacher to Keener, and one of her major influences.

Sandzén’s widow even wrote to Keener after his passing: “You were one of Birger’s favorite & most gifted students. Your work was always beautiful.”

Keener had an eye for vivid colors and volumes, imputing a strong three-dimensional quality to the elements in her landscapes. This crisp, bright quality is evident in works such as *The Good Earth* and *Toward Spring*.

Linda Cook, director of David Cook Galleries, describes Keener’s art as “incredibly varied, with a strong emphasis on New Mexico modernism.”

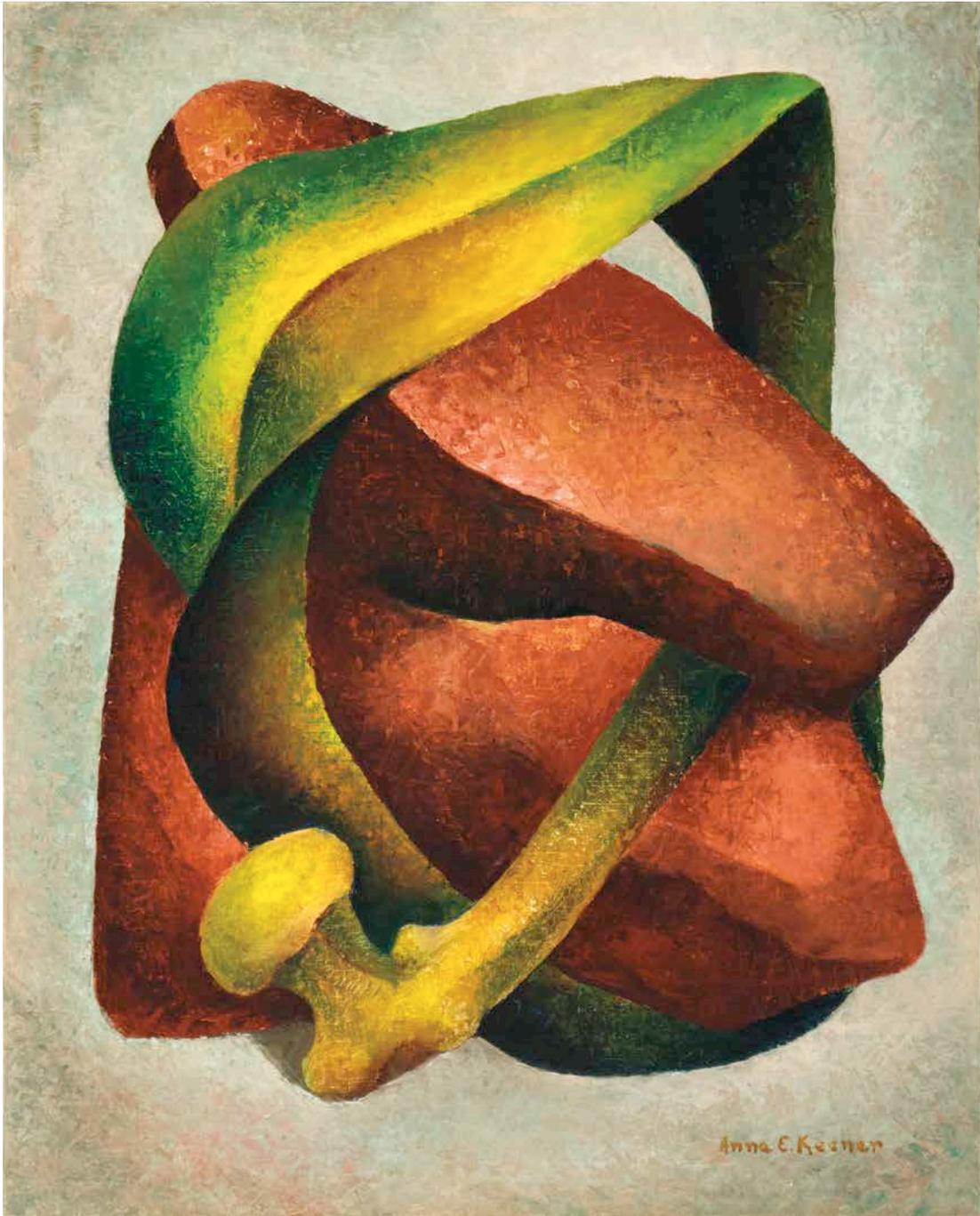
Speaking about the show, Cook

says, “These works have been stored away for nearly 50 years and have just recently been released by the family. The show spans Keener’s entire career and various styles.”

Cook notes that Keener’s earlier works “are quite traditional, and move into modernism and abstraction.

“She is one of the few artists who was successful in many different media and styles,” Cook says, “and the exhibition has pieces from her entire career.”

Keener’s family retreat was in Cabresto Canyon, near Questa in Taos County and the Carson National Forest in



Anna E. Keener (1895-1982), *A Leaf A Bone and Stone*, 1959. Oil on canvas board, 20 x 16 in. Courtesy David Cook Galleries and Ernest and Betty Lou Pompeo Trust.



Anna E. Keener (1895-1982), *Erosion*, 1960. Casein on board, 32 x 38 in. Courtesy David Cook Galleries and Ernest and Betty Lou Pompeo Trust.

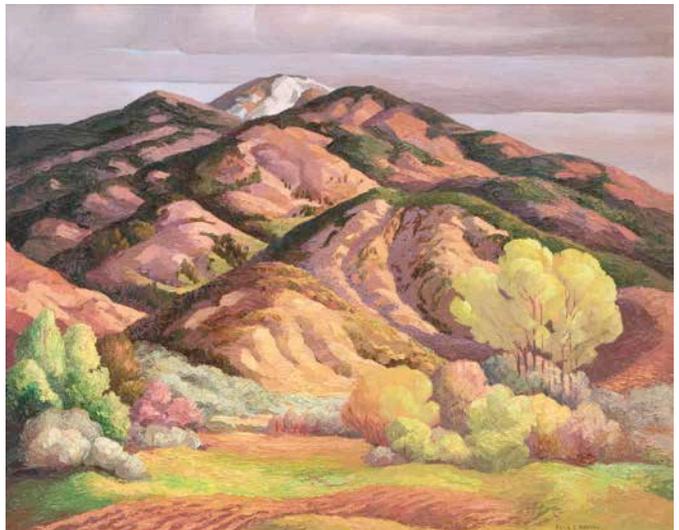
northern New Mexico. *The Good Earth* was painted somewhere near Taos, New Mexico, in 1952. The Cabresto landscape can be seen in 1956's *Toward Spring*.

"She did many paintings of this area, which she clearly loved," Cook says.

In her later years, Keener hardly slowed down. Cori Sherman North, curator at Birger Sandzén Memorial Gallery, wrote the following in a description of Keener's life: "The 1950s were very productive years for the artist, as she painted what she liked and experimented with new materials."

Santa Fe was Keener's last home, though she did not shy away from activism in the community. During her career she joined the New Mexico chapter of the American Association of University Women, the National Artists Equity Association, and was art chairman for the New Mexico section of the American Artists Professional League, among other titles.

From 1963 to '65, she produced the *Mexico Series* which included scenes from her visit to Mexico in 1963. She painted nearly a dozen abstract works for her 1964 *Forest Fantasy*



Anna E. Keener (1895-1982), *Questa in Spring*. Oil on canvas, 24 x 30 in. Courtesy David Cook Galleries.

*Series*, and later for her 1968 *Pictograph and Petroglyph Series*. She received many honors, including being named a distinguished alumnae of Bethany

College, her alma mater, in 1968.

In her letter of acceptance, Keener thanked Sandzén, her mentor and staunch supporter. ■

# Form and Space

*Van Doren Waxter in New York presents 29 India ink drawings by American abstract artist Al Held*

**Through July 8**

**Van Doren Waxter**

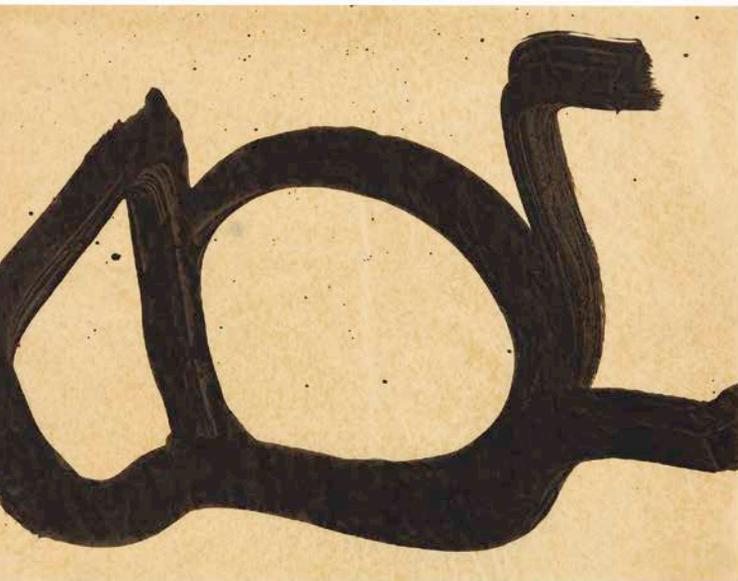
23 E. 73<sup>rd</sup> Street  
New York, NY 10021  
t: (212) 445-0444  
www.vandorenwaxter.com

Piero della Francesca (1420–1492) was a master painter of the early Renaissance. His work is known not only for its sublime renditions of religious narratives but for its scientifically analyzed geometry and perspective. He would have been right at home observing the paintings of Al Held (1928–2005) 500 years later.

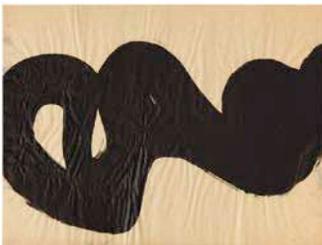
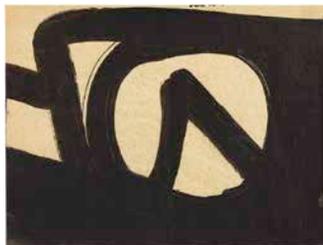
Held built two-dimensional spaces that Francesca would understand but that might confuse him the more he looked. Geometrical shapes project deep into the space of the painting itself and project out into the viewer's own space, despite "existing" only on the picture plane. Many shapes are seen from different perspectives and interpenetrate one another. "I don't think of my paintings as space trips," Held said, "but I am trying to make a space that I've never experienced or seen."

In the catalog to her 1974 exhibition *Al Held* at the Whitney Museum of American Art, Marcia Tucker wrote first about the obvious. "Because they are markings on a two-dimensional surface, all paintings involve space—optical space, illusory space, conceptual and mathematical space, as well as the physical space which the painting occupies as a tangible object."

She then described the complex. "Held's work similarly develops from predominantly topological concerns in the pigment and geometric paintings to an extensive exploration of projective and, more recently, Euclidean space. Recent work is marked by multiple points of view, oblique space, shifting perspectives, optical projection into the viewer's space, elimination of all color but black and white, and the absence of a clearly defined surface plane. It is of such visual complexity that it is impossible to retain an eidetic image

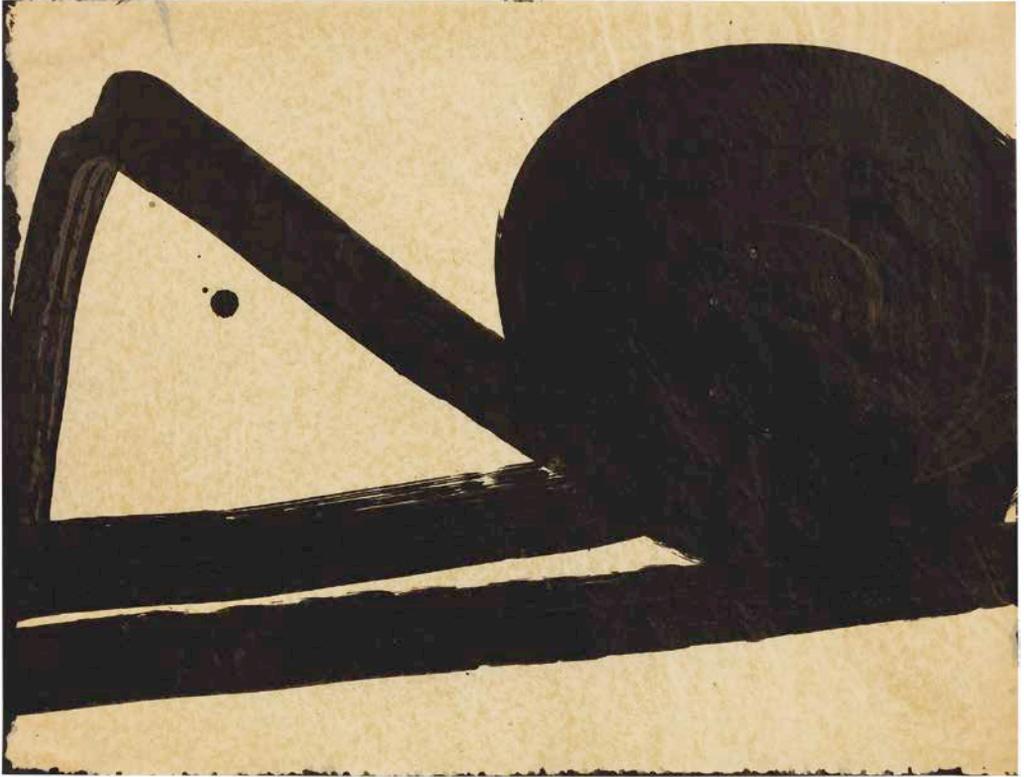


Al Held (1928–2005), 60–127, 1960. India ink on paper, 18¼ x 24 in.



Far left: Al Held (1928–2005), 60–127, 1960. India ink on paper, 18¼ x 24 in.

Left: Al Held (1928–2005), 60–7, 1960. India ink on paper, 18 x 23¾ in.



Al Held (1928-2005), 60-97, 1960. India ink on paper, 18¼ x 24 in. Images courtesy the Al Held Foundation, Inc. and Van Doren Waxter, New York / Licensed by Artists Rights Society (ARS), New York.

of a single painting. The work has clearly changed from engagement with large size and materiality, compelling the viewer to move parallel to the canvas (or to back away from it), to illusionistic optical movement in and around the picture plane.”

In the 1960s, at the same time Held was working out the complex geometries of his massive paintings, he was making small ink on waxed paper drawings. They, too, deal with space, nearly filling the picture plane or creating negative space. They recall the brush paintings and calligraphy of Asia in the freedom of their expression. They also recall the free brushstrokes

of his earlier paintings as he emerged from an abstract expressionist style to his later precise lines.

*Al Held: Brushstrokes, India Ink drawings from 1960*, an exhibition of 29 of these drawings, is being held at Van Doren Waxter in New York City through July 8. The gallery notes, “A departure from Held’s more recognizably hard-edged, overlapping geometric abstractions, these are spare works consisting of one or two brushstrokes of black ink on waxed paper. Disarmingly simple, they are not considered studies but rather a series unto itself, existing as an exacting visual preamble to his larger-scale statements

on perception and depth of field.”

Held was born in Brooklyn and wandered around New York as a boy. He joined the Navy at 16. Returning to New York, he studied at the Art Students League of New York and, later, on the GI Bill, the Académie de la Grande Chaumière in Paris. He returned, again, to New York when it was the hotbed of abstract expressionism. He said, at the time, “I want to give abstract expressionism structure.”

Marcia Tucker gave him more credit, praising him for “making space conceptual, intellectual, abstract and magical.” ■

# Path to Abstraction

Hirschl & Adler Galleries in New York City presents approximately 40 paintings and drawings by Stuart Davis

**Through August 19**

**Hirschl & Adler Modern**

Crown Building  
730 Fifth Avenue, fourth floor  
New York, NY 10019  
t: (212) 535-8810  
www.hirschlandadler.com

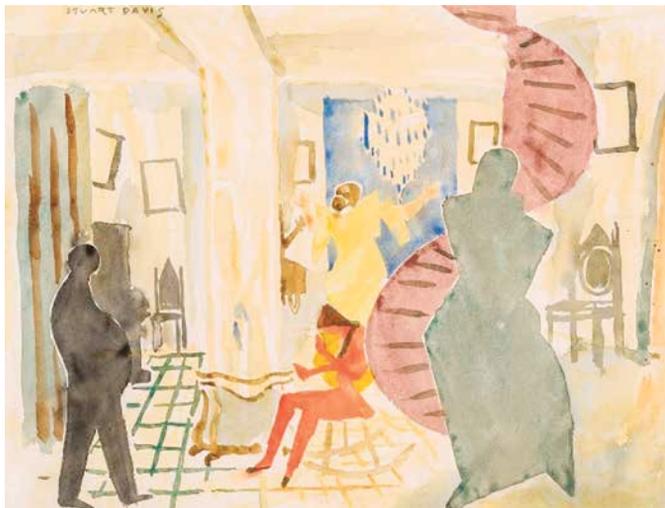
In 1912, when Stuart Davis was only 20 years old and living in Hoboken, New Jersey, he painted a scene of a spotlight performer in a café-concert hall. Titled *Babette (Burlesque)*, it was one of Davis' foundational works, and reflected his early interests in the grimy, seedy side of modern urban life.

During his entire career covering decades, Davis was interested in the modern experience. His path from effectively an artist of the Ashcan School to one of America's premier abstract painters was not a linear one; meandering and conflicted, he dabbled in abstraction along the way.

Hirschl & Adler Galleries offers a rare view of drawings, paintings and studies spanning nearly Davis' entire career in an exhibition running through August 19. Starting as early as 1910, and moving forward to the latter 1950s, *Stuart Davis: Path to Abstraction* covers a lot of ground by the artist, who became one of the leading progenitors of abstraction in America.

Speaking of *Babette* and Davis' evolution as an artist, Tom Parker, the gallery's associate director, says that "Over time, he transformed himself from this really gutsy street painter into a gutsy abstract painter, where he was very object oriented, subject oriented, to ultimately being truly formal."

Davis' trajectory toward abstraction



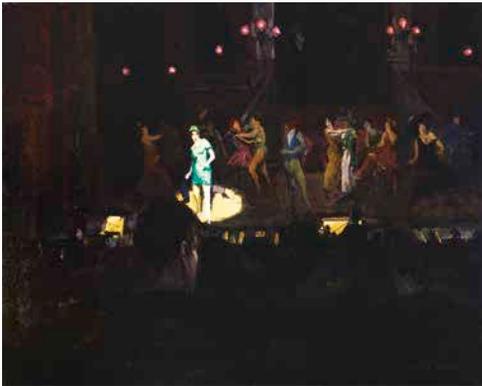
Stuart Davis (1892-1964), (*Cuban Interior*), 1920. Watercolor on paper. 17<sup>3</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>8</sub> in.



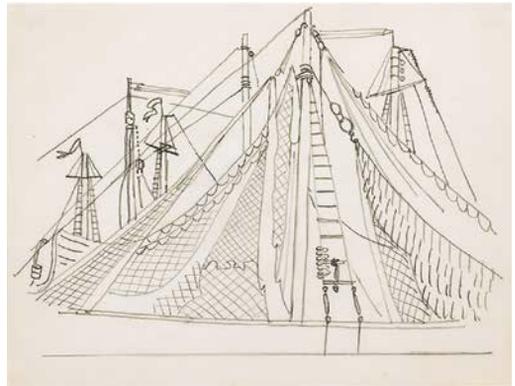
Stuart Davis (1892-1964), *Untitled (Black and White Variation on "Pochade")*, about 1956-58. Casein on canvas, 45 x 56 in.



Stuart Davis (1892-1964),  
*Maple Leaf Rag*, 1920.  
 Watercolor and pencil  
 on paper.



Stuart Davis (1892-1964), *Babette (Burlisque)*, 1912. Oil on canvas,  
 30 $\frac{1}{4}$  x 38 $\frac{1}{4}$  in.



Stuart Davis (1892-1964), *Masts*, about 1930. Pencil on paper, 8 x 10 $\frac{1}{4}$  in.

is more visible in works such as (*Cuban Interior*). Belonging to a series of the artist painted in Havana, Cuba, the 1920 work, with its distillation of figures into pure form and color, was an early pivotal moment in Davis' transformation, Parker says.

"It's this reduction of forms, a flattening of space into a two-dimensional thing," Parker elaborates. "These were ideas he was experimenting with, probably most profoundly down in Havana. These pictures...really explore

that; these new modern ideas. For that reason, we think that picture and a few others like it are really seminal sort of transitional works."

Painted toward the end of Davis' career, *Untitled (Black and White Variation on "Pochade")*, a major work, is not just distilling form to its essence. "It's distilled into a series of lines, but it also is distilled into black and white," Parker says of the work painted about 1956-58. "It's about the primacy of drawing. It's a finished

full-fledged major canvas, but it references an earlier work, which he often did around this period, the final decades of life."

Davis often revisited works he painted in the 1920s and '30s, focusing on the details and blowing them up, Parker says. He adds that "*Untitled* embodies his interest in abstraction, and his interest in drawing on paper, and interest in the process, but it also embodies decadeslong interest in symbols and in lettering, and the power of words." ■

## Nature's Bounty

Floral still lifes and seasonal landscapes highlight Hawthorne Fine Art's 2016 Summer Reading publication and exhibition

**Through August 12**

**Hawthorne Fine Art**

12 E. 86<sup>th</sup> Street, Suite 527

New York, NY 10028

t: (212) 731-0550

[www.hawthornefineart.com](http://www.hawthornefineart.com)

Pairing paintings and literary prose, Hawthorne Fine Art's annual *Summer Reading* publication and exhibition is one that delights and intrigues as a dialogue is made between the art forms. *Summer Reading*, now in its 11<sup>th</sup> edition, will focus this year on

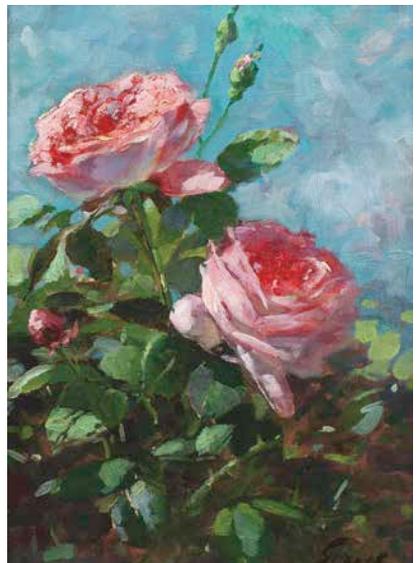
the theme of nature's bounty and exclusively features works from the gallery's new acquisitions. On view will be floral still lifes, landscapes and more by artists such as Emil Carlsen, Charles Courtney Curran, Abbott Fuller Graves, Childe Hassam, Ernest Lawson, and John Sloan, to name a few. Texts accompanying the artwork come from a variety of sources spanning the 19<sup>th</sup> and 20<sup>th</sup> centuries, including poetry, short stories, essays and novels.

As Hawthorne Fine Art managing partner Jennifer Krieger explains, "I thought [these new acquisitions] might provide a window into where our interests lie and as such reflect our



Above: Emil Carlsen (1853-1932), *Violets*. Oil on canvas, 10 x 12 in., signed lower right.

Right: Abbott Fuller Graves (1859-1936), *Roses in a Field*. Oil on canvas, 14 x 10 in., signed lower right.





Attributed to Alfred T. Bricher (1837-1908), *Along the Hudson River Railroad*, ca. 1860s. Oil on canvas, 9 x 15 in.

enthusiasm for the finest landscapes of the Hudson River School, impressionist and Ashcan periods, lush still lifes as well as lifelike and engaging genre and figurative scenes. I also realized a common thread throughout these divergent works is the theme of nature's bounty. I enjoy seeing these paintings as a celebration of the fullness of life, whether as a rich expression of color, light and texture in a landscape or of relatable feeling in a human subject."

Attributed to Hudson River School painter Alfred T. Bricher (1837-1908), who is best known for his seascapes and coastal works, is *Along the Hudson River Railroad*, which depicts a man and his dog walking along the railroad tracks

next to the riverside. "The narrative suggested by the painting's subjects—this sentimental image of a man and his dog—always, for me, conjured images of freighthopping and the westward, post-Civil War expansion of the United States rail system," says Courtney Lynch, senior researcher at Hawthorne Fine Art.

Lynch adds that this association inspired the gallery to pair the work with the last stanza from Edna St. Vincent Millay's poem *Travel* that reads: "My heart is warm with the friends I make, / And better friends I'll not be knowing; / Yet there isn't a train I wouldn't take, / No matter where it's going."

Another landscape in the show is

*Summer Haystacks* by Hugh Bolton Jones (1848-1927). As Lynch shares, the piece is "a pleasant reminder that nature's bounty is not all sweeping landscapes and bouquets of delicate flowers; it also includes more ordinary varieties of abundance, such as cultivating the land or appreciating the sweet smell of newly cut hay."

Accompanying the piece will be words from Washington Irving's collection of short stories *Tales of a Traveller*: "I cannot tell you how many delicious hours I have passed lying on the cocks of new-mown hay, on the pleasant slopes of some of those hills, inhaling the fragrance of the fields, while the summer fly buzzed above me..."

Floral works include Carlsen's vibrant purple still life *Violets*, which has been paired with a passage from Alice Dunbar Nelson's short story of the same name. It reads, "Dear, I send you this little bunch of flowers as my Easter token. Perhaps you may not be able to read their meaning, so I'll tell you. Violets, you know, are my favorite flowers. Dear, little, human-faced things! They seem always as if about to whisper a love-word; and then they signify that thought which passes always between you and me."

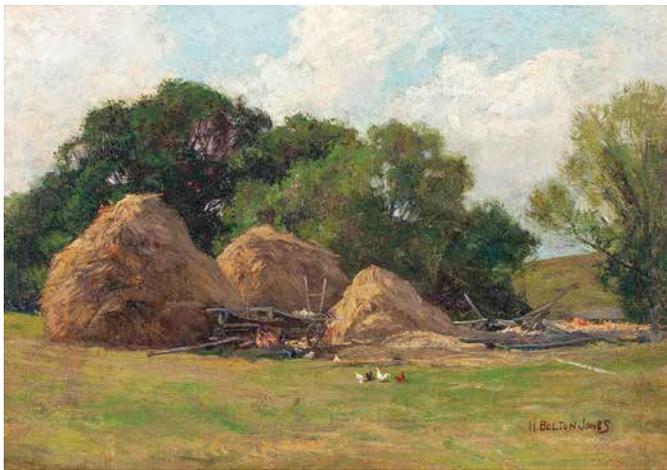
Of Carlsen's *Violets*, Lynch says, "I love the composition and textures in *Violets* by Emil Carlsen (1853-1932), as well as its quite direct association with the theme of nature's bounty. For one, he's packed the vase so full of blooms that they're spilling right out and onto the table! It's a slightly haphazard composition that juxtaposes the untidy nature of growth against the glassy vase and flat planes of the table. It's a very sensuous image, with these dark and velvety blooms—they feel so tactile. Despite the painting's formal status as a still life, Carlsen does not impose order on the organic chaos of these little spring buds."

The selection of *Reverie* by Curran (1861-1942) for the publication had common aspects with Carlsen's *Violets*, Lynch shares. The piece, depicting a woman with her eyes locked on the roses in front of her, is supplemented by a quote from the poem *Love's Image* by sisters Elaine Goodale Eastman and Dora Read Goodale. Graves' *Roses in a Field* is also in *Summer Reading*, and the piece shows two fully blooming pink roses with buds in the surrounding bush—nature at its source. Complementing the painting is a segment from *Rose O' the River* by Kate Douglas Wiggin that discusses the wild wonder of nature from the rose bushes to the blackberry vines.

The *Summer Reading* publication is available now, while the exhibition is on view at the gallery by appointment only. ■



Charles Courtney Curran (1861-1942), *Reverie*, 1922. Oil on canvas, 10 x 8 in., signed lower left; dated lower left: '1922'.



Hugh Bolton Jones (1848-1927), *Summer Haystacks*. Oil on canvas, 13½ x 19½ in., signed lower right.

# EVENTS & FAIRS

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



William Trost Richards (1833-1905), *On the New Jersey Shore (detail)*, 1897. Oil on canvas, 31¼ x 57¼ in., signed and dated lower left 'WM T Richards 97'. Courtesy Avery Galleries, for the Newport Antiques Show.

## PREVIEWS

### 82 A Distinguished Legacy

The 2016 Newport Antiques Show marks milestone 10<sup>th</sup> anniversary with top-tier offerings and special events

# A Distinguished Legacy

*The 2016 Newport Antiques Show marks milestone 10<sup>th</sup> anniversary with top-tier offerings and special events*

**July 22-24**

## **Newport Antiques Show**

St. George's School Ice Rink  
372 Purgatory Road  
Middletown, RI 02842  
(401) 846-2669  
[www.newportantiquesshow.com](http://www.newportantiquesshow.com)

In 2007, the *Newport Antiques Show* was founded and has since become a well-established antiques and decorative arts event drawing crowds to Middletown, Rhode Island, each summer. The show, with proceeds benefitting the Newport Historical Society and the Boys & Girls Clubs of Newport County, features a top-tier selection of more than 40 dealers at the St. George's School Ice Rink. This year's 10<sup>th</sup> anniversary edition of the show happens July 22 to 24, and kicks off with the Gala Preview Party on July 21 from 6 to 9 p.m.

"We're celebrating our 10 years in



The *Newport Antiques Show* takes place at St. George's School Ice Rink in Middletown, Rhode Island.

a couple of ways," says Ruth Taylor, executive director of the Newport Historical Society. "The first is we're making what we're calling evolutionary changes to the show program. We still will be exhibiting antiques and collectibles at the highest possible level, but we're going to have a photography

dealer for the first time this year. We're looking to expand the diversity of offerings to attract as broad an audience as possible."

Annually, the *Newport Antiques Show* will display a loan exhibition. This year featured are "exhibit vignettes" in the series *Curating the Future: Trends in Collecting Today* that is presented by the Newport Historical Society. On view will be objects from the NHS collection "that illustrate the changes in collecting antiques or 'curiosities' since the society was founded in the mid-19<sup>th</sup> century." Also this year will be the new appraisal event, *What It's Worth*, July 24 from 10 a.m. to 2 p.m., where collectors can receive a verbal estimate on one or two items—such as antiques, fine art or jewelry—from a Freeman's specialist.

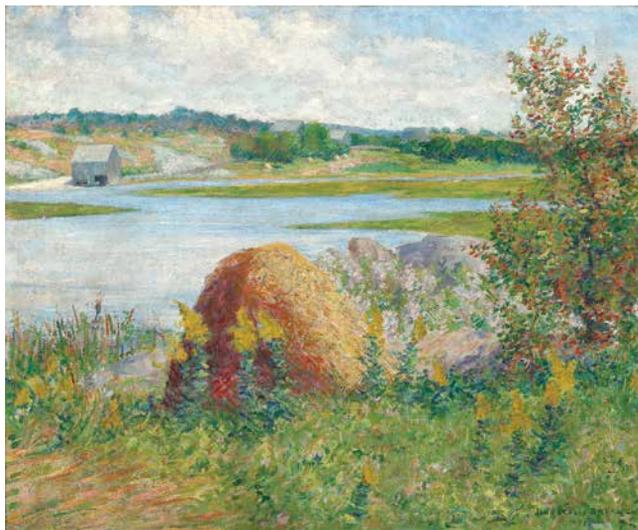
On the exhibitor floor attendees of *Newport Antiques Show* can browse dealer booths to find and purchase paintings, furniture, folk art, jewelry, and fine and decorative art. Participants include Avery Galleries, Arader Galleries, The Cooley Gallery, Essex Antiquarians, J. Gallagher,



The *Newport Antiques Show* regularly features a diverse selection of nautical art.



**William Trost Richards (1833-1905),** *Near Lily Pond, Newport, Rhode Island, 1876.* Watercolor, pencil and gouache on paper, 9½ x 13¾ in., signed and dated lower right of center. Courtesy William Vareika Fine Arts Ltd., Newport, Rhode Island.



**John Leslie Breck (1860-1899),** *On the Essex River, 1891.* Oil on canvas, 18 x 22 in., signed and dated lower right: 'John Leslie Breck / 1891'; inscribed in pencil on upper stretcher bar: 'Breck...1387'. Courtesy Avery Galleries, Bryn Mawr, Pennsylvania, and New York, New York.

Howard Greenberg Gallery, The Philadelphia Print Shop, Rehs Galleries, Inc., Three Golden Apples Fine Jewelry, and William Vareika Fine Arts, Ltd., among others.

Available at the William Vareika Fine Arts booth will be several paintings by Hudson River School artist William Trost Richards. Highlighted are two of the artist's Rhode Island scenes: *The Rhode Island Shore* from 1893, and *Near Lily Pond, Newport, Rhode Island* from 1876.

"I am happy to return to the *Newport Antiques Show* for the 10<sup>th</sup> year," says William Vareika, owner of William Vareika Fine Arts, Ltd. "From the start, the show has been one of the most beautiful and high-quality antiques shows in the country, benefitting two important nonprofit causes."

Also displaying work by Richards will be first-time exhibitor Avery Galleries, with locations in Bryn Mawr, Pennsylvania, and New York City. The gallery also will bring to the show paintings by John Leslie Breck, such as his *On the Essex River, 1891*.



**William Trost Richards (1833-1905), *The Rhode Island Shore*, 1893.** Oil on canvas, 13½ x 29½ in., signed and dated lower left. Courtesy William Vareika Fine Arts Ltd., Newport, Rhode Island.

Nicole Amoroso, director of Avery Galleries, adds, “This is our first year exhibiting at the *Newport Antiques Show*, and we’re excited to be part of this annual summer tradition. We intend on bringing a fine selection of American paintings that will appeal to new and seasoned collectors alike.”

Another first-time exhibitor is The Philadelphia Print Shop, which has a diverse inventory that includes

American historical prints, maps and botanical prints. Featured are engravings by Pierre-Joseph Redouté from *Les Liliacées*, and a photogravure of Members of the New York Yacht Club 1905–6.

The Cooley Gallery, located in Old Lyme, Connecticut, will exhibit both modern and traditional works of art, such as Henry Ward Ranger’s *Sunset*, *Mason’s Island* and a colorful piece by Sol LeWitt titled *Horizontal Brushstrokes*.

“We’ve been doing this show right from the beginning and have seen it grow and thrive,” says Jeff Cooley, director of the gallery. “Beautifully presented, it is a true showcase of the finest art, antiques and decorative objects one can see in a single place. We are proud to be a part of it.”

For more information and to purchase event tickets, visit the *Newport Antiques Show* website. ■



**William Trost Richards (1833-1905), *On the New Jersey Shore*, 1897.** Oil on canvas, 31¾ x 57¾ in., signed and dated lower left: ‘Wm T Richards 97’. Courtesy Avery Galleries, Bryn Mawr, Pennsylvania, and New York, New York.

# MUSEUM EXHIBITIONS

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



N.C. Wyeth, (1882-1945), *The Morris House, Port Clyde, ca. 1937*. Oil on canvas, 34 x 52 x 7/8 in. Bequest of Mrs. Elizabeth B. Noyce, 1997.3.60. Farnsworth Art Museum.

## 86 Long Days, Lengthening Shadows

The Lyman Allyn Art Museum presents exhibition of works by J. Alden Weir

## 90 Lesson in Form

The Farnsworth Art Museum focuses on landscape and seascape paintings by N.C. Wyeth

## 94 Bright and Dark

Charles E. Burchfield's American landscapes on display in New York

## 98 Island Allure

The Peabody Essex Museum presents an exhibition of Childe Hassam's paintings of Appledore Island

## 102 A True Patron

The comprehensive modern art collection of the late Roy R. Neuberger is now on view at the Mississippi Museum of Art

## 106 Birds of a Feather

Bird art spanning more than a century now on view at Wisconsin's Leigh Yawkey Woodson Art Museum

# Long Days, Lengthening Shadows

*The Lyman Allyn Art Museum in Connecticut presents a major exhibition of works by J. Alden Weir and other American impressionists*

**Through September 11**

**Lyman Allyn Art Museum**

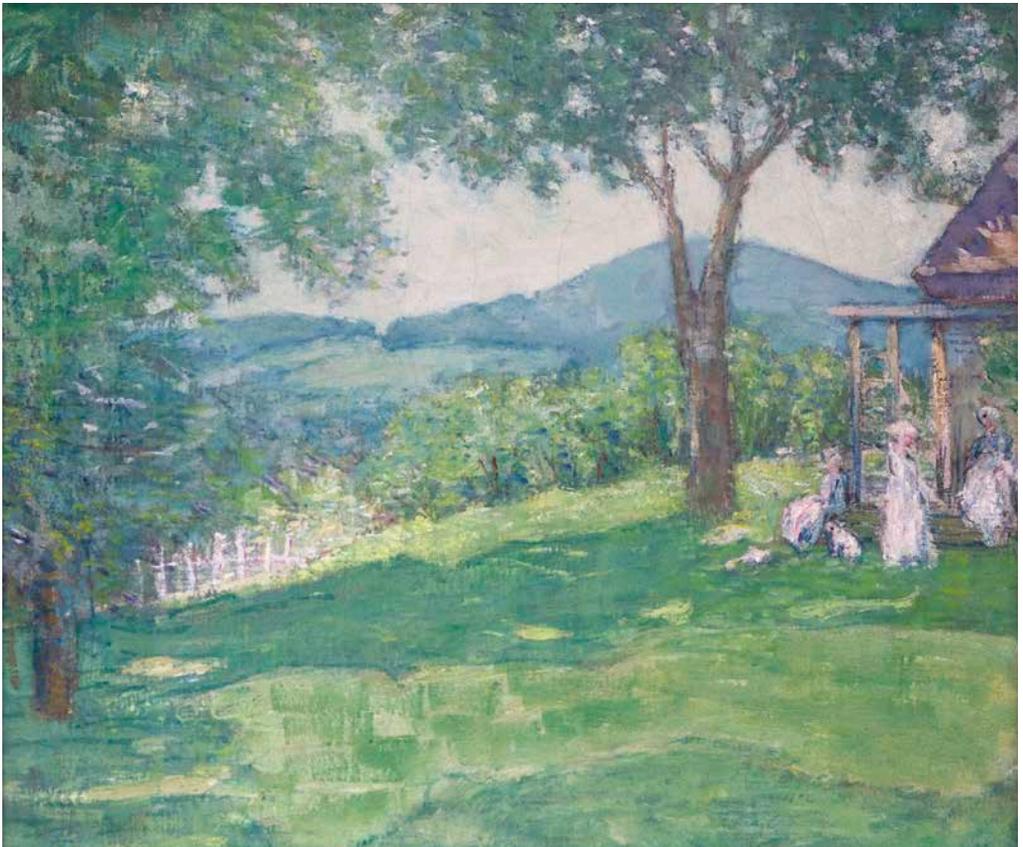
625 Williams Street  
New London, CT 06320  
t: (860) 443-2545  
www.lymanallyn.org

by James D. Balestrieri

**N**ot as well-known as other members of what became known as the “Ten American Painters,” or, simply, “The Ten”—though he was a founding member of this important group of American impressionists, which included

luminaries like Frank Benson, Childe Hassam, and John Twachtman—J. Alden Weir (1852–1919) was the youngest of 16 children of artist Robert W. Weir (1803–1889), a painting instructor at West Point and an important American artist in his own right.

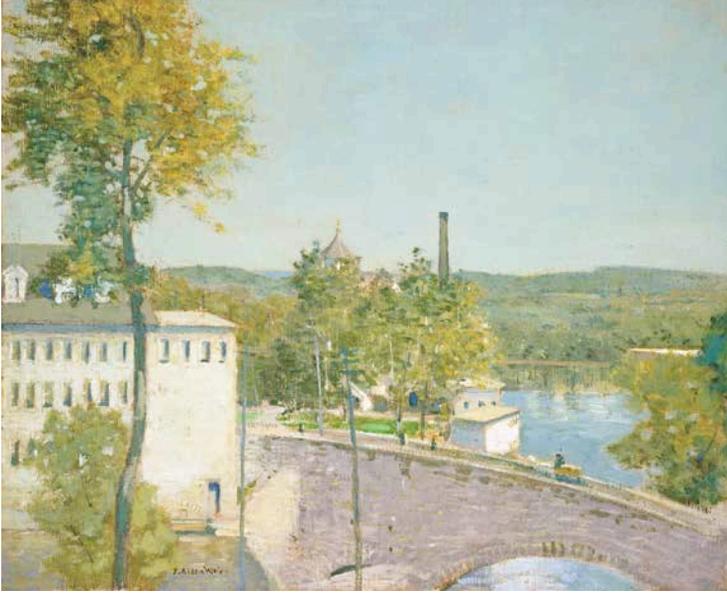
After studying in his father’s



J. Alden Weir (1852–1919), *Obweebetuck*, ca. 1908. Oil on canvas, 19½ x 23¼ in. Private collection.



J. Alden Weir (1852-1919), *The Spring House*, Windham, ca. 1910-1919. Private Collection.



**J. Alden Weir (1852-1919), U.S.**  
*Thread Company Mills, Willimantic, Connecticut, ca. 1893/1897.* Oil on canvas, 29 $\frac{5}{8}$  x 33 $\frac{3}{8}$  x 3 $\frac{3}{8}$  in. Gift of Margaret and Raymond Horowitz, in honor of the 50<sup>th</sup> anniversary of the National Gallery of Art. 1990.74.1.

studio, Weir traveled to Paris where he was initially repelled by the freedom that impressionism both afforded and demanded. His friendship with Jules Bastien-Lepage, who encouraged him to paint in plein air, softened his views and loosened his brush and palette.

On his return from Europe, Weir maintained a home and studio in New York City and spent his summers at a farm in Windham, Connecticut.

The work he did in Windham is the focus of a new exhibition, *A Good Summer's Work: J. Alden Weir, Connecticut Impressionist*, at the Lyman Allyn Art Museum in New London, Connecticut. Alongside Weir's paintings, works by Sargent, Hassam, and Emil Carlsen, who often visited and painted with Weir in Windham, will be on display.

A new book of essays compiled by Weir scholar Dr. Anne E. Dawson, *Rare Light: J. Alden Weir in Windham, CT, 1882- 1919*, will be released to accompany the exhibition and there will be film screenings, lectures, a bus trip to Weir farm, and other events.

Nature, atmosphere, and the play of light on leaves and grass dominate Weir's rural retreat works. With classic impressionist rhythms in brushwork and in color combinations, the canvases shimmer with summer, with repose, with lung- and eye-expanding air.

**John Singer Sargent (1856-1925),**  
*Portrait of J. Alden Weir.* Oil on canvas, 25 x 20 $\frac{1}{2}$  in. The Weir Family Collection at the Lyman Allyn Art Museum.





J. Alden Weir (1852-1919), *The Shadow of My Studio* (Windham), ca. 1890-1918. Oil on canvas, 25¼ x 30¼ in. Private Collection. Photo by Harrison Judd.

In contrast—slight, it must be said—to the rural idylls, Weir also painted nearby industrial sites, locating them in the natural beauty of eastern Connecticut. One glance at the white stucco factory with its tiled rooftop, at the graceful church steeple and unobtrusive smoke stack, at the curved arch of the beautiful bridge over the river (complete with picturesque white horse and cart) in *U.S. Thread Company Mills, Willimantic, Connecticut* and you will see that Weir's vision springs from a Tuscan or Provençal fantasy. Though Weir would become an advocate of modernism (he was one of the organizers of the famous 1913 Armory Show), his factory town

is a far cry from the haunted, hellish nightmares that will appear as one of the hallmarks of art in the early years of the 20<sup>th</sup> century—think of Weir's near contemporary, Oscar Bluemner, for one.

Fin de siècle Connecticut, as J. Alden Weir saw and painted it, must have been a dream. Without even having experienced the world of sun-dappled cows in a meadow and ladies in long white dresses in the shade of a wraparound porch overlooking vistas of hazy green-blue, blue-green, it is easy to feel nostalgic as one looks at Weir's paintings.

In capturing light, the best impressionist paintings capture time.

*The Shadow of My Studio*, moving across the lawn, darkens the scene Weir wants to set down. Painting in plein air often produces serene works, but the painter must work with urgency, against time, against the ever-changing light, against the ever-changing everything. But when it works, the play of light, expressed through rhythms of color, lets us see the movement of things hidden from sight, lets us see air, wind. I am hearing lines from Ray Bradbury's *Dandelion Wine*. Summer days are fleeting. The sadness at the heart of this realization nestles inside joy and release. To capture that is art. ■

# Lesson in Form

*The Farnsworth Art Museum in Rockland, Maine, focuses on landscape and seascape paintings by N.C. Wyeth*

**Through December 31**

**Farnsworth Art Museum**

16 Museum Street  
Rockland, ME 04841  
t: (207) 596-6457

[www.farnsworthmuseum.org](http://www.farnsworthmuseum.org)

by James D. Balestrieri

The separation between illustration and easel painting has, in the end, little if anything to do with talent and skill. It has everything to do with what a particular painting is for, what its purpose is, and why the painter paints it. Most of all, it has to do with the painter's relation to the subject of the painting. In its most literal sense, an illustration sheds light on and adds 'luster' to a pre-existing subject—a moment in a novel or story, a news item, a product.

Some illustrators are just that: artists who require a subject that already exists; who produce on-the-nose illustrations depicting moments of maximum action. Others, the great illustrators such as Howard Pyle and his most famous student (of many), N. C. Wyeth, use illustration as a jumping-off point for their own artistry, selecting sometimes unlikely moments of tension and tenderness that bracket the action. A glance through any of the Scribner's Classics that he illustrated—*Treasure Island*, *Kidnapped*, *The Black Arrow*, to name three—will show that Wyeth's vision of these tales is virtually inseparable from the tales themselves.

Despite his success, Wyeth came to feel constrained by the practical requirements and sheer commercialism of illustration and began to pursue art on his own terms when he could. As the new exhibition, *N.C. Wyeth*:

*Painter*, at the Farnsworth Art Museum demonstrates, Wyeth need not ever have been worried about his legacy, for the works on display here are the children of the artist's own impulse and imagination.

*Bright and Fair - Eight Bells*, a painting of Wyeth's Maine home, and *The Morris House*, *Port Clyde*, for example, betray Wyeth the illustrator principally in the shapes of and brushwork in the clouds and vegetation. But it isn't far from these works to Edward Hopper's celebrated architectural canvases. As in Hopper, the structures exude puritanical stolidness and seem to be as impervious to a beautiful, sunny day as they would be to the blast of a hurricane. In *The Morris House*, other residences sit not far off; in *Eight Bells*, the roof of one other lonely dwelling catches the sun across the bay: in both works, there is a sense of isolation, whether we think of an isolated community, as in *The Morris House*, or singular isolation, as in *Eight Bells*. The two men at left in *The Morris House* do not look at one another. Men, perhaps old friends, they are no longer young and are dressed as if there's a chill in the bright blue air and, perhaps, in the steel of the clouds, an imminent storm. Have they just met? Has their conversation run into silence? Is there a chill between them? What are they thinking? Something, or someone, is missing. In this, Wyeth also matches Hopper, whose figures, even when they occupy the same space, are often alone in their own thoughts.

*Herring!*, on the other hand, has the feel of a Down East Benton, or, even better, the feel of a study for a WPA mural, with its shallow perspective and emphasis on work. Something in the hordes of seagulls seeking a free lunch off the backs of the proletarian fishermen speaks to Depression attitudes about labor and capital.



N.C. Wyeth (1882-1945), *Herring!*, ca. 1935. Oil on canvas, 48 1/8 x 52 1/8 in. Collection of Jamie and Phyllis Wyeth.





N.C. Wyeth (1882-1945),  
*The Morris House, Port Clyde*,  
ca. 1937. Oil on canvas,  
34 x 52 x 7/8 in. Bequest of Mrs.  
Elizabeth B. Noyce. 1997.3.60.



N.C. Wyeth (1882-1945),  
*Maine Headland, Black Head,  
Monhegan Island*, ca. 1936-  
1938. Oil on canvas,  
48 1/4 x 52 1/4 in. Bequest of Mrs.  
Elizabeth B. Noyce. 1997.3.59.



N.C. Wyeth (1882-1945), *Bright and Fair – Eight Bells*, 1936. Oil on canvas, 42<sup>3</sup>/<sub>8</sub> x 52<sup>1</sup>/<sub>4</sub> in. Museum purchase, 1989.13.

*Maine Headland, Black Head, Monhegan Island* and *Portrait of a Young Artist* (is this young Andrew?) bear comparison with the George Bellows masterful paintings of Maine's rocks and waves. Wyeth broods less than Bellows, but his compositions, mirroring waves and clouds, and balancing them against bravura rocks, offer any eye a lesson in form. Painting the young artist in a coat that matches the rocks suggests that he is approaching a oneness with the scene he works on. The energy of his extended arm only reinforces this idea.

Looking at the works on view at the Farnsworth erases the barrier, which was always an artifice anyway, between Wyeth's illustrations and his easel paintings. N.C. Wyeth, perhaps the most famous illustrator (along with Norman Rockwell) that this country ever produced, was, unequivocally, a very great painter. ■



N.C. Wyeth (1882-1945), *Portrait of a Young Artist*, 1936. Oil on canvas, 32 x 40<sup>1</sup>/<sub>4</sub> x 1<sup>1</sup>/<sub>4</sub> in. Museum Purchase, 1936.1285.

# Bright and Dark

*Charles E. Burchfield's American landscapes on display in New York*

**July 8-October 23**

**Burchfield Penney Art Center**

1300 Elmwood Avenue

Buffalo, NY 14222

t: (716) 878-6011

www.burchfieldpenney.org

by James D. Balestrieri

Thinking about *Blistering Vision*: Charles E. Burchfield's *Sublime American Landscapes*, the

eye-opening new exhibition at the Burchfield Penney Art Center, sent me back to an earlier essay on Burchfield, one I also wrote for *American Fine Art*. In that essay, I briefly hinted at an affinity between Burchfield's aesthetic and the 1930s animations

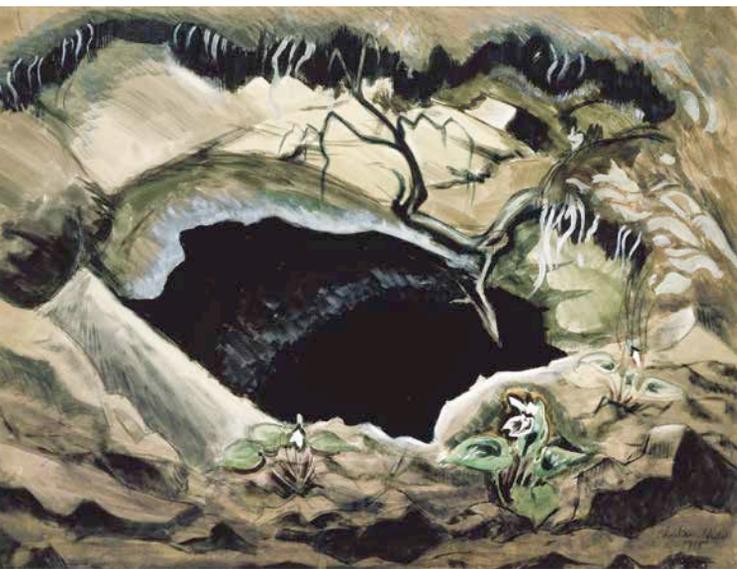
of Max Fleischer and Disney's Silly Symphony cartoons. But the thesis of *Blistering Vision* and the press images I received caused me to feel a strong, visceral connection between Burchfield and those essential pre-World War II cartoons. Watching them again, as I had not since I was very young, when their appearance on our old tube TV was startling and already something of an antique experience, they seemed older even than Mighty Mouse, Betty Boop, and Popeye.

In those cartoons, everything in the world—animate and inanimate—comes to life, sings, dances, and plays. The world is a harmonious dream, a fluid place where forms and identities morph and are exchanged. Then, some disrupting force enters this harmony—a kid with a gun, a

bulldozer—and the balance of the cartoon becomes a race to create understanding and restore balance and harmony. There is never a named hero or villain; there are only spheres: nature, humankind living in an easy relationship with nature, and humankind in conflict with nature.

Burchfield revered nature and sought to make visible the music he heard in his compositions. His aesthetic was spiritual and visionary, outside of yet parallel to the artistic movements of his time (in this he is comparable, perhaps, to William Blake and Ralph Albert Blakelock). The thesis of the exhibition is that Burchfield also was ahead of his time in developing an “environmental aesthetic.” A quick look at a few of the works on display shows that this idea is at once obvious and supremely revelatory.

In *The Four Seasons*, nature is a cathedral, a temple of archways and pillars and the translucent stained glass of green and red leaves and boughs and sun on new snow. Burchfield combines all four seasons into a single moment in a forest. It's as if you could pause that Max Fleischer cartoon mid-morph. The Great Hill balances the natural and the human. The contours of the bridge and the hills share some congruence and the smoke from a chimney at right blends and disappears into the clouds. The white outlines of a house at left, rejected shapes for the bridge and vegetation show the scene



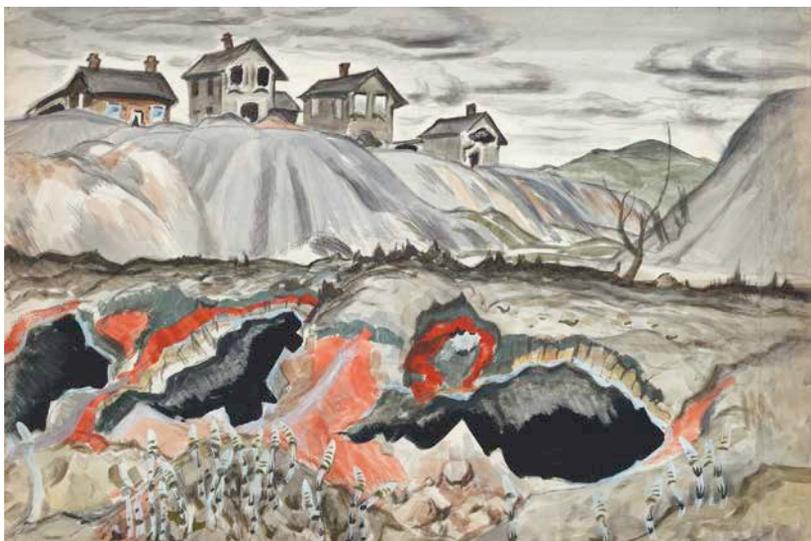
**Charles E. Burchfield (1893-1967),** *White Violets and Abandoned Coal Mine*, 1918. Watercolor on paper, 20 x 27 in. Albright-Knox Art Gallery, Buffalo, New York, gift of Seymour H. Knox Jr., 1976.



Charles E. Burchfield (1893-1967), *The Four Seasons*, 1949-60. Watercolor on pieced paper mounted on board. Krannert Art Museum and Kinkead Pavilion. University of Illinois, Urbana-Champaign. Festival of Arts Purchase Fund, 1961.



**Charles E. Burchfield**  
(1893-1967), *Early Spring*,  
1966-67. Watercolor and  
charcoal on paper, 37 $\frac{1}{8}$  x  
42 $\frac{1}{4}$  in. Burchfield Penney  
Art Center. Gift of Charles  
Rand Penney, 1994.



**Charles E. Burchfield**  
(1893-1967), *Abandoned  
Coke Ovens*, 1918.  
Watercolor, gouache,  
graphite on pieced ivory  
wove paper, 18 x 26 $\frac{1}{2}$   
in. Wichita Art Museum.  
Roland P. Murdock  
Collection.

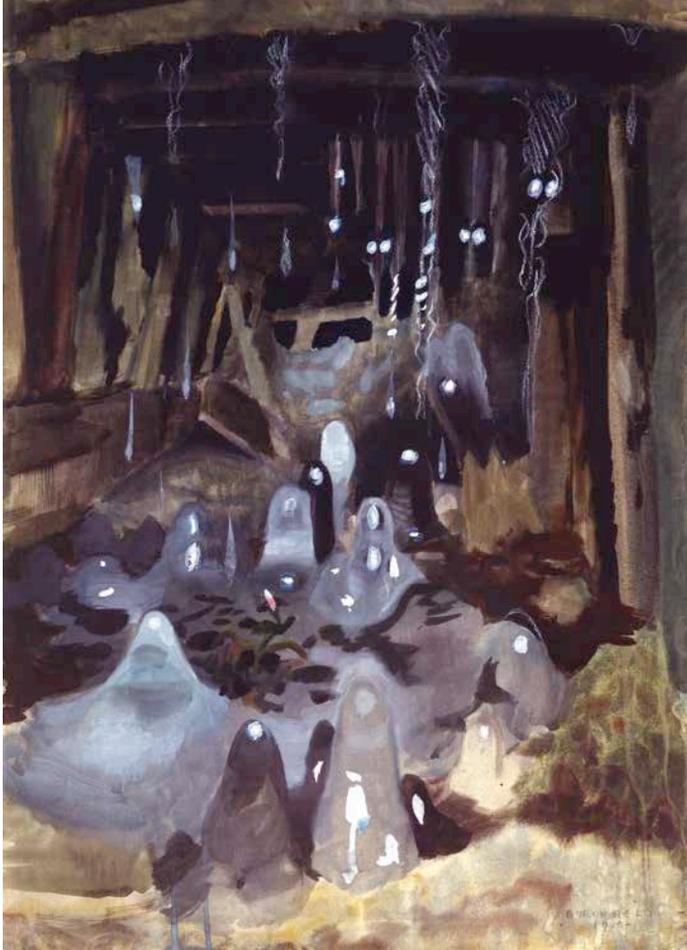
Charles E. Burchfield (1893-1967), *Night Scene*, 1919. Watercolor and gouache on paper, 25 x 18 in. Kemper Museum of Contemporary Art and Design, Kansas City. Bebe and Crosby Kemper Collection. Gift of the William T. Kemper Foundation.

in flux, not only in Burchfield's mind and eye, but perhaps in actuality.

Then, the industrial and post-industrial paintings: beautiful, terrible nightmares we know all too well. Abandoned mines and ovens, deserted workers' homes, scrap heaps, sludgy rivers; the moon and sun struggling to break through black billows of factory smoke: a future unenvisioned in the boom of late 19<sup>th</sup>-century capitalism becomes Burchfield's subject. And Burchfield's subject is a reality we continue to fail to grapple with.

If the tiny white flowers in *White Violets and Abandoned Coal Mine* inspire some small measure of hope, even in the black maw of the mine adit, the apparitions in *Night Scene*, like ghosts issuing from the throat of a giant darkness, spirit that hope away. If, then, we circle back to *The Four Seasons*, to revel and gambol in that wish-fulfillment dream, the happy ending of every Silly Symphony, we see that visionary, in the sense of one who sees possible futures, is a proper term for Burchfield and his art. Visionaries don't control their visions. What the visionary sees, feels, hears, touches, tastes, in the throes of a vision can be bright or dark, and every shade in between. How we take visions, what we do with them, is, in the end, both the subject and object of Burchfield's art. His paintings are arrows pointed at us, our way, saying, "Choose your vision." ■

Charles E. Burchfield (1893-1967), *Black Iron*, 1935. Watercolor on paper, 28 $\frac{1}{8}$  x 40 in. Arkansas Art Center.



## Island Allure

*The Peabody Essex Museum presents an exhibition of Childe Hassam's paintings of Appledore Island*

**July 16–November 6**

**Peabody Essex Museum**

161 Essex Street  
Salem, MA 01970  
t: (978) 745-9500  
www.pem.org

When Childe Hassam first visited Appledore off the coast of Maine, he would become entranced with the island's coves, ledges and sprawling seascapes, which provided an escape from the pressures of Paris, New York and his hometown of Boston.

For 30 years, the well-known American impressionist frequented the island, located in the Atlantic archipelago known as the Isles of Shoals. Hassam returned every summer to capture his surroundings in plein air and mingle with the island's informal colony of musicians, writers and other artists. During this time, Hassam produced hundreds of oil paintings and watercolors depicting the rugged island 6 miles off the coast of southern New Hampshire and Maine.

Forty of these portrayals, dating from the late 1880s to 1912, will be on display at the Peabody Essex Museum in *American Impressionist: Childe Hassam and the Isles of Shoals*, the first exhibition in more than 25 years to focus on Hassam's paintings of Appledore.

"This exhibition explores how the artist Childe Hassam found such variety and creative inspiration from what is essentially a speck of granite in the Atlantic Ocean," notes Austen Barron Bailly, George Putnam Curator of American Art at the Peabody Essex Museum, and co-curator of the show



Image attributed to Karl Thaxter (1852–1912). Childe Hassam painting on the porch of Celia Thaxter's cottage, ca. 1886. Portsmouth Athenæum, Portsmouth, New Hampshire. Isles of Shoals Photograph Collection.

with John Coffey, deputy director for art and curator of American and modern art at the North Carolina Museum of Art.

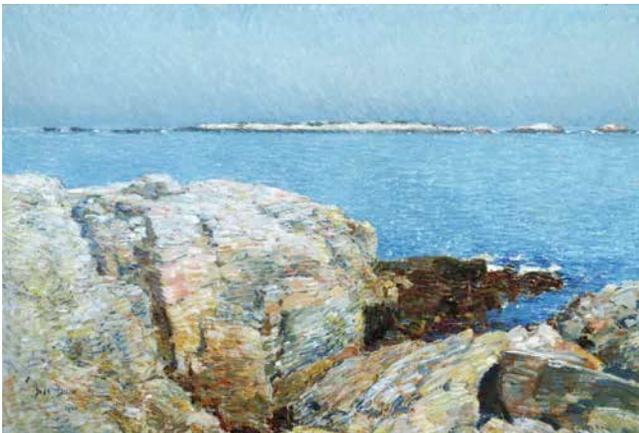
Hassam found initial interest in the island's garden planted by Celia Thaxter, a well-known poet and painter who oversaw the society of artists, writers and musicians. Thaxter was hostess of

her father's hotel, the Appledore House, which received other notable guests including Nathaniel Hawthorne, Henry Wadsworth Longfellow, Ralph Waldo Emerson, and Sarah Orne Jewett.

"Appledore was actually, in its day, extremely famous as a New England summer destination for the kind



Childe Hassam (1859-1935), *Poppies, Isles of Shoals*, 1891. Oil on canvas. National Gallery of Art, Washington. Gift of Margaret and Raymond Horowitz. Image courtesy National Gallery of Art.



Childe Hassam (1859-1935), *Duck Island*, 1906. Oil on canvas, Dallas Museum of Art. Bequest of Joel T. Howard. Courtesy Dallas Museum of Art.

of culturally curious New Englanders, although people came from all over the country, just the same way people might go to Martha's Vineyard," Bailly says. "Celia Thaxter was 20 some years Hassam's senior, a real mentor to him. He became right in the inner circle of this very cultured group, with creative and intellectual stimulation in this beautiful rambling resort, and the allure of the New England island."

Thaxter published *An Island Garden*, featuring illustrations by Hassam, in 1894, the same year she passed away. After her death, Hassam didn't return to Appledore for five years, which was the one break in his association with the island, Bailly notes.

"He came back in 1899," she remarks. "He talks in some letters about how it's



Childe Hassam (1859-1935), *Sylph's Rock, Appledore*, 1907. Oil on canvas. Worcester Art Museum, Worcester, Massachusetts. Gift of Charlotte E.W. Buffington in memory of her husband. © Worcester Art Museum. Photograph by Frank E. Graham.



really different. I think he starts to find it more as a kind of personal, restorative artists' retreat."

The museum, in a description of the exhibition, portrays the treeless island as a challenging location to paint: "One has only to stand on the exposed rocks where Hassam painted to marvel at the artist's fortitude. The midsummer sun would have left the painter scorched, even if shaded by an umbrella. Gusty salt breezes would have played havoc with a stretched canvas. When the breeze stills, insects would rise from the tidal pools. Though Hassam found a few good sites along the road that circled the island, he mostly looked off-road, scrambling up rocks and boulders."

Hassam's last summer on Appledore

Childe Hassam (1859-1935), *Moonlight*, 1892. Oil on canvas. Private collection. Photograph by Alex Jamison.



**Childe Hassam (1859-1935), *Isles of Shoals*, 1907.** Oil on canvas. North Carolina Museum of Art, Raleigh. Promised gift of Ann and Jim Goodnight.

was in 1916, two years after the Appledore House hotel burned to the ground. A century later, art historians joined with geologists and marine scientists to analyze and interpret Hassam's paintings, and even map his painting sites to the island's

terrain. According to the museum, an interdisciplinary team determined how Hassam changed his positions in relation to the island's pools and rocks. The team discovered how he reframed or manipulated the views, pattern and variety of the rugged environs.

"This exhibition combines Hassam's best and most virtuosic interpretations of Appledore with a rigorous assessment of his specific subjects around the island," Baily says. "Documenting Hassam's exact painting sites through our curatorial fieldwork has helped us understand how the artist observed and reinterpreted the island's nature. Simultaneously collapsing and highlighting distinctions between Appledore in Hassam's day and Appledore now enriches our appreciation of Hassam's methods and deepens our understanding of his artistic range."

In addition, teams are working to restore Thaxter's garden to its original glory, capturing the exact layout of her plot through the help of an archaeological dig.

As a counterpoint to Hassam's works, the Peabody Essex Museum commissioned contemporary artist Alexandra de Steiguer to create a suite of black-and-white photographs for an accompanying publication. De Steiguer is winter caretaker of the Star Island Family Conference and Retreat Center on Star Island near Appledore.

*American Impressionist: Childe Hassam and the Isles of Shoals* runs July 16 through November 6. ■



**Childe Hassam (1859-1935), *The Laurel in the Ledges, Appledore*, 1905.** Oil on canvas. North Carolina Museum of Art, Raleigh. Promised gift of Ann and Jim Goodnight.

# A True Patron

*The comprehensive modern art collection of the late Roy R. Neuberger is now on view at the Mississippi Museum of Art*

**Through October 30**

**Mississippi Museum of Art**

380 S. Lamar Street

Jackson, MS 39201

t: (601) 960-1515

www.msmuseumart.org

Roy R. Neuberger took great pride in collecting art that he believed in, not art that would turn a profit after several years on his walls. He was led by his taste, not his wallet. His careful choices took him to

some of the greatest American artists of the 20<sup>th</sup> century, including many artists who he appreciated long before they were the iconic figures they would eventually become.

“He was an adventurist collector, and very passionate about the artwork he chose, whether it was figurative, abstract women artists, artists of color...he had broad interests and was interested in artists who were in the formative years of their careers,” says Tracy Fitzpatrick, director of the Neuberger Museum of Art at Purchase College in New York. “When you look

at what he collected, you are really looking at an individual vision.”

Neuberger passed away in 2010 at the age of 107, but his appreciation of American art, particularly American modern art, lives on in *When Modern Was Contemporary: Selections from the Roy R. Neuberger Collection*, a new exhibition now open at the Mississippi Museum of Art in Jackson, Mississippi. The traveling exhibition, which features works from 52 artists, was curated by Fitzpatrick on behalf of the Neuberger Museum of Art. The Mississippi Museum of Art is the first destination



*When Modern Was Contemporary: Selections from the Roy R. Neuberger Collection* is now on view at the Mississippi Museum of Art.



Charles Sheeler (1883-1965), *The Web (Croton Dam)*, 1955. Oil on canvas, 22¼ x 24 in. Collection Neuberger Museum of Art, Purchase College, State University of New York, Gift of Roy R. Neuberger, 1972.04.12. Photo: Jim Frank. Courtesy American Federation of Arts.

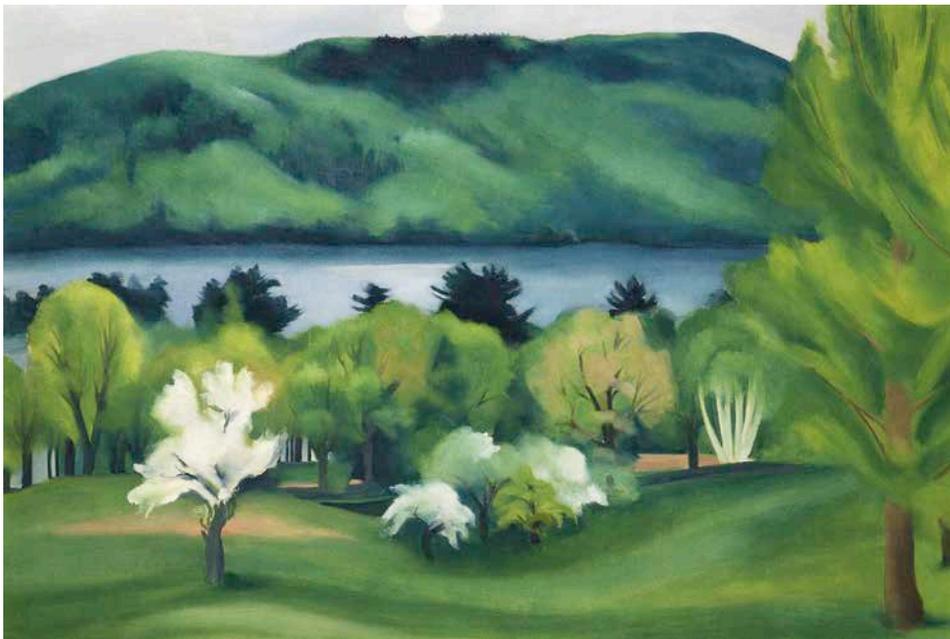
for the show. It also travels to Society of the Four Arts in Palm Beach, Florida; Westmoreland Museum of American Art in Greensburg, Pennsylvania; and the Albuquerque Museum of Art and History in Albuquerque, New Mexico.

Fitzpatrick says the origins of the show came about after she began organizing a permanent collection catalog for the Neuberger Museum of Art. "It quickly became obvious

that we should somehow focus on the museum's core collection, comprised of some very important works," she says. "The show also speaks to the idea that when Roy purchased these works they were considered contemporary pieces, though they are thought of as modern art today. It also shows how friendly Roy was with many of the artists, including some who were not yet known at the time. He bought

pieces from Jackson Pollock when the artist couldn't even pay his oil bills. He was buying pieces with the paint still wet. He was very friendly with Milton Avery, who is represented in the exhibition with a stunning piece."

The Avery work is *Walker by the Sea*, with a figure in a yellow skirt and dark green coat standing against a purple field of color that is ocean, and the Pollock piece is *Number 8, 1949*, which

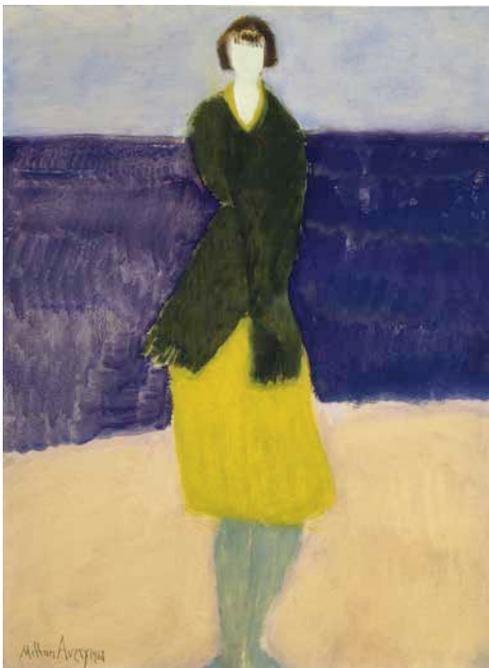


**Georgia O'Keeffe (1887-1986), *Lake George by Early Moonrise*, 1930.** Oil and gouache on canvas, 24 x 36 in. Collection Neuberger Museum of Art, Purchase College, State University of New York, Gift of Roy R. Neuberger, 1970.02.26. © 2015 Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York. Photo: Jim Frank. Courtesy American Federation of Arts.

came during an important time during the artist's "drip period."

"The Pollock is the hero of the exhibition, and it's given great prominence because it's such a spectacular piece of art," says Betsy Bradley, director of the Mississippi Museum of Art. "When people see it they begin to see how complex his work is, how technically difficult it was to achieve, and Pollock came into the scene as a cowboy creating a very American style of painting, with layers and layers of paint. It was a defiance of representation."

Bradley says she is continuously excited about the diversity of the exhibition, and every time she walks into the gallery she sees different details, or different combinations of themes or colors in the gallery. "You start to realize [Neuberger] had a very discerning eye, with different paintings and different kinds of painters," she says. "He was collecting art from Latin American artists, women artists, immigrant artists, African-American artists, and it spoke



**Milton Avery (1885-1965), *Walker by the Sea*, 1961.** Oil on canvas, 24 x 18 in. Collection Neuberger Museum of Art, Purchase College, State University of New York, Gift of Roy R. Neuberger, 1973.08.08. © 2015 The Milton Avery Trust / Artists Rights Society (ARS), New York. Photo: Jim Frank. Courtesy American Federation of Arts.



**Ralston Crawford (1906-1978), *At the Dock*, 1940.** Oil on canvas, 22 $\frac{3}{8}$  x 16 $\frac{5}{8}$  in. Collection Neuberger Museum of Art, Purchase College, State University of New York, Gift of Roy R. Neuberger, 1975.16.07. © Ralston Crawford Estate. Photo: Jim Frank. Courtesy American Federation of Arts.

to how intellectually interesting a person he was, and very open minded.”

Other works on view are Marsden Hartley’s *Fishermen’s Last Supper*, *Nova Scotia*; Forrest Bess’ *Before Man*; Alexander Calder’s wire and sheet metal *The Red Ear*; Willem de Kooning’s *Marilyn Monroe*; and Joseph Stella’s *Gas Tank, Pittsburgh (American Landscape)*. Two other major highlights are Charles Sheeler’s 1955 oil *The Web (Croton Dam)*, and Ralston Crawford’s 1940 oil *At the Dock*.

“The Sheeler is just so precise with a color structure that is so powerful. You can tell Sheeler was influenced by cubism and abstraction from Europe but this piece feels very American and industrial in a way. He makes something ordinary so remarkably beautiful,” Bradley says. “And the Crawford is a picture for the working man, a picture of the everyday experience. It draws on the tendency to flatten the picture plane in a powerful way with bold shapes to suggest that a human being is being overshadowed by something large and mechanical.”

Other artists in the exhibition, which hangs through October 30, include Georgia O’Keeffe, Helen Frankenthaler, Lee Krasner, Jacob Lawrence, Mark Rothko, and more. ■

**Jackson Pollock (1912-1956), *Number 8, 1949*, 1949.** Oil, enamel, and aluminum paint on canvas, 34 x 71 $\frac{1}{2}$  in. Collection Neuberger Museum of Art, Purchase College, State University of New York, Gift of Roy R. Neuberger, 1971.02.11 © 2015 The Pollock-Krasner Foundation / Artists Rights Society (ARS), New York. Photo: Jim Frank. Courtesy American Federation of Arts.



## Birds of a Feather

*Bird art spanning more than a century now on view at Wisconsin's Leigh Yawkey Woodson Art Museum*

**Through December 31**

**Leigh Yawkey Woodson  
Art Museum**

700 N. 12<sup>th</sup> Street  
Wausau, WI 54403  
t: (715) 845-7010  
www.lywam.org

“It’s amazing how many different ways birds can be painted,” says Jane Weinke, curator of collections at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin. “They just lend themselves so well to so many different kinds of artwork.”

A large sampling of bird works—from more scientific depictions of birds in nature to more artistic depictions in

brehtaking landscapes, and everything in between—are now on view in *Audubon to Wyeth: Paintings, Drawings, and Sculptures*, a new aviary-themed exhibition at the bird-centric museum in north-central Wisconsin. The exhibition, which opened September 2015, features 59 works across a variety of mediums.

“It exciting to see to see the artful works hang next to the more scientific pieces; the ones where the artists were



Andrew Wyeth (1917-2009), *Swifts*, 1991. Watercolor on paper, 22 x 29 in. Collection of Leigh Yawkey Woodson Art Museum.



N.C. Wyeth (1882-1945), *Port Clyde*, ca. 1928. Oil on canvas, 32 x 34 in. Collection of Leigh Yawkey Woodson Art Museum.

also explorers and ornithologists who wanted every feather and every claw to be perfect,” Weinke says. “I cried when I saw it all installed. It was such a passion for us to have it here and to have that amazing title. It was just overwhelming seeing it all together. It takes a lot of people’s breath away.”

Included in the exhibition is a rare oil on canvas by John James Audubon, widely known as the grandfather of bird art in the United States. The piece is *Pacific Loon (Black-throated Diver)* from 1834, and although it is not signed, it closely resembles Plate 346 from Audubon’s influential and definitive guide *Birds of America*. The oil version

is missing a third loon and includes more vegetation, but the details and composition are clearly Audubon.

“As the history goes, in order to keep food on the table, Audubon would paint oils that were similar to prints from *Birds of America* because the book was taking so long to complete,” Weinke says, adding that as many as 11 of these paintings are known to exist, with the possibility of others that haven’t been discovered yet. “We were told about the piece by a gallery that had already sold it. When we expressed an interest, the buyer was contacted and when they heard a museum wanted it, they had the truck turned around so we could

purchase it. It’s a really interesting piece and we’re grateful that we have it.”

Martin Johnson Heade is represented with *Two Hooded Visorbearer Hummingbirds* from around 1864 or 1865. Weinke says the museum had always wanted a Heade piece. “I’ve been here since 1979, and when I started looking at works to add to the collection I wrote down a wish list. I had a four-page list, and also a dream page that had artists that I never thought in my wildest dreams I would get. Martin Johnson Heade was on the dream page,” she says. “So when we got this piece many years later I felt like I could retire. Every piece is special, and we’re just so happy to



Frank Weston Benson (1862-1951), *Chickadees*, 1938. Watercolor on paper, 20 x 15½ in. Collection of Leigh Yawkey Woodson Art Museum.



Martin Johnson Heade (1819-1904), *Two Hooded Visorbearer Hummingbirds*, ca. 1864-65. Oil on canvas, 11 x 9 in. Collection of Leigh Yawkey Woodson Art Museum.

have them hang together, especially this beautiful little piece.”

Frank Weston Benson’s 1938 watercolor *Chickadees* is particularly special to the museum, named after

Leigh Yawkey Woodson, whose daughter Alice Woodson Forester played an instrumental role in creating and nurturing the museum. After Forester’s death in 1994, and due to her large

gifts and bequests to the museum, the museum considerably escalated its acquisition of artwork. One of the pieces that it acquired was *Chickadees*, which Weinke calls a momentous occasion, “a real Hallelujah moment.” The piece was purchased from a gallery, but it came previously from the collection of poet Robert Frost, which greatly adds to its quiet and peaceful tone.

Other works include a sunrise landscape by Jasper Francis Cropsey, and sculpture by Paul Manship, Dorothea Denslow, Harriet Whitney Frishmuth, and Anna Hyatt Huntington. The Wyeth family is represented in the exhibition by Andrew Wyeth’s 1991 watercolor *Swifts*, and N.C. Wyeth’s 1928 oil *Port Clyde*. A feather-adorned weather vane in Andrew’s piece plays a significant role in the exhibition; a similar weather vane from around 1880 is on display high in the gallery near the Wyeth works.

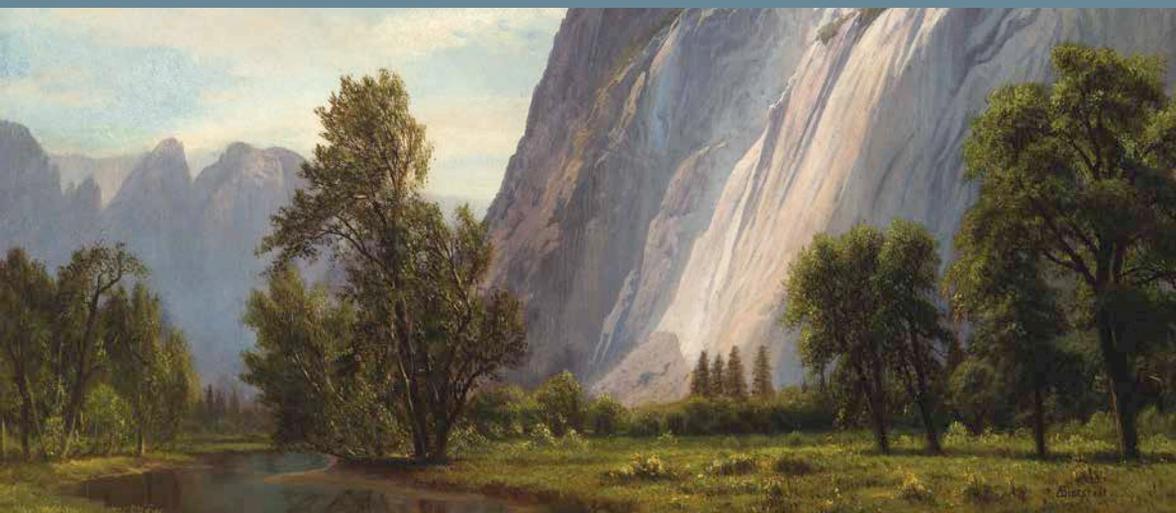
The exhibition is on view through December 31. ■



John James Audubon (1785-1851), *Pacific Loon (Black-throated Diver)*, ca. 1834. Oil on canvas, 26¼ x 38⅞ in. Collection of Leigh Yawkey Woodson Art Museum.

# AUCTIONS

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



Albert Bierstadt (1830-1902), *Yosemite Valley Looking toward Cathedral Rocks (detail)*. Oil on paper laid on board, 19½ x 27½ in., signed lower right. Estimate: \$150/250,000. Available at the Coeur d'Alene Art Auction.

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## Western Treasures

*The spirit of the American West comes to life with stunning lots available at Coeur d'Alene Art Auction in Reno, Nevada*

**July 23**

**Coeur d'Alene Art Auction**

Peppermill Resort Casino  
2707 S. Virginia Street  
Reno, NV 89502  
t: (208) 772-9009  
www.cdaartauction.com

Art of the West—be it scenes of cowboys on horseback, portraits of Pueblo Indians or landscapes of national parks in Wyoming or Montana—takes center stage at the 31<sup>st</sup> annual Coeur d'Alene Art Auction July 23 in Reno, Nevada. The 300-plus lot sale, which takes place at the Peppermill Resort Casino, will feature work by some of

the most prominent Western artists, from the rugged cowboy types like Charles M. Russell and Frank Tenney Johnson to revered landscape painters such as Thomas Moran and Albert Bierstadt.

“We’re looking at a really solid sale this year. We’ve vetted everything very carefully and each piece has a very reasonable estimate,” auction co-owner





Albert Bierstadt (1830-1902), *Yosemite Valley Looking toward Cathedral Rocks*. Oil on paper laid on board, 19½ x 27½ in., signed lower right  
**Estimate: \$150/250,000**



Above: Frank Tenney Johnson (1874-1939), *Renegade Apaches*, 1925. Oil on canvas, 30 x 40 in., signed and dated lower left **Estimate: \$250/350,000**

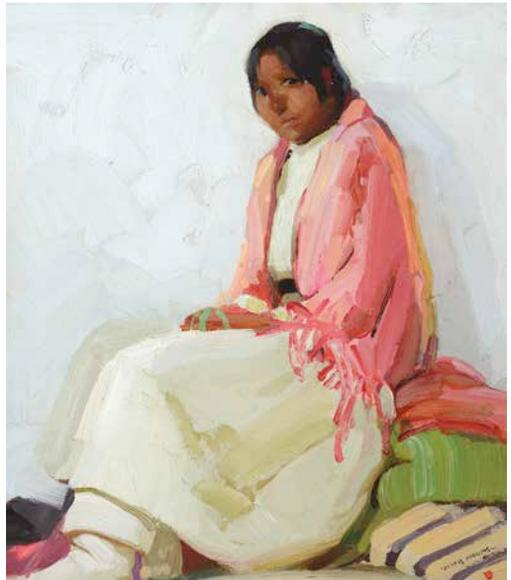
Opposite Left: Edgar Payne (1883-1947), *Sierra Trail*. Oil on canvas, 25 x 30 in., signed lower left  
**Estimate: \$150/250,000**

Mike Overby says, adding that the Western market, like other art markets currently, is in a state of mild limbo as collectors wait to see what happens with the economy, the election and oil prices. “Some of the oil money may be sitting on the sidelines this year, but our client base is so broad—our buyers are hedge fund managers, celebrities, executives—that we think we’re going to do quite well, even with these conservative estimates.”

In past years, the auction has realized upward of \$30 million, achieving more than \$230 million in sales over the last 10 years alone. Overby says the *Coeur d’Alene Art Auction* succeeds, even in slow markets, because the pieces are not only by important artists but vital works from those artists. A perfect example from this year’s sale, Overby says, is Russell’s bronze *The Spirit of Winter*. “It’s not the rarest of Russell bronzes, but certainly one of the top three rarest. And it’s a lifetime cast; the first that’s come to auction,” he says. “Where else are you going to find another one? Bidding will be strong on it.”



**Leon Gaspard (1882-1964), *Siberian Christmas*, 1935.** Oil on canvas laid on board, 24 x 24 in., signed and dated lower left **Estimate: \$150/250,000**



**Victor Higgins (1884-1949), *A Pink Shawl*, ca. 1920.** Oil on board, 13½ x 12 in., signed lower right **Estimate: \$100/200,000**

The sale is known for its Russell materials—last year’s sale was dominated by Russell, with pieces selling double and triple over their estimates—and this year is no exception with more than 20 pieces, including bronzes, watercolors and oils. Other top Russells are *Cavalry Mounts for the Braves* (est. \$300/500,000), *Pablo Buffalo Hunt* (est. \$200/300,000), and the 1897 oil on board *The Tenderfoot* (est. \$700/1,000,000).

“*Tenderfoot* has been in the same family since it was painted, so it’s never been on the market in its entire life. It did hang at the C.M. Russell Museum for many years on loan. It’s quintessential Russell, with several cowboys coming from the saloon after having some good cheer and harassing this young guy who might have just arrived in town,” Overby says. “The young guy probably reminded Russell of himself when he first came into town before he turned into a real cowboy. It’s a fun painting.”

Cowboy and Native American scenes have a strong showing at this year’s sale with Johnson’s *Renegade*



**Joseph H. Sharp (1859-1953), *Crow Camp Foot of Custer Battlefield, Mont.*** Oil on canvas, 20 x 30 in., signed lower right **Estimate: \$100/200,000**

*Apaches* (est. \$250/350,000), William Gollings’ *The Red Man’s Directions* (est. \$100/150,000), Edgar Payne’s *Sierra Trail* (est. \$150/250,000), and William R. Leigh’s elaborate horse scene *An Upset* (est. \$250/350,000).

“What you want with Leigh is action, and that’s what he’s painted here. This has action in spades,” Overby says.

In the landscape genre, Bierstadt’s *Yosemite Valley Looking toward Cathedral Rocks* is a notable highlight. The oil



**Thomas Moran (1837-1926), *Feudal Castle*, 1905.** Oil on canvas, 30½ x 45½ in., signed and dated lower left **Estimate: \$150/250,000**

on paper laid on board is likely to sell between \$150,000 and \$250,000. Moran's 1905 oil *Feudal Castle* is also estimated at \$150,000 to \$250,000. Thomas Hill's 1879 oil *California* is also likely to sell for \$150,000 to \$250,000.

This year's sale will feature a number of top-quality wildlife pieces, including a wide selection of work by Carl Rungius and Bob Kuhn. Two Rungius highlights both have ram subject matter: *Rams on the Alert* (est. \$200/300,000) and *Happy Valley Rams* (est. \$50/70,000). Kuhn lots include *October Prime*, *Whitetail Deer* (est. \$80/120,000), *Lazy Time* (est. \$80/120,000), and *The Predator* (est. \$100/150,000).

Other notable auction lots are Walter Ufer's *Sundown*, estimated at \$600,00 to \$900,000; Victor Higgins' *A Pink Shawl*, estimated at \$100,000 to \$200,000; Leon Gaspard's *Siberian Christmas*, estimated at \$150,000 to \$250,000; and Joseph H. Sharp's *Crow Camp Foot of Custer Battlefield, Mont.*, estimated at \$100,000 to \$200,000.

Philip R. Goodwin will have two major works in the sale: *Log Rollers*



**Thomas Hill (1829-1908), *California*, 1879.** Oil on canvas, 42 x 70 in., signed and dated lower left **Estimate: \$150/250,000**

and *Camp Robbers*, each estimated at \$80,000 to \$120,000. "When Goodwin was painting these they were done as illustrations for Remington Arms or one of the shotgun or ammunition companies, or *Field & Stream*, so they really grab your eye," Overby says. "What's unique about *Log Rollers* are all the details in the background as the spectators watch this scene."

Overby says the auction is not only

a great place to acquire stunning pieces, but it's also a lively show with 600 to 700 collectors in the room bidding fiercely on the pieces they want. "Every year more people get more comfortable with phone and Internet bidding, but the action is really in the room," he says. "It's a high-energy show and each year the majority of pieces sell to the crowd. You always end up seeing some fireworks." ■

# Classic Scenes

Copley Fine Art Auctions' 11<sup>th</sup> annual Sporting Sale includes 450 lots of paintings and decoys

July 24

## Copley Fine Art Auctions

Hotel 1620  
180 Water Street  
Plymouth, MA 02360  
t: (617) 536-0030  
www.copleyart.com

On July 24, Copley Fine Art Auctions will bring to market a full spectrum of art spanning from the mid-1800s to contemporary during its *Sporting Sale*. Now in its 11<sup>th</sup> year, the auction highlights sporting art, folk art, wildlife, Western pieces and illustrations, as well as decoys by some

of the most noteworthy makers. The sale, which begins at 10 a.m. at Hotel 1620 in Plymouth, Massachusetts, boasts more than 450 lots throughout its two sessions.

Of significance in the American art category is a watercolor by Andrew Wyeth titled *Terns, Little Green Island, Maine* (est. \$70/80,000). "It's beautiful, and there are some of the segments of color and pigments that are just beautiful shades of blue. The depth of the pigment is really nice," says Leah Tharpe, fine art specialist at Copley. "It's also an earlier work that was painted in the same year that Wyeth got married, so it's signed Betsy and Andy... It was also a year that Wyeth was going out to outlying islands with friends and sort of exploring the Maine coastline and the terns."

Tharpe adds that Wyeth's inclusion of the figure coming over the rise makes the work more than just a study of lobster buoys. She explains that it brings "the experience of getting there and the experience of the island."

Another noted illustrator in the sale is A.B. Frost, who will be represented by several lots including *Grouse Shooting in the Rhododendrons* (est. \$50/70,000). The work was made into a print by the Derrydale Press, so it is considered "one of his more famous images," Tharpe shares. In commenting on the current market for the artist, Tharpe explains he "sort of hit a moment with his works. Some of his illustration and sporting scenes are really in high demand lately."

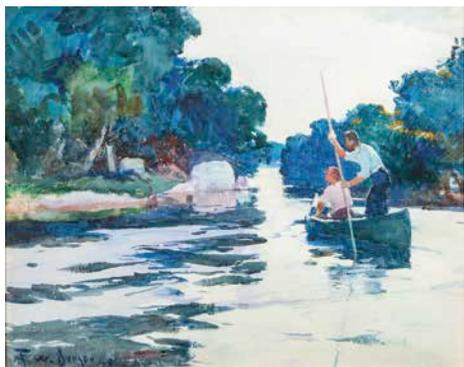
Frost's son, John Frost, is also included in the sale. A noted California impressionist painter, the younger Frost's hunting scene titled *Woodcock Hunting* (est. \$10/15,000) will arrive at market. There also will be a two-



Aiden Lassell Ripley (1896-1969), *Grouse and Hemlock Stump*. Watercolor, 24½ x 20½ in.  
Estimate: \$12/18,000



Andrew Wyeth (1917-2009), *Terns, Little Green Island, Maine*. Watercolor, 13 x 19½ in. Estimate: \$70/80,000



Frank W. Benson (1862-1951), *Poling the River*. Watercolor, 20 x 24½ in. Estimate: \$50/60,000



John Whorf (1903-1959), *Hiking in the Mountains*. Watercolor, 13⅞ x 22 in. Estimate: \$5/7,000

sided watercolor by John Whorf in the auction, with one side named *Hiking in the Mountains* and the other showing a hunter on the river in a canoe. It is estimated at \$5,000 to \$7,000.

Frank W. Benson's *Poling the River*, which is estimated at \$50,000 to \$60,000, is another available in the sale. "Benson spent a lot of time up in Canada painting the salmon fishing rivers. He was a classic sportsman. He was out there with his friends fishing on the rivers and captured the

atmosphere," Tharpe explains. "And his artistry that gets the motion of the river is one of the things that makes his works so appealing to other people who have also been canoeing down those rivers."

Also crossing the block is *Grouse and Hemlock Stump* by Aiden Lassell Ripley, which looks to fetch between \$12,000 and \$18,000. Discussing the work of Benson and Ripley, Tharpe says, "One of the neat things about artists like Benson and Ripley is the extent in which they

studied the animals. They're artists working on the technique, and getting the snow and the light, but they also have sketches of the birds in flight. Their attention to figuring out how to capture the motion of the birds and how to get those accurate and paint feathers in watercolor is also one of the neat things to see among the sporting art."

Previews of the *Sporting Sale* will take place at the hotel on July 23 and just prior to the auction on July 24 from 8 a.m. to 10 a.m. ■

# Images of the Sea

*James D. Julia Auctioneers' annual summer sale includes several hundred lots of fine art, including strong examples of nautical paintings*

**August 23-26**

**James D. Julia Auctioneers**

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

James D. Julia Auctioneers is located in Fairfield, Maine, not far from the Atlantic Ocean harbors throughout New England that have captivated countless artists. Because of this proximity to recognized seaside cities such as Camden, Rockport and others, the auction house has become known for its offerings by artists like Emile Gruppé, Anthony Thieme, William Lester Stevens, and more.

"We always look for nautical art

because of the great collectors group in Maine and all along the coastline," says Bill Gage, head of the Fine Art, Asian and Antiques division at James D. Julia.

This August 23 to 26, James D. Julia will host its *Annual Summer Fine Art, Asian & Antique Auction*, with more than 500 paintings and sculptures arriving to market, as well as thousands of lots dedicated to antique furniture and accessories. Among the items from the fine art segment are many nautical works, including art from an important private Maine/Texas collection by artists such as Fitz Henry Lane, Percy Sanborn, Antonio Jacobsen, and Joseph B. Smith, to name a few. Of the collection, Gage says, "It's nice to have this representative group that includes

**Montague Dawson (1890-1973), *The Lofty Trader***  
— *The Scottish Moors Built 1890*. Oil on canvas,  
42 x 28 in. **Estimate: \$40/60,000**



**Robert Salmon (1775-ca. 1848), *Outward Bound, Long Island Head, Boston Harbor***. Oil on wood panel, 15½ x 13 in. **Estimate: \$20/40,000**



**Fitz Henry Lane (1804-1865), *New Bedford Harbor***. Oil on canvas, 20½ x 29½ in. **Price on request.**



**Montague Dawson (1890-1973), *The Race*. Oil on canvas, 24 x 36 in. Estimate: \$100/200,000**



**Jack L. Gray (1927-1981), *Chockle Cap, Lunenburg Co, Nova Scotia*. Oil on canvas, 26 x 40 in. Estimate: \$20/30,000**



**Andrew Wyeth (1917-2009), *River Greys*. Watercolor, 14¼ x 20¼ in. (sight). Estimate: \$20/40,000. Images courtesy James D. Julia Auctioneers.**

so many good artists.”

The highlight of the collection is an oil painting by Lane titled *New Bedford Harbor*. Also available will be Robert Salmon’s *Outward Bound, Long Island Head, Boston Harbor* (est. \$20/40,000), which Gage says is a wonderful example of the artist’s work. He adds, “It’s particularly noteworthy because

it’s of Boston Harbor, and that has appealed to some real advanced collectors of his work.”

Two works by Montague Dawson will cross the block from the grouping: *The Race* (est. \$100/200,000) and *The Lofty Trader – The Scottish Moors Built 1890* (est. \$40/60,000). Additional items include Smith’s schooner portrait *Gulf*

*Stream* (est. \$15/25,000); James Bard’s *Portrait of the Steamboat “Daniel S. Miller” on the Hudson River* (est. \$50/80,000); and Sanborn’s *Portrait of the Ship “Glory of the Seas”* (est. \$5/8,000).

Andrew Wyeth’s paintings *River Greys* (est. \$20/40,000) and *By the Lower Dam, 1967* (est. \$20/40,000) are others from the collection. ■

# New England Summer

Based on Cape Cod, Eldred's annual *Summer Americana and Paintings Auction* features work by historic local and national artists

**August 3-5**

**Eldred's**

1483 Route 6A  
East Dennis, MA 02641  
t: (508) 385-3116  
www.eldreds.com

Located in East Dennis, Massachusetts, Eldred's will present a historically significant portrait by Gilbert Stuart, as well as pieces by a number of Cape Cod artists, during its annual *Summer Americana and Paintings Auction*. Taking place August 3 to 5, the auction will include 250

paintings, along with period furniture, sporting art, antique firearms and militaria, silver and other objects of vertu, Oriental rugs and more.

The major highlight of the sale is the Stuart portrait, which descended in the family of the sitter, Mary Binney Sargent, and is being offered for sale for the first time. Estimated at \$20,000 to \$30,000, the circa 1800 oil on board depicts Sargent, of Philadelphia, who was the sister of Horace Binney, a well-known lawyer and member of Congress.

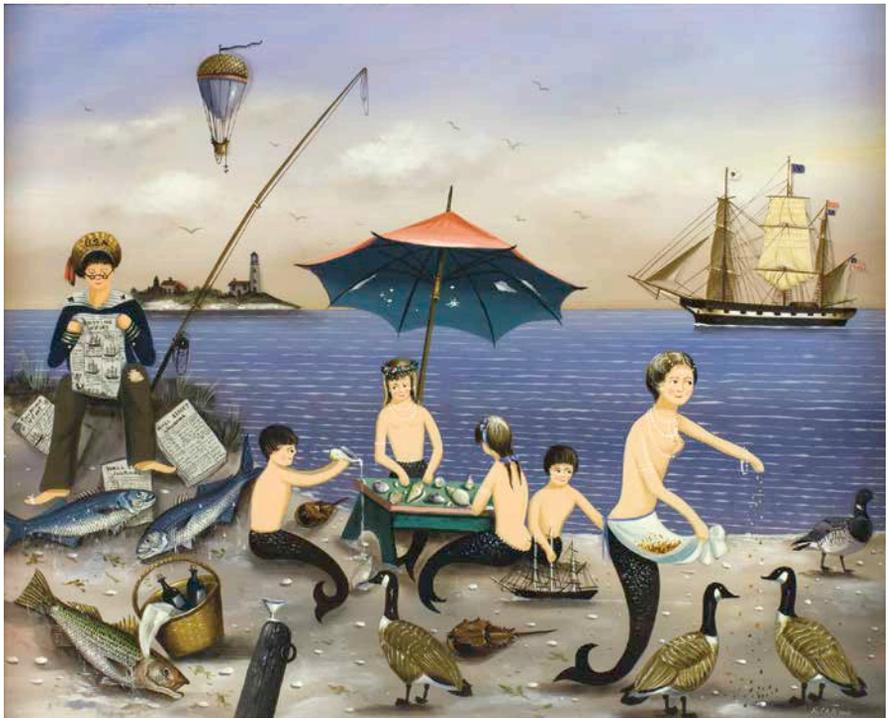
As the auction house explains, "A Stuart portrait of Horace Binney at age 20 is part of the permanent collection at the National Gallery of Art in Washington, D.C. In both portraits, the sitters are wearing claret-colored clothing items and the backgrounds are similarly shaded, possibly indicating they were painted around the same time or were perhaps intended as a pair." The portrait of Sargent previously was on view at the Museum of Fine Arts, Boston, in the mid-20<sup>th</sup> century, but has not been exhibited publicly since.

"We're delighted to be bringing this item of historic significance to market," says Joshua Eldred, president of the auction house. "Not only is it a very fine work by Gilbert Stuart, but the sitter was a member of two important families in the early years of our country and the provenance, descending all those years in the same family, is wonderful!"

Also available in the auction will be *A Gray Day in Provincetown* (est. \$7/10,000) by early Provincetown Artist Colony member Gerrit Albertus Beneker; a 1948 work by De Hirsch Margules, which is estimated for \$1,000 to \$1,500; and John Grillo's



Gilbert Charles Stuart (1755-1828), *Portrait of Mary Binney Sargent*. Oil on board, 28 x 22 in. Estimate: \$20/30,000



**Ralph E. Cahoon Jr. (1910-1982),** *A Seaside Picnic.* Oil on Masonite, 18 x 22 in. **Estimate: \$20/30,000**



**Joseph Rusling Meeker (1827-1887),** *Flamingos on the Marsh, Likely Louisiana.* Oil on canvas, 10 x 18 in. **Estimate: \$15/25,000**



**Gerrit Albertus Beneker (1882-1934),** *A Gray Day in Provincetown.* Oil on canvas, 20 x 16 in. **Estimate: \$7/10,000**

abstract expressionist painting *Woman with Flowers* (est. \$3/4,000). Ralph E. Cahoon Jr.'s *A Seaside Picnic*, of mermaids and a fisherman reading the *Wall Street Journal*, is estimated for \$20,000 to \$30,000, and a landscape by Joseph Rusling Meeker of flamingos

on the marsh, likely Louisiana, is set at \$15,000 to \$25,000.

Several sporting artworks will hit the block, including a Robert Kennedy Abnett portrait of a setter on point. The commissioned work, estimated at \$20,000 to \$30,000,

depicts the dog of the painting's original owner. It has since descended in the family of the owner and it is fresh to the market. A rare half-size carving of a tern by A.E. Crowell also will be available, and it carries a presale estimate of \$2,500 to \$3,500. ■

## AUCTION PREVIEWS: ASHEVILLE, LOS ANGELES, SANTA FE, THOMASTON

### ASHEVILLE, NC BRUNK AUCTIONS

JULY 8-9

*July Sale*

A strong selection of artwork by Southern artists will be one of the major highlights at Brunk Auctions' two-day July sale. Taking place July 8 and 9, the auction is highlighted by 1,200 lots of fine art, decorative art, furniture and jewelry. Available will be pieces by Claude Howell, Elizabeth O'Neill Verner, Will Henry Stevens, Gilbert Stuart, William Aiken Walker, and more.

One of the standouts is Alfred Hutty's 1951 painting *Down Church Street, Charleston*. Depicted in the piece are a cart vendor and the classic, colorful row homes of the city. Estimated at \$30,000 to \$50,000, the piece is accompanied by an original brochure for Hutty etchings,



Alfred Hutty (1877-1954), *Down Church Street, Charleston*, 1951. Courtesy Brunk Auctions. Estimate: \$30/50,000



William Wendt (1865-1946), *Lupine patch*, 1921. Oil on canvas, 25 x 30 in, signed and dated lower left: 'William Wendt. 1921.' Courtesy Bonhams. Estimate: \$120/180,000

an old photograph of the painting and a paragraph by the artist about the subject. There also is a letter from the artist on his letterhead.

### LOS ANGELES, CA BONHAMS

AUGUST 2  
*California & Western  
Paintings & Sculpture*

At 6 p.m. on August 2, Bonhams will host its next *California & Western Paintings & Sculpture* auction. Among the major highlights of these sales have been California Impressionism offerings from the likes of Guy Rose, Granville Redmond, Edgar

Payne, Armin Hansen, Franz Bischoff, Hanson Puthuff, William Wendt and more.

Included in the August sale will be Wendt's *Lupine patch* that was painted in 1921. The work, which has a presale estimate of \$120,000 to \$180,000, is a 25-by-30-inch painting that shows a bright purple field of lupines at the base of lush green rolling hills. Bonhams has been a market leader in works by Wendt and currently holds the artist's auction record at \$1,565,000 for *Old Coast Road*, which sold at its April 2015 sale of this category.



Solon Borglum (1868-1922), *Bulls Fighting*. Bronze, 4 x 21 x 3½ in., signed at base of bronze: 'Solon Borglum © 1900 B. Zoppo. Foundry. N.Y.' Courtesy Altermann Galleries & Auctioneers. **Estimate: \$12/16,000**

**SANTA FE, NM**  
**ALTERMANN GALLERIES**  
**& AUCTIONEERS**

**AUGUST 12-13**  
*Santa Fe Sale*

More than 600 lots of American and European artwork will be offered during Altermann Galleries & Auctioneers' annual August sale in Santa Fe, New Mexico. The two-day auction, August 12 and 13, will include everything from figurative and city scenes to wildlife bronzes and landscapes.

A highlight of the auction is Hermann Herzog's *Deer by a Mountain Stream*, which

shows a waterway that opens into a vast landscape in the background with two deer painted near the center of the opening. The painting is estimated at \$12,000 to \$15,000. Another wildlife example is Solon Borglum's bronze sculpture *Bulls Fighting* (est. \$12/16,000). A long, narrow sculpture, measuring 4 by 21 by 3½ inches, the work shows two animals butting heads in a scene that is full of movement and caught in the middle of action.

Also available will be John George Brown's *Good Friends*

(est. \$20/30,000); Grace Carpenter Hudson's *Western Wilds* that is estimated to fetch \$10,000 to \$15,000; and a dinner scene by Alfred Kappes that has a presale estimate of \$50,000 to \$75,000. Olaf Seltzer's *Moving* (est. \$30/40,000) and Clark Hulings' *Old Town* (est. \$70/90,000) also will cross the block.

work by maritime artists S.F.M. Badger, Jack Lorimer Gray, Antonio Jacobsen, William Pierce Stubbs, and Frank Vining Smith.

Among the notable lots available are Harrison Bird Brown's *Ship Salvage in the Cove, Cape Elizabeth, Maine* (est. \$10/20,000); Arthur William Best's *Painted Desert & Canyon De Chelly* (est. \$10/15,000); and Frederick Judd Waugh's *Fountains of Surf* (est. \$7/10,000). Also coming to market are Abigail Keyes Brown's *The Balloon Seller* and Alexis Jean Fournier's *While the Tide is Out*, which both carry presale estimates of \$7,000 to \$9,000.

The *Summer Feature Auction* will begin at 11 a.m. on both days of the sale. Previews of the auction are available August 22 to 26 between 9 a.m. and 5 p.m. daily, and prior to the sales on August 27 and 28 from 9 a.m. to 11 a.m. ■

**THOMASTON, ME**  
**THOMASTON PLACE**  
**AUCTION GALLERIES**

**AUGUST 27-28**  
*Summer Feature Auction*

Thomaston Place Auction Galleries in Thomaston, Maine, will host its largest auction of the year, the *Summer Feature Auction*, this August 27 and 28. Featured in the sale will be more than 300 paintings, which include its yearly offerings of fine contemporary Maine art. Historic highlights include



Hermann Herzog (1832-1932), *Deer by a Mountain Stream*. Oil on canvas, 34 x 30 in., signed lower right: 'H. Herzog'. Courtesy Altermann Galleries & Auctioneers. **Estimate: \$12/15,000**



Harrison Bird Brown (1831-1915), *Ship Salvage in the Cove, Cape Elizabeth, Maine*. Oil on canvas, 22 x 34 in., initialed lower right: 'HBB'; dated: '65'. Courtesy Thomaston Place Auction Galleries. **Estimate: \$10/20,000**

# Georgia on the Mind

*Paintings by Georgia O'Keeffe land as the top four lots of Christie's American Art sale on May 19*

During Christie's *American Art* auction on May 19, five paintings by Georgia O'Keeffe arrived at market, with each of them finding buyers. The works were a major hit during the sale, with four of the pieces taking the top four lots, and the fifth painting landing within the top 20. The highest earner was O'Keeffe's dual orientation work *Lake George Reflection* (est. \$8/12 million), which became the second highest price paid for a work by the artist at \$12,933,000. Rounding out the top four were *Red Hills with Pederal*, *White Clouds*

(est. \$3/5 million), which achieved \$4,533,000; *The Barns, Lake George* (est. \$2/3 million) at \$3,301,000; and her watercolor *Blue I* (est. \$2.5/3.5 million), which sold for \$2,405,000.

Outside the paintings by O'Keeffe, the successful sale continued as each of the other lots in the top 10 exceeded the \$1 million mark, contributing to the sale's grand total of more than \$42.7 million. The auction house also reported active bidding from both established and new collectors, "with nearly 200 registered bidders across every region in the U.S. and considerable online

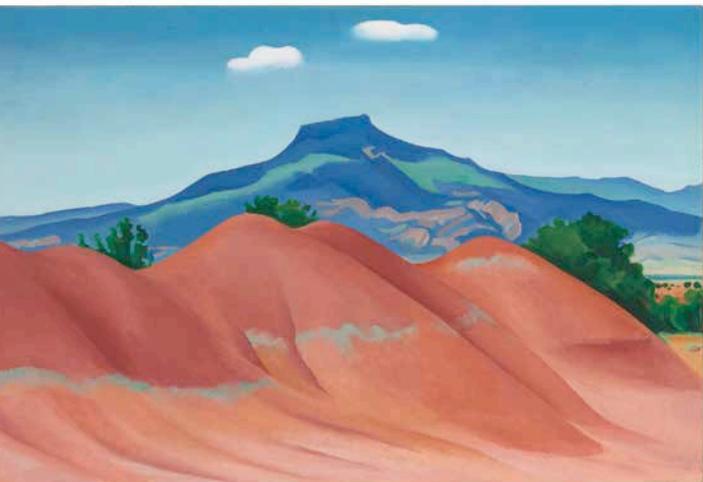
participation."

Elizabeth Beaman, head of Christie's American art department, says, "Impressive prices were realized for major American modernists, Georgia O'Keeffe and Max Weber, and 19<sup>th</sup>-century masters, John Singer Sargent and Alfred Jacob Miller, alike. The range of prices realized shows a broad interest in the category from new buyers to established collectors. We are also pleased to see active online participation, continuing momentum from our midseason online-only sale in March."

New world auction records for Max Weber and Rebecca

Salsbury James were set during the sale. Weber's *New York*, which had a presale estimate of \$1.5 million to \$2.5 million, yielded \$1,925,000, while James' reverse oil on glass *Fire and Air* (est. \$150/250,000) sold for \$509,000.

Arriving at auction from the collection of Gail and John Liebes of Los Angeles was the double portrait *François Flameng and Paul Helleu* (est. \$1.2/1.8 million) by John Singer Sargent. The piece, which depicted two of the artist's friends, sold for \$1,325,000. Another work by the artist, the circa 1885 landscape *At Broadway* (est.



Georgia O'Keeffe (1887-1986), *Red Hills with Pederal, White Clouds*, 1936. Oil on canvas, 20 x 30 in. Estimate: \$3/5 million SOLD: \$4,533,000



Georgia O'Keeffe (1887-1986), *Blue I*, 1916. Watercolor on paper, 31 x 22 1/4 in. Estimate: \$2.5/3.5 million SOLD: \$2,405,000



**Georgia O'Keeffe (1887-1986), *Lake George Reflection*, ca. 1921-22.** Oil on canvas, 58 x 34 in., signed with initials in artist's star device on the original backing: 'OK'. **Estimate: \$8/12 million SOLD: \$12,933,000**



**Georgia O'Keeffe (1887-1986), *The Barns, Lake George*, 1926.** Oil on canvas, 21 x 32¼ in., signed with initials in artist's star device on piece of original backing affixed to stretcher: 'OK'. **Estimate: \$2/3 million SOLD: \$3,301,000** Images courtesy Christie's Images Ltd. 2016.

\$500/700,000) also performed well, as it attained a price of \$533,000.

Pieces by Maxfield Parrish were also noteworthy, in particular his work *The Knave of Hearts; Book Plate Page* (est. \$500/700,000) more than doubled its low estimate at \$1,085,000. The work was originally published in 1925 by Scribner's as a bookplate for Louise Saunder's *The Knave of Hearts*. Another of the artist's illustrations, *Old White Birch* (est. \$800/1,200,000), published in a 1940 Brown & Bigelow calendar under the title

*Evening Shadows*, sold within estimates for \$1,025,000.

Other highlights included Frederick Carl Frieseke's *Cherry Blossoms* (est. \$400/600,000), which achieved \$989,000; Milton Avery's *Early Spring* (est. \$400/600,000) at \$545,000; *Rug Pattern (Still Life with Zinnias)* by Victor William Higgins that brought in \$497,000 over a presale estimate of \$150,000 to \$250,000; and Fairfield Porter's *The Porch Door* that realized \$485,000, a price more than four times its low estimate of \$100,000. ■

## TOP 10 SALES

### CHRISTIE'S AMERICAN ART AUCTION, MAY 19, 2016 (WITH BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
GEORGIA O'KEEFFE	LAKE GEORGE REFLECTION	\$8/12 MILLION	\$12,933,000
GEORGIA O'KEEFFE	RED HILLS WITH PEDERNAL, WHITE CLOUDS	\$3/5 MILLION	\$4,533,000
GEORGIA O'KEEFFE	THE BARN, LAKE GEORGE	\$2/3 MILLION	\$3,301,000
GEORGIA O'KEEFFE	BLUE I	\$2.5/3.5 MILLION	\$2,405,000
MAX WEBER	NEW YORK	\$1.5/2.5 MILLION	\$1,925,000
ALFRED JACOB MILLER	PAWNEE RUNNING A BUFFALO	\$1/1.5 MILLION	\$1,565,000
JOHN SINGER SARGENT	FRANÇOIS FLAMENG AND PAUL HELLEU	\$1.2/1.8 MILLION	\$1,325,000
JOHN LA FARGE	HOLLYHOCKS	\$600/800,000	\$1,145,000
MAXFIELD PARRISH	THE KNAVE OF HEARTS: BOOK PLATE PAGE	\$500/700,000	\$1,085,000
MAXFIELD PARRISH	OLD WHITE BIRCH	\$800/1,200,000	\$1,025,000

# Attention Grabbing

*Bonhams' American Art sale May 18 in New York draws interest over Paxton, Wyeth works*

**B**onhams' *American Art* auction on May 18 was a success in multiple categories, drawing more than \$2.3 million in total sales with key works by William McGregor Paxton, Andrew Wyeth, and Edward Francis McCartan.

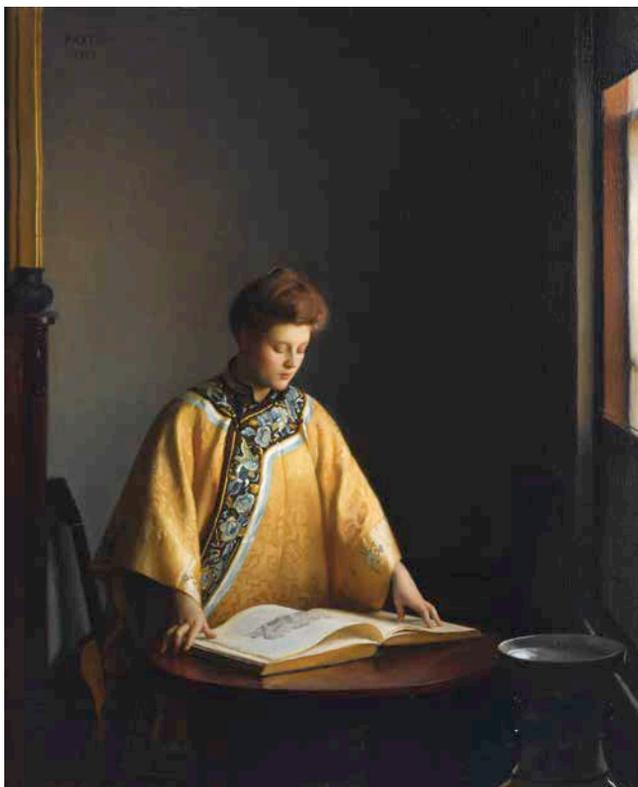
"I think there was a lot

of concentrated interest in particular genres and works," says Kayla Carlsen, Bonhams' director of American Art based in New York. "For example, certain segments of 19<sup>th</sup>-century paintings did very well."

Paxton's *The Yellow Jacket*, portraying a sophisticated

woman in a refined Chinese jacket, shattered expectations at the auction block. The piece, dated 1907, sold for \$413,000, far above its estimate of \$100,000 to \$150,000. Like other works in the sale, it came from the estate of Patricia Anawalt of Brentwood, California.

"I think the estimate was conservative," Carlsen says. "[The painting] garnished a lot of attention. A lot of people liked it. It was a very good example of the artist's works, and in good condition. The fact it came from a private collection, and the fact it was in good



William McGregor Paxton (1869-1941), *The Yellow Jacket*. Oil on canvas, 27¼ x 22¼ in., signed and dated upper left: 'Paxton/1907'. **Estimate: \$100/150,000 SOLD: \$413,000**



Andrew Wyeth (1917-2009), *Untitled*, 1972. Watercolor and pencil on paper, 14 x 20 in., signed lower right: 'A. Wyeth'. ©Pacific Sun Trading Company. **Estimate: \$120/180,000 Sold: \$137,000**



Andrew Wyeth (1917-2009), *Only Child*, 1999. Watercolor on paper, 22 x 30 in., signed lower left: 'Andrew Wyeth'; inscribed with title verso: 'this is my granddaughter / Victoria Wyeth / title, / The Only Child'. ©2016 Andrew Wyeth / Artists Rights Society (ARS), New York. **Estimate: \$300/500,000 SOLD: \$305,000.**



**Elihu Vedder (1836-1923), *Off Pier Head, Viareggio, Italy*.** Oil on canvas, 24 x 37¾ in., signed, dated and inscribed lower right: 'Elihu Vedder / Roma 1881 / N.Y. - '83'; inscribed and dated again lower right: 'Rome - '86'. Artist World Auction Record. **Estimate: \$70/100,000 SOLD: \$106,250**

condition, and it was such a beautiful example in terms of subject, resulted in a strong price.”

One of the top performers was Elihu Vedder’s *Off Pier Head, Viareggio, Italy*, which sold for \$106,250, slightly above its high estimate of \$100,000. Considered Vedder’s most deeply felt marine subject, the 19<sup>th</sup>-century piece set the auction record for Vedder, superseding the previous record at Sotheby’s, Carlsen says.

In the sculpture category, McCartan’s *Dionysus (Boy and Panther Cub)*, modeled in 1923, drew more than

10 times its low estimate of \$20,000. The bronze, which came from a private collection in Southern California, sold for \$209,000.

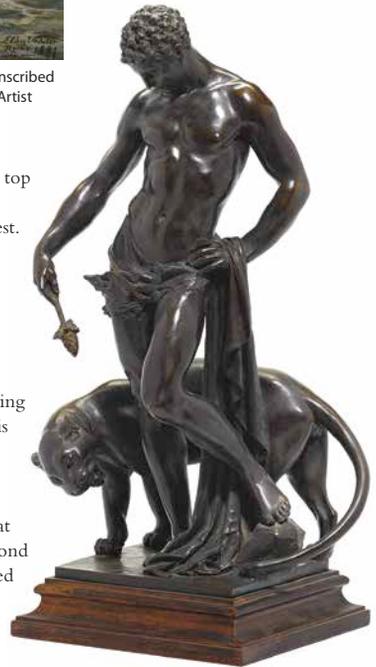
“We actually don’t believe another example of Dionysus has come to the auction market before,” Carlsen notes. “We couldn’t find any records. We estimated it conservatively based on other bronzes by McCartan of the same size but different subjects...It was a beautiful bronze with an original 19<sup>th</sup>-century wooden base.”

Two works by Wyeth

landed in the five top highest achieving lots: *Only Child* (est. \$300/500,000), which sold for \$305,000, and *Untitled* (est. \$120/180,000), which sold for \$137,000. A painting by N.C. Wyeth, his father, sold for \$87,500.

The next *American Art* sale at Bonhams, the second of the year, is slated for November 16 in New York City. ■

**Edward Francis McCartan (1879-1947), *Dionysus (Boy and Panther Cub)*,** modeled in 1923. Bronze with brown patina and traces of gilt, 26⅞ in. on 3 in. wooden base, inscribed on base: 'E. McCartan / 1925 No. 2'; inscribed along base: 'ROMAN BRONZE WORKS N-Y.'. **Estimate: \$20/30,000 SOLD: \$209,000**



## TOP 5 SALES

### BONHAMS' AMERICAN ART SALE, MAY 18, 2016 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
WILLIAM MCGREGOR PAXTON	THE YELLOW JACKET	\$100/150,000	\$413,000
ANDREW WYETH	ONLY CHILD	\$300/500,000	\$305,000
EDWARD FRANCIS MCCARTAN	DIONYSUS (BOY AND PANTHER CUB)	\$20/30,000	\$209,000
ANDREW WYETH	UNTITLED	\$120/180,000	\$137,000
ELIHU VEDDER	OFF PIER HEAD, VIAREGGIO, ITALY	\$70/100,000	\$106,250

## Tours de Force

*Heritage Auctions' \$4.43 million American Art sale yields success across multiple categories*

Achieving a sell-through rate of more than 90 percent, the Heritage Auctions' *American Art* sale on May 7 saw strong results in a variety of segments, including Western art, California art, illustrations, and Hudson River School offerings. The auction, which achieved a robust \$4.43 million in total sales, was led by *Lake at Sunset, Colorado* (est. \$300/500,000) by Birger Sandzén. The piece marked a new auction record for the artist when it sold for \$670,000.

*Lake at Sunset, Colorado*, 1921, came to market from a Midwest institution that held the piece since 1923, when it was purchased from the artist. "It was larger than life at 80 by 60 inches," says Aviva Lehmann, director of American art at Heritage

Auctions. "People were wowed by seeing it on the wall. It really just sold itself."

Another by Sandzén, titled *Near the Timberline, Rocky Mountains, Colorado* (est. \$150/250,000), also performed well during the sale to become the third highest earning lot of the day at \$346,000. Also seeing success in the Western category were items such as the day's No. 2 lot, William R. Leigh's *Indian Rider* (est. \$400/600,000) at \$394,000; Ernest Blumenschein's *Cottonwoods in the Square* (est. \$150/250,000) that achieved \$298,000; and Victor Higgins' *Lower Hondo, Spring*, which more than doubled its low estimate of \$60,000, yielding \$131,250. A work by Grafton Tyler Brown titled *Castle Geysier, Yellowstone National Park*

shattered expectations, selling for \$81,250 against an \$8,000 to \$12,000 estimate. It became a new artist auction record.

Alissa Ford, the auction house's director of Western and California art, says, "This auction proves that top-tiered works by the great masters of the American West will maintain strong fair market values and continue to be sought after."

Illustrations continued to be noteworthy among

collectors, with a promotional painting for *Cinderella* by Norman Rockwell from the collection of the movie's star, Jerry Lewis, brought \$250,000, just under its low estimate of \$300,000. The piece from the later part of Rockwell's career, as Lehmann explains, was "the perfect Heritage picture," crossing the categories of illustration, comic art and entertainment memorabilia.

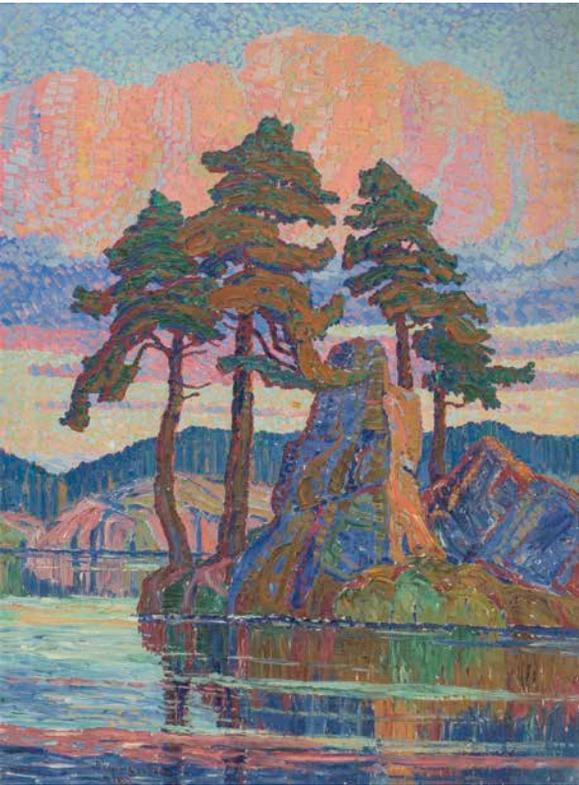
Joseph Christian Leyendecker's 1776, *The*



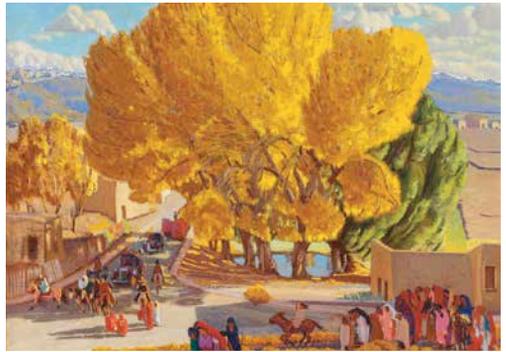
Norman Rockwell (1894-1978), *Cinderella* promotional art, 1960. Oil and pencil on canvas, 17 x 23 in., signed lower right: 'Norman / Rockwell'. Estimate: \$300/500,000 SOLD: \$250,000



Joseph Christian Leyendecker (1874-1951), 1776, *The Saturday Evening Post* cover, July 4, 1931. Oil on canvas, 32 x 24 in. Estimate: \$60/80,000 SOLD: \$162,500



**Birger Sandzén (1871-1954), *Lake at Sunset, Colorado, 1921.*** Oil on canvas, 80 x 60 in., signed and dated lower left: 'Birger Sandzen / 1921'; signed, titled and inscribed on stretcher: 'Birger Sandzen / Lindsey Rams / Lake at Sunset / Colorado'. Artist World Auction Record. **Estimate: \$300/500,000 SOLD: \$670,000**



**Ernest Leonard Blumenschein (1874-1960), *Cottonwoods in the Square.*** Oil on canvas, 17¾ x 24 in., signed lower left: 'EL Blumenschein'. **Estimate: \$150/250,000 SOLD: \$298,000**

*Saturday Evening Post* cover was a standout in the segment as well. Estimated at \$60,000 to \$80,000, the illustration sold for \$162,500. Holding Leyendecker's auction record at \$365,000, the sale of this piece underscored Heritage Auctions' continued success with work by the artist. Lehmann says, "I'm pleasantly proud to continually sell Leyendeckers above estimate."

Other notable sales at the auction came from Hudson River School artists such as Jasper Francis Cropsey's *Preparing the Boats at*

*Greenwood Lake* (est. \$50/70,000) that doubled its low estimate at \$100,000. Thomas Moran's *Venice*, which came to market from the same Midwest institution as the top Sandzén, sold for \$93,750, landing with its estimate of \$70,000 to \$100,000. Lehmann explains that it has been said the Hudson River School market has been plateauing, but "based on how we performed, that isn't the case."

Heritage Auctions' next *American Art* sale will take place November 14 in Dallas. ■

## TOP 10 SALES

### HERITAGE AUCTIONS' AMERICAN ART AUCTION, MAY 7, 2016 (WITH BUYER'S PREMIUM)

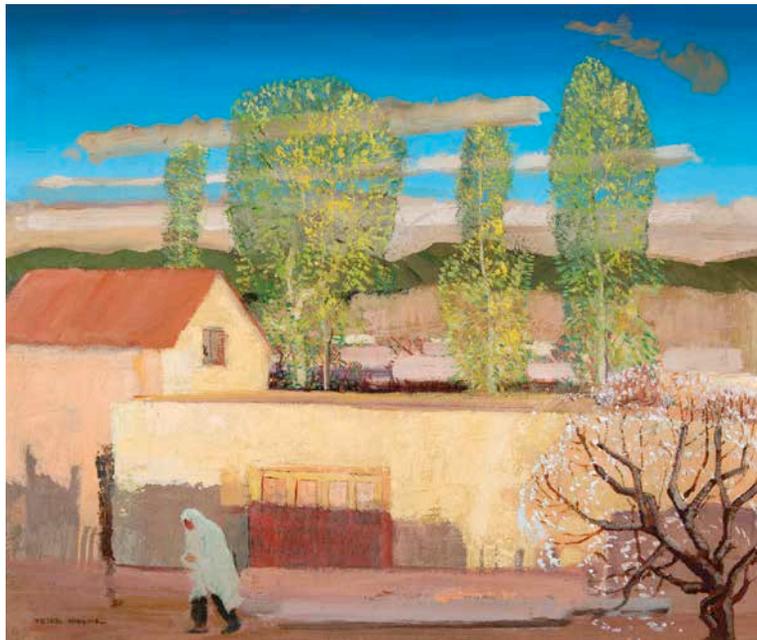
ARTIST	TITLE	LOW/HIGH EST.	SOLD
BIRGER SANDZÉN	LAKE AT SUNSET, COLORADO	\$300/500,000	\$670,000
WILLIAM R. LEIGH	INDIAN RIDER	\$400/600,000	\$394,000
BIRGER SANDZÉN	NEAR THE TIMBERLINE, ROCKY MOUNTAINS, COLORADO	\$150/250,000	\$346,000
ERNEST BLUMENSCHHEIN	COTTONWOODS IN THE SQUARE	\$150/250,000	\$298,000
NORMAN ROCKWELL	CINDERELLA PROMOTIONAL ART	\$300/500,000	\$250,000
J.C. LEYENDECKER	1776, THE SATURDAY EVENING POST COVER	\$60/80,000	\$162,500
VICTOR HIGGINS	LOWER HONDO, SPRING	\$60/80,000	\$131,250
JASPER CROPSEY	PREPARING THE BOATS AT GREENWOOD LAKE	\$50/70,000	\$100,000
KENNETH ADAMS	WALPI	\$40/60,000	\$100,000
LEROY NEIMAN	GERRY MULLIGAN	\$30/50,000	\$93,750

# Taos on Top

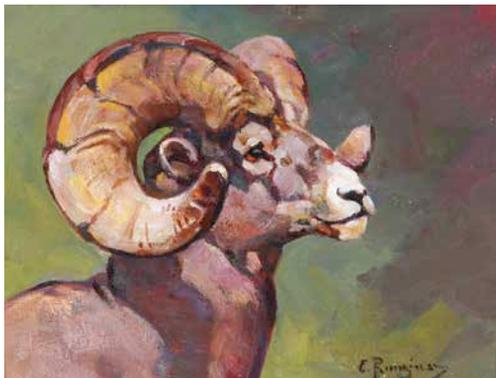
*Important works from some of New Mexico's most famous Western artists top sales at the April 2 Scottsdale Art Auction*

A magnificent piece by Walter Ufer, one of the later members of the famous Taos Society of Artists, was the top lot at the April 2 *Scottsdale Art Auction* in Scottsdale, Arizona. The piece, which had a rich provenance and stunning composition, sold for \$613,000, within estimates of \$500,000 to \$700,000, pushing the auction total to more than \$8.8 million across more than 300 lots of Western paintings, drawings and sculpture.

The Ufer piece, *Trailing Homewards*, depicts a Native American figure leading a horse through rugged terrain while additional figures in the background traverse a sage-dotted ridge. It was purchased by English-born actress Mrs. J. E. Jenkins, who made headlines in 1926, two years



Victor Higgins (1884-1949), *The Red Door*. Oil, 20 x 24 in. Estimate: \$200/300,000 SOLD: \$304,200

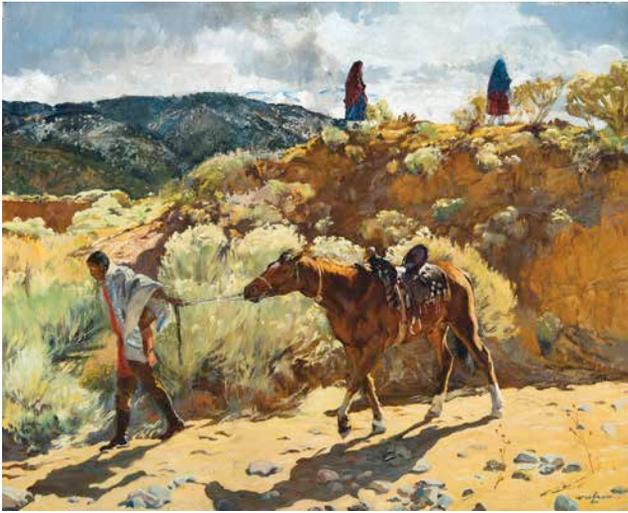


Carl Rungius (1869-1959), collection of eight animal portraits. Oil on canvas, 9 x 12 in. Estimate: \$150/250,000 SOLD: \$315,900

after likely purchasing the Ufer piece, when she foiled an attempted kidnapping of her husband. The piece eventually descended through her family, where it remained until it was sold at the April sale. Jack Morris, one of the partners of the sale, says that he and fellow partners Brad Richardson and Michael Frost all worked closely with the family to bring it to auction. "It's such a beautiful painting, and the buyer got a great piece for a great price," Morris says.

Other top lots were

Higgins' *The Red Door*, which sold for \$304,200, just over its high estimate of \$300,000; Charles Schreyvogel's *Mounted Indian Warrior*, that sold just shy of its low estimate of \$225,000 when it closed at \$198,900; a set of eight animal portraits by Carl Rungius, estimated at \$150,000 to \$250,000, that went for \$315,900; Wilhelm Kuhnert's lion piece *Im Morgengrauen (At Dawn)* sold for \$200,000, its low estimate. Additional lots that performed well were two Native American depictions:



**Walter Ufer (1876-1936), *Trailing Homewards*. Oil on canvas, 20 x 25 in. Estimate: \$500/700,000 SOLD: \$613,000**



**Allan Houser (1914-1994), *Ready to Dance*. Bronze, ed. 5 of 6, 76 in. Estimate: \$70/100,000 SOLD: \$87,750**

Eanger Irving Couse's *Trout Stream*, which sold within estimates at \$134,550, and Frederic Remington's *He Jump from Hees Pony to Dis Red Horse*, which exceeded its \$125,000 high estimate when it sold for \$128,700.

Olaf Wieghorst, who once was a rider in the United States Cavalry and later a mounted police officer in New York City, turned in consistent results with 22 pieces—with mediums including watercolor, pen and ink, oil and bronze—spread across 18 lots. With the exception of only a single piece, everything sold, bringing in more than

\$320,000 across all the lots. His top piece was *Range Boss*, which sold within estimates at \$58,500.

Artist auction records were set by cowboy painter Joe Beeler, Golden Age illustrator George Giguere, and Chiricahua Apache sculptor Allan Houser. The Beeler piece, *Meeting of the Mountain Chiefs*, sold for \$87,750, topping a record of \$79,200 set the day before at Altermann Galleries' Scottsdale auction. The Giguere piece, *Protecting the Derricks*, sold for \$8,190, well over a piece that sold for \$5,225 in 2003. The Houser record was set with the

bronze *Smoke Signal*, and then tied six lots later with the bronze *Ready to Dance*. Both sold for \$87,750, topping a 2005 record of \$72,000. The *Scottsdale Art Auction* holds 166 artist world records, 15 of which were set at this sale.

Although bidding was strong and records were set, Richardson says the sale didn't quite match previous year's success.

"Last year we sold 80 percent of the lots over the low estimate and 44 percent above the high estimate. This year was a struggle and fell short of those numbers," he says. "We anticipated that with the low energy prices,

the presidential election and the overall slow economy, that this would be a more difficult auction to obtain the numbers that we have become accustomed to. We've enjoyed 90 percent sale rate over the past 11 years. We fell short this year with just over 85 percent. We have been considered a seller's auction for many years—where things have a tendency to sell for a premium—but this year, even though we've set many records, overall it felt like a buyer's auction."

The *Scottsdale Art Auction* is already taking consignments for next year's sale, which will take place on April 8, 2017. ■

## NOTABLE HISTORIC SALES

### SCOTTSDALE ART AUCTION, APRIL 2, 2016 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
WALTER UFER	TRAILING HOMEWARDS	\$500/700,000	\$613,000
VICTOR HIGGINS	THE RED DOOR	\$200/300,000	\$304,200
CARL RUNGUIS	COLLECTION OF EIGHT PORTRAITS	\$150/250,000	\$315,900
WILHELM KUHNERT	IM MORGENGAUEN (AT DAWN)	\$200/300,000	\$200,000
CHARLES SCHREYVOGEL	MOUNTED INDIAN WARRIOR	\$225/325,000	\$198,900

# Masterpiece Market

Five new artist records set at Sotheby's spring American Art auction, helping catapult sales to \$27.1 million

Four paintings by John Singer Sargent led the way, along with other American icons, to push the Sotheby's spring *American Art* auction to net sales of \$27.1 million on May 18.

"We saw the continuation of the 'masterpiece market,' that we have witnessed in recent seasons, with top-quality works inspiring competition and commanding strong prices," says Liz Sterling, head of Sotheby's American art department.

*Poppies (A Study of Poppies for 'Carnation Lily, Lily Rose')*, painted by Sargent in 1886, topped sales, going for nearly \$6.9 million. Three bidders competed for the piece the artist completed while



John Singer Sargent (1856-1925), *Poppies (A Study of Poppies for 'Carnation Lily, Lily Rose')*, 1886. Oil on canvas, 24 $\frac{3}{8}$  x 35 $\frac{7}{8}$  in., inscribed on verso: 'Painted by John Sargent in Russell House Garden/1886 Lily Millet'  
**Estimate: \$4/6 million SOLD: \$6,858,000**



working on his masterpiece *Carnation, Lily, Lily, Rose*.

*Staircase in Capri (Study of a Staircase; Study of a Staircase, Capri)*, by Sargent, also garnered interest as four bidders fought for the piece, which went for more than \$4 million, a number double the low estimate of \$1.8 million. The painting was previously in the collection of Auguste Hirsch, a French artist and

John George Brown (1831-1913), *Our Gang*, ca. 1894. Oil on canvas, 40 x 60 in., signed lower left: 'Copyright/J.G. Brown N.A.'. Artist Work Auction Record. **Estimate: \$300/500,000 SOLD: \$670,000**



friend of Sargent's. It also spent time in the collection of Pamela Harriman, the U.S. Ambassador to France in the mid-1990s.

"It was a particular privilege to offer not one but two oil paintings by John Singer Sargent, and collectors recognized and responded enthusiastically to the rarity of this occasion in the auction market," says Sterling.

Norman Rockwell's *Road Block (Bulldog Blocking Truck: Traffic Conditions)* surpassed its low estimate

of \$4 million, claiming \$4.7 million. The piece is considered one of Rockwell's more ambitious covers for *The Saturday Evening Post*, featuring at least 25 figures, including a self-portrait as well as a depiction of his son, Peter.

*Pumpkinhead—Self-Portrait* by Jamie Wyeth set an auction record for the artist as it fetched nearly \$1.7 million, more than triple its high estimate of \$500,000. The piece was one of the more sought-after artworks, with

a prolonged battle between four determined bidders. The final price was more than three times the previous auction record for Wyeth.

Besides Wyeth, other artists' records were for David Brega, Gloria Engelhard, John George Brown, and Gregorio Prestopino. Also in the top five lots was *The White Birch*, circa 1899, by Thomas Wilmer Dewing, which sold for more than \$1.8 million.

Other highlights from the night included Maxfield

From Left:

**John Singer Sargent (1856-1925), *Staircase in Capri (Study of a Staircase; Study of a Staircase, Capri)*. Oil on canvas, 32 x 18 in., signed, dated and inscribed lower left: 'John S. Sargent', '1878', 'Capri' Estimate: \$1.8/2.5 million SOLD: \$4,058,000**

**Jamie Wyeth (b. 1946), *Pumpkinhead—Self-Portrait*, 1972. Oil on canvas, 30 x 30 in., signed lower left: 'James Wyeth'. © James B. Wyeth. Artist World Auction Record. Estimate \$300/500,000 SOLD: \$1,690,000**

Parrish's piece *Winter Sunshine* (est. \$400/600,000) going for \$850,000; Georgia O'Keeffe's *Black Patio Door—Small* (est. \$500/700,000) which sold for \$634,000; 1875 (*The Green Dress*) by William McGregor Paxton (est. \$500/700,000) at \$490,000; and Thomas Benton's *Tobacco Leaves* (est. \$200/300,000) and Milton Avery's *Lanky Nude* (est. \$150/250,000), yielding \$442,000 each.

"We were encouraged by international participation as well as bidding across categories, including senior members of both our impressionist and modern and contemporary art teams fielding bids from their clients," says Sterling. ■

## TOP 10 SALES

### SOTHEBY'S AMERICAN ART AUCTION, MAY 18, 2016 (INCLUDING BUYER'S PREMIUM)

ARTIST	TITLE	LOW/HIGH EST.	SOLD
JOHN SINGER SARGENT	POPPIES	\$4/6 MILLION	\$6,858,000
NORMAN ROCKWELL	ROAD BLOCK	\$4/6 MILLION	\$4,730,000
JOHN SINGER SARGENT	STAIRCASE IN CAPRI	\$1.8/2.5 MILLION	\$4,058,000
THOMAS WILMER DEWING	THE WHITE BIRCH	\$2/3 MILLION	\$1,810,000
JAMIE WYETH	PUMPKINHEAD—SELF-PORTRAIT	\$300/500,000	\$1,690,000
MAXFIELD PARRISH	WINTER SUNSHINE	\$400/600,000	\$850,000
JOHN GEORGE BROWN	OUR GANG	\$300/500,000	\$670,000
GEORGIA O'KEEFE	BLACK PATIO DOOR—SMALL	\$500/700,000	\$634,000
WILLIAM MCGREGOR PAXTON	1875 (THE GREEN DRESS)	\$500/700,000	\$490,000
THOMAS HART BENTON	TOBACCO LEAVES	\$200/300,000	\$442,000
MILTON AVERY	LANKY NUDE	\$150/250,000	\$442,000

# AUCTION REPORTS: ASHEVILLE, BOSTON, CHICAGO, DALLAS, EAST DENNIS, LAMBERTVILLE, LOS ANGELES, MILFORD, NEW YORK, OAKLAND, SCOTTSDALE

## SCOTTSDALE, AZ

### ALTERMANN GALLERIES & AUCTIONEERS

MARCH 31-APRIL 1  
Scottsdale Sale  
\$1.6 million

With major sculptural works available from Frederic Remington and Charles M. Russell, bronze was the highlight of Altermann Galleries & Auctioneers' annual Scottsdale sale March 31 and April 1 in Arizona. Held for the first time at the Gainey Ranch Golf Club to a large in-house crowd, the auction grossed more than \$1.6 million. Leading the sale was Russell's *Where the Best Riders Quit*, a 14½-inch tall bronze depicting a cowboy retreating from a bucking horse. The work achieved its low estimate of \$200,000.

Also of note was Remington's bronze bust *The Sergeant* (est. \$30/40,000), which brought in \$65,000. The 1905 piece is a lifetime cast gifted by the artist in 1906 to Ellen Biddle Shipman and Louis Shipman of Cornish, New Hampshire. Only 25 known lifetime casts of the piece are thought to exist, with this being cast No. 14.

"Sales were evenly divided between those present and absentee bidders," says Richard Altermann, co-owner of the auction house. "What was surprising was the number of first-time buyers. This helped make up for the lack of participation from our established clients who are in the oil and gas industry. Altermann Galleries clearly



**Charles M. Russell (1864-1926),** *Where the Best Riders Quit*. Bronze, 14½ x 11 x 8 in., signed base of bronze: 'CM Russell [buffalo skull symbol] ©'; along edge of base: 'Calif. Art Bronze Fmry. L.A.'. Courtesy Altermann Galleries & Auctioneers. **Estimate: \$200/300,000 SOLD: \$200,000**

remembers in the 1980s when oil was at \$10 a barrel and the art market did not come to an end. Oil prices will rise again and so will the value of art."

## NEW YORK, NY SWANN AUCTION GALLERIES

APRIL 7  
*African-American Fine Art*  
\$1.8 million

Achieving more than \$1.8 million in sales and multiple auction records, the April 7 *African-American Fine Art* sale at Swann Auction Galleries in New York City demonstrated the auction house's continued growth in the segment. Nigel Freeman, director of African-American Fine Art at the auction house, elaborates, "This sale continued to build on many of our department's strengths. Burgeoning interest in postwar abstraction continues to rise, with record prices for Frank Bowling and

Felrath Hines, as well as high prices for works by Norman Lewis and Sam Gilliam."

Taking the top spot in the auction was Faith Ringgold's story quilt *Double Dutch on the Golden Gate Bridge* from 1988, which sold for \$209,000, coming within its presale estimate of \$150,000 to \$250,000. Two pieces by Lewis landed in the top five lots. The day's second highest seller was his oil on board *Untitled*, 1947, which was the auction catalog cover. The painting brought \$149,000, well over its estimate of \$60,000 to \$90,000. After selling for \$87,500, *Untitled (Processional Figure Composition)* by Lewis rounded out the top five. The piece, which had an estimate of \$40,000 to \$60,000, became a new auction record for a work on paper by the artist.

Also setting artist records were Allan Freelon's *Baiting Trawls* (est. \$30/40,000) at \$37,500, and Palmer Hayden's *The Blue Nile* (est. \$35/50,000) at \$42,500, among others.



**Norman Lewis (1909-1979),** *Untitled (Processional Figure Composition)*. Oil, pen and ink on cream wove paper, 26 x 40 in., signed and dated in ink lower left: 'June, 1956'. Auction Record for Work on Paper by the Artist. Courtesy Swann Auction Galleries. **Estimate: \$40/60,000 SOLD: \$87,500**

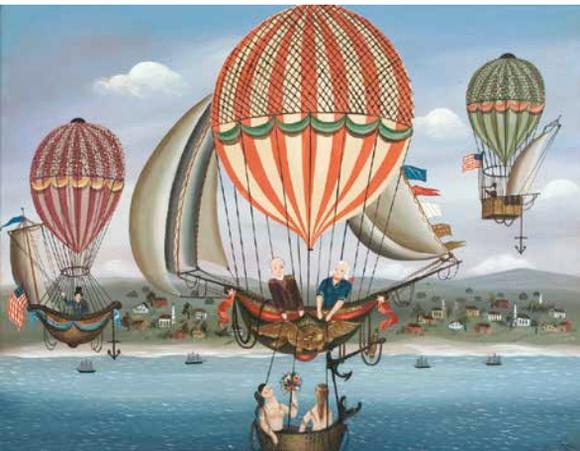
## EAST DENNIS, MA

### ELDRED'S

APRIL 8-9  
*Spring Americana & Paintings Auction*

On August 8 and 9, Eldred's hosted its springtime auction dedicated to Americana and paintings, which covered a wide array of collecting areas such as early American glass, folk art, period furniture and more. The paintings category was strong, with most of the sale's top lots being from the segment. Highlights included work by Ralph E. Cahoon Jr., Anne Packard, Alfred Thompson Bricher, and Jonas Lie.

Two pieces by Cahoon were of interest with bidders: a scene of sailors, mermaids and hot air balloons, which sold for its low estimate of \$30,000, and the mermaid portrait *Island Queen* that fetched \$21,600. A 7-by-10-inch painting titled *Sunset over a coast*, by Bricher, also crossed the block. The work, with a presale estimate of \$2,000 to \$3,000, exceeded expectations when it earned \$13,200. Lie's



**Ralph E. Cahoon Jr. (1910-1982), *Sailors and mermaids enjoying a balloon ride over a seaside village.* Oil on Masonite, 24 x 30 in., signed lower right: 'R. Cahoon Pinxt'. Courtesy Eldred's. Estimate: \$30/50,000 SOLD: \$30,000**

painting of birch trees along the coast (est. \$8/12,000) also sold over estimate at \$10,800.

## LOS ANGELES, CA

### BONHAMS

APRIL 12

*California and Western Paintings and Sculpture*  
\$4.4 million

Bonhams hosted a successful *California and Western Paintings and Sculpture* sale on April 12, yielding \$4.4 million in sales and seeing 131 of the 144 lots offered find buyers. The day led to more than 90



**Guy Rose (1867-1925), *Indian Tobacco Trees, La Jolla.* Oil on canvas, 24 x 29 in., signed lower right: 'Guy Rose'. Courtesy Bonhams. Estimate: \$600/900,000 SOLD: \$773,000**

percent sold by lot and over 91 percent sold by value.

“We had our best sell-through rate in many years, with all but 13 of the paintings sold out of 144,” explains Scot Levitt, director of fine arts at Bonhams. “There was active bidding in both our San Francisco and Los Angeles rooms, as well as lots of phone buyers and online activity. In fact, online bidding seemed to grow



**Raymond Nott (1888-1948), *Laguna Coast in bloom.* Oil on board, 48 x 60 in., signed lower right: 'Raymond Nott'. Artist World Auction Record. Courtesy Bonhams. Estimate: \$20/30,000 SOLD: \$62,500**

exponentially each auction.”

California Impressionism was a standout of the sale, with Guy Rose’s *Indian Tobacco Trees, La Jolla* (est. \$600/900,000) coming in as the day’s top lot at \$773,000. Two works by William Wendt were also of note: *Montecito* (est. \$300/600,000) at \$365,000, and *There is no solitude in nature* (est. \$150/300,000), which achieved \$269,000. Selden Connor Gile’s 1926 piece *Tiburon Bay* also performed well, selling just shy of its high estimate of \$250,000 when it brought \$245,000. A new auction record was made for Raymond Nott during the sale when his *Laguna Coast in bloom* sold for \$62,500, more than doubling its high estimate of \$30,000.

## MILFORD, CT

### SHANNON’S FINE ART AUCTIONEERS

APRIL 28

*American & European Paintings, Drawings, Prints and Sculpture*  
\$2 million

Leading the day at Shannon’s Fine Art Auctioneers’ April 28 sale of American and

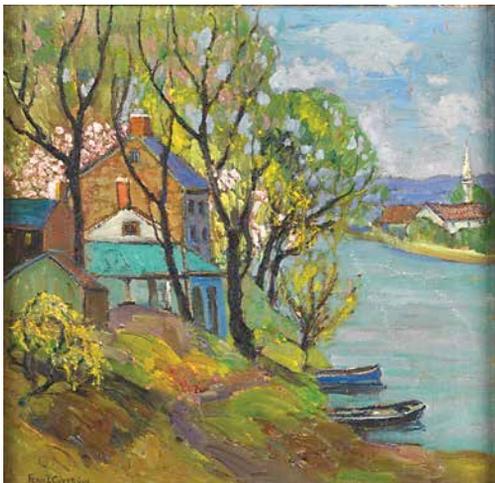
European paintings, drawings, prints and sculpture, was a previously unrecorded work by Louis Remy Mignot. The painting, titled *Tropical Scene* (est. \$100/150,000), sold for a robust \$120,000. In all, the auction achieved \$2 million in sales with 77 percent of the 275 works offered sold. “It was a solid sale, with overall strong demand at all price ranges,” says Gene Shannon of the auction house.

There were also two “catalogs within a catalog”—a



**Louis Remy Mignot (1831-1870), *Tropical Scene.* Oil on canvas, 24 x 39 in., signed and dated lower right: '64'. Courtesy Shannon’s Fine Art Auctioneers. Estimate: \$100/150,000 SOLD: \$120,000**

collection of 44 New York scenes from the early-20<sup>th</sup> century to the present and a grouping of seven newly discovered paintings by Provincetown artist Charles Hawthorne that descended in the same family since 1957. From the New York scenes, the top performer was Guy C. Wiggins’ winter Manhattan painting *Fifth Avenue* (est. \$60/80,000) at \$84,000. In the Hawthorne set of works, a double-sided large unfinished beach scene, with the other side of a man holding cheese, sold for \$66,000—smashing its high estimate of \$2,000.



**Fern Isabel Kuns Coppedge (1883-1951), *Spring on the Delaware*.** Oil on canvas, 16 x 16 in., signed. Courtesy Rago Arts and Auction Center. **Estimate: \$20/30,000 SOLD: \$46,875**

**LAMBERTVILLE, NJ  
RAGO ARTS AND  
AUCTION CENTER**

**MAY 7**  
*19<sup>th</sup>/20<sup>th</sup> C. American  
and European Art*  
**\$562,687.50**

On May 7, Rago Arts and Auction Center hosted its 19<sup>th</sup>/20<sup>th</sup> C. American and European Art and Post-War and Contemporary Art auctions, with the former achieving \$562,687.50 in total sales. In the sale of 19<sup>th</sup>- and 20<sup>th</sup>-century artwork, Mary Elizabeth Price's *The Well Digger from Titusville* (est. \$30/50,000) was the leader at \$50,000. Closely following was Fern Isabel Kuns Coppedge's *Spring on the Delaware*, which brought in \$46,875, more than doubling its low estimate of \$20,000. An untitled bronze by Boris Lovet-Lorski also proved to be of interest with buyers, selling for \$32,500, over a presale estimate of \$8,000 to \$12,000.

According to Meredith Hilferty, director of fine art auctions at Rago, "Stellar examples held within private

collections continue to generate the strongest interest among collectors."

**ASHEVILLE, NC  
BRUNK AUCTIONS**

**MAY 12-14**  
*May Sale*  
**\$1.79 million**

More than 1,000 lots of furniture, fine art and silver crossed the block during Brunk Auctions' May 12 to 14 sale, which totaled \$1.79 million. The top painting of the auction was Rockwell Kent's oil on canvas *Vermont Hills (Vermont Dawn)*, which was met with bidding on the phones and in house. Estimated at \$100,000 to



**Rockwell Kent (1882-1971), *Vermont Hills (Vermont Dawn)*** 1923-27. Oil on canvas, 22¼ x 38 in., signed lower right: 'Rockwell Kent'; dated. Courtesy Brunk Auctions. **Estimate: \$100/150,000 SOLD: \$141,600**

\$150,000, the piece sold to a phone buyer for \$141,600.

Martha Walter's *The Garden Party*, from the Zelle collection of Nashville, Tennessee, and Gulf Stream, Florida, also performed well. The painting brought \$42,480, over its presale estimate of \$25,000 to \$35,000. There were also fine art offerings in the sale coming from the Thalhimier estate of Richmond, Virginia, including Hermann Herzog's *Team Crossing McCall's Ferry* (est. \$15/20,000), which achieved \$35,400; and *White Horse* by Milton Avery (est. \$30/50,000) that brought \$35,400.

**BOSTON, MA  
SKINNER, INC.**

**MAY 13**  
*American & European  
Works of Art*  
**\$1.2 million**

Skinner, Inc. hosted two sales of American and European art on May 13—a session at noon focusing on fine prints and photographs and a segment at 4 p.m. featuring fine paintings and sculpture. When the auction ended, \$1,204,890 in

total sales was achieved. Of the American artworks offered there were several noteworthy results, including John Appleton Brown's landscape *Celia's Garden*, which fetched \$46,125. The piece, which descended through the family of 19<sup>th</sup>-century poet Celia Thaxter, was estimated to realize \$2,500 to \$3,500. Another important sale was Martin Johnson Heade's *Pink Rose*, which landed squarely within its presale estimate of \$20,000 to \$30,000 when it sold for \$25,830.

**DALLAS, TX  
HERITAGE  
AUCTIONS**

**MAY 21**  
*Texas Art Signature Auction*  
**\$647,906**

During Heritage Auctions' May 21 *Texas Art Signature Auction*, contemporary pieces captured the attention of collectors, with five landing within the top 10 lots. The day's highest earner, however, was Julian Onderdonk's *A Blue Bonnet Field – Evening, 1921* (est. \$80/120,000) at \$103,125. Two others by Onderdonk landed in the top 10: *Landscape with Apple*



**John Appleton Brown (1844-1902), *Celia's Garden*.** Oil on canvas with Boston tabs, 18 x 24 in., signed and dated lower right: 'J. Appleton Brown '79'; identified on label affixed to verso; inscribed on stretcher: 'John Thaxter Sept. 1874'. Courtesy Skinner, Inc. **Estimate: \$2,5/3,500 SOLD: \$46,125**



**Julian Onderdonk (1882-1922), *A Blue Bonnet Field - Evening, 1921.* Oil on canvas, 14 x 20 in. Courtesy Heritage Auctions. Estimate: \$80/120,000 SOLD: \$103,125**

*Blossom Trees* (est. \$20/30,000) at \$21,250, and his small-scale work *Spring Landscape* (est. \$8/12,000), which brought \$16,250. Everett Franklin Spruce's *Storm Sunset, Lake Travis* (est. \$20/30,000) came in just under its low estimate at \$18,750. *Entrance to the Gallagher Ranch in Bandera, Texas* (est. \$15/25,000) by Dawson Dawson-Watson was another in the top 10, selling for \$15,000.

## OAKLAND, CA CLARS AUCTION GALLERY

MAY 21-22  
*May Sale*  
\$1 million

According to Clars Auction Gallery, its May auction became one of its strongest fine arts sales in the firm's history, with exceptional American and contemporary works coming to market. Included were items from the private collection of Allan Stone of New York and San Francisco. Postwar and modern items performed well, but, as the auction house explains, "it was the early California and 19<sup>th</sup>/20<sup>th</sup>-century American fine art that greatly contributed to the over \$1 million sale."

William Hahn's 1874 piece *Untitled (View of San Francisco Bay)*, which was sold to benefit the Oakland Museum of California, was one of the standouts of the category. The work achieved \$42,350 to more than double its high estimate of \$18,000. Arthur Fitzwilliam Tait's *Stag with Does on the Mountain* (est. \$10/15,000) was another of note, yielding \$22,900. Two by Percy Gray were also available in the sale: *Marin Oaks*, which brought \$26,620, and *Carmel Valley*, which sold within its estimate at \$12,100.



**Arthur Fitzwilliam Tait (1819-1905), *Stag with Does on the Mountain.* Oil on canvas, signed and dated. Courtesy Clars Auction Gallery. Estimate \$10/15,000 SOLD: \$22,900**

## LOS ANGELES, CA LOS ANGELES MODERN AUCTIONS

MAY 22  
*Spring Auction*  
\$2 million

The *Spring Auction* on May 22 at Los Angeles Modern Auctions (LAMA) achieved \$2,032,550 in sales. There were strong results for local, national and international artists and designers, with several world record prices being set. Included were Sheila Hicks' 1975 *Untitled* (est. \$40/60,000), which sold for \$125,000, and the 1994 ink and acrylic piece *L.A. Riot* by Ken Price that brought \$58,750. The Price, which estimated for \$20,000 to \$30,000, was a record for a work on paper by the artist. Topping the sale was a rare Isamu Noguchi chess table (est. \$100/150,000), designed in 1944 to 1947, which realized a robust \$137,500 after competitive floor and phone bidding.

## CHICAGO, IL LESLIE HINDMAN AUCTIONEERS

MAY 25  
*American and European Art*  
\$1.4 million

Leslie Hindman Auctioneers



**Isamu Noguchi (1904-1988), *Chess Table*, designed 1944-1947. Model No. IN-61, Herman Miller, 19 x 26¼ x 26½ in. Photo credit: Los Angeles Modern Auctions (LAMA)/Mario de Lopez. Estimate: \$100,000-\$150,000 SOLD: \$137,500**

hosted its *American and European Art* sale on May 25, with Ralston Crawford's *Smith Silo, Exton* (est. \$300/500,000) becoming the top lot at \$395,000. The sale's No. 3 lot was Jane Peterson's *Palm Beach* (est. \$10/15,000) at \$52,500. Other highlights included a painting of a child holding its cat by Jessie Willcox Smith titled *I Love Little Pussy* (est. \$25/35,000), which brought \$51,250, and John George Brown's *Girl with a Parasol and Grandmother* from 1875 that achieved \$42,500, over a presale estimate of \$10,000 to \$15,000. As a whole, the auction achieved \$1,436,534 in sales. ■



**Ralston Crawford (1906-1978), *Smith Silo, Exton, 1936-37.* Oil on canvas, 30 x 36 in., signed lower right: 'Crawford'; signed, titled and dated on stretcher bar. Courtesy Leslie Hindman Auctioneers. Estimate: \$300/500,000 SOLD: \$395,000**

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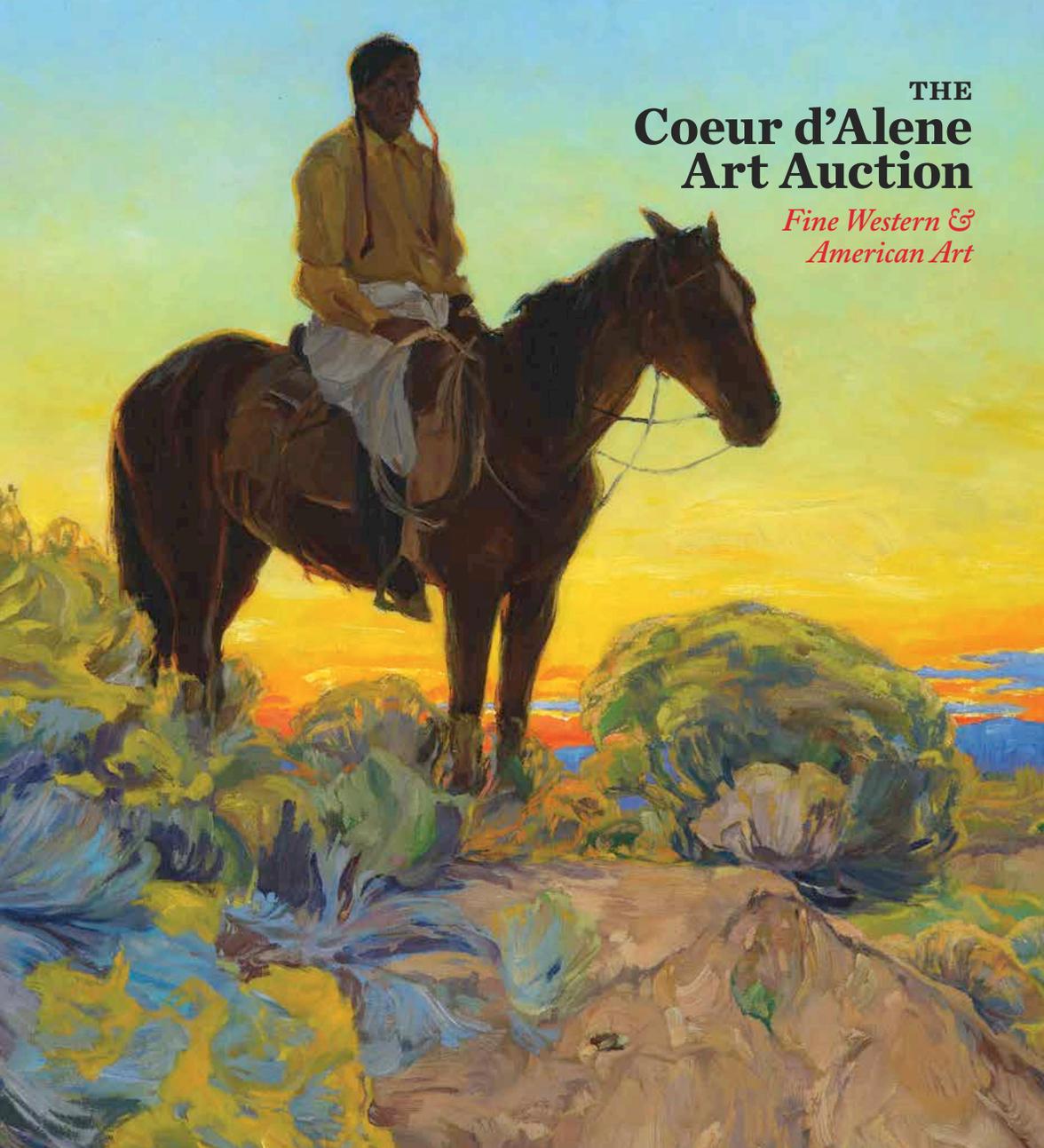
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Gwynn Murrill, *Coyotes in a Rectangle*, bronze and steel, edition 1/9, 78 1/2 x 15 x 15 inches. © 2016 Gwynn Murrill, courtesy Gerald Peters Gallery.

The painting depicts a man in a light-colored shirt and white pants riding a dark brown horse. They are positioned on a rocky, desert-like terrain. The background is a vibrant sunset or sunrise, with a sky transitioning from yellow to orange and red, and a horizon line visible in the distance. The overall style is expressive and somewhat abstract, with visible brushstrokes and a rich color palette.

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Walter Ufer (1876–1936), *Sundown* (detail), oil on canvas, 30 × 25 inches, Estimate: \$600,000-900,000