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Leonardo da Vinci (1452–1519), *Woman's Head Almost in Profile*, c. 1490, metalpoint, highlighted with white on blue prepared paper, 7 x 6 3/4 in.; Musée du Louvre, Paris (D.A.G. 2376r) © RMN / Thierry Le Mage

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— Sigmund Freud describing Leonardo da Vinci in 1916

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A full-length portrait of a woman with long, straight brown hair and blue eyes. She is wearing a dark navy blue or black turtleneck sweater under a matching knee-length coat. The coat is cinched at the waist with a wide, light-colored leather belt. She is standing against a plain, light grey background.

MICHELLE JUNG

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PHOTOGRAPHED IN NEW YORK BY PETE THOMPSON

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CHRISTOPHER GROVES



Velvet Green, oil on canvas, 60 x 40



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JESUS NAVARRO (b. 1952),
May Flowers (detail), 2019, oil
on canvas, 20 x 20 in., Lotton
Gallery, Chicago; for details,
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- Peter and Lora Gibbs
- Joe Hill
- Leslie and Barbara Norman
- Barbara Lynn Pedersen
- Reba Wilcox

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Maui Plein Air Painting Invitational

2/14/20-2/23/20

American Impressionist Society Small Works Show

RS Hanna Gallery, 3/3/20-4/3/20

CM Russell Museum Auction & Quick Draw

3/20/20-3/23/20

New Visions Art Show & Sale

Illume Gallery of Fine Art, 4/9/20-4/10/20

Where in the World is Plein Air 2020

The Mission Gallery, 6/13/20-8/30/20

Buffalo Bill Art Show & Sale

Buffalo Bill Center of the West, 9/18/20-9/21/20

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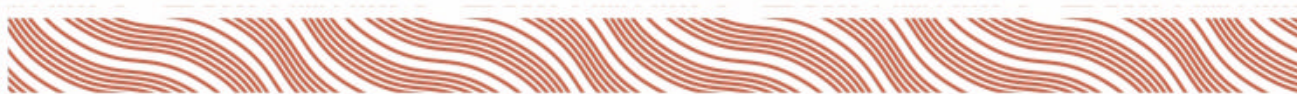
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ART ADVENTURES AHEAD



Painted by **JOHN HOWARD SANDEN**
(b. 1935)

Publisher B. Eric Rhoads
2015, oil on canvas, 30 x 24 in.

The first decade of *Fine Art Connoisseur* trips have become legendary, ranging across Europe from Russia to Spain, from Scotland to Greece. Now we look forward to fresh adventures as our merry band of art lovers visits Vienna, Berlin, and Dresden this September.

Editor-in-Chief Peter Trippi and I are finalizing the itinerary for this masterpiece-rich odyssey in Austria and Germany, which encompasses famous sites and also ones well off the beaten track. It is a joy to be reconnecting with our trusted colleagues in these cultured cities to ensure we get special access and behind-the-scenes experiences every day.

The main program will start with four nights (September 11–15) at the gorgeous Palais Hansen Kempinski Hotel in the heart of Vienna. On our hit list in Austria's capital are the grand Kunsthistorisches Museum — with its revered Bruegel, Rubens, and Vermeer paintings — and the Belvedere, where Gustav Klimt's *The Kiss* reigns supreme. We will visit the Albertina, with its intricate drawings by Albrecht Dürer, and the buzzing Dorotheum, one of the world's leading auction houses. Our group will relive the glory of the Habsburg empire not only by exploring Schönbrunn Palace and the eye-popping chapels and chambers of the Imperial Palace complex, but also the Hofmobiliendepot — an ordinary-looking warehouse filled with the amazing furniture and other household items this dynastic family used regularly. And, of course, we will highlight the flowering of Vienna circa 1900; a leading scholar of the Werkstätte and Secession movements will show us some of his favorite creations by such talents as Josef Hoffmann and Otto Wagner.

Next, we fly to Berlin to take our rooms at the Hotel de Rome, newly restored by the entrepreneur Rocco Forte, whose elegant properties we have loved in Edinburgh and Florence. Staying five nights (September 15–20) will enable us to dig deeply into Berlin's incredible heritage, starting with its spectacular museums.

Among them are the Gemäldegalerie (Caravaggio, Rembrandt, and two Vermeers), the Alte Nationalgalerie (Friedrich, Manet, and Menzel), and the Die Brücke Museum (early 20th-century German Expressionism). We will also probe Berlin's thriving contemporary art scene at the Lempertz auction house, galleries handling newly made realism, and several artists' studios. And because this is Berlin, we will reconsider its troubled 20th-century history at the restored Reichstag, Brandenburg Gate, and Checkpoint Charlie. We will also take a daytrip half-an-hour southwest to Potsdam, where legendary imperial palaces such as Sans Souci await us, along with a rare show of East German socialist realist paintings being re-examined after decades of neglect.

Those who want still more great art are welcome to join us for the three-night post-trip in Dresden (September 20–23), only a two-hour drive south of Berlin. After settling at the luxurious Hotel Taschenbergpalais Kempinski downtown, we will walk throughout this breathtaking Baroque city, which has been rebuilt — stone by stone — since the firebombing in 1945. The director of the Baroque Zwinger Palace's collections of Old Master paintings and sculpture looks forward to welcoming us to his newly renovated galleries, home to yet another Vermeer and even Raphael's *Sistine Madonna*. Last November the \$1 billion jewelry heist at Dresden's Green Vault made headlines worldwide, but rest assured there are plenty more treasures left in that exquisite building, where Augustus the Strong of Saxony and Poland founded the world's first museum in 1723. The Green Vault is only one portion of the Royal Palace, which we will explore fully with experts. Lovers of Meissen porcelain will be especially happy in Dresden, which is where that famous manufactory started.

For all three cities, we have built in time for independent exploring, shopping, and evenings at the opera, ballet, and symphony — among the best in the world. September is a great month to visit Austria and Germany because the summer tourists are gone.

I am personally very excited about this trip because we're pulling out all the stops to create what will surely be a unique art experience. If you would like to take one of the last ten spaces available, please visit <https://finearttrip.com/2020>. We hope to see you this September!

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Photo by Velvet Lyght: 2019 The Bennett Prize® Finalists

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CELEBRATING COLLECTORS



What an inspiring experience! For the past few months, our editorial team has been engrossed in learning about real-life individuals who are collecting superb contemporary realist art. Our conversations with these enthusiastic patrons — conducted via telephone, e-mail, and in person — have confirmed our belief that much energy, and considerable cash, are being expended in support of the ever-growing number of talented realist artists working among us. We are particularly delighted that these visionaries live all over the country, and that each fell in love with this field in a different way.

In preparing the profiles here, we learned that many of these collectors — sophisticated and well-connected as they are — are not accustomed to being in the spotlight. Knowing how much they value their privacy, we appreciate even more their willingness to speak with us, and we are looking forward to doing the same with a growing list of additional collectors who have kindly begun to engage in conversation with us already.

For now, we hope you will enjoy reading the profiles here, and that you will anticipate — as much as we do — those still to come in *Fine Art Connoisseur*. We salute those who acquire such outstanding artworks, and we extend our applause to the artists who created those works and to the dealers who sold them. Congratulations, thank you, and keep up the good work.

Speaking of collectors who stick to their (aesthetic) guns, I hope you will find an opportunity to see an exhibition that has just opened in Philadelphia. Now through July 12, the Pennsylvania Academy of the Fine Arts is presenting *Awakened in You*, an array of paintings, works on paper, and sculptures made by African American artists and collected by Dr. Constance E. Clayton. Just last year, she donated 76 artworks to the Academy, continuing its longtime legacy of acquiring and exhibiting African American art. Among the talents represented are Jacob Lawrence, Augusta Savage, Barkley L. Hendricks, Henry O. Tanner, and Laura Wheeler Waring.

Throughout her career, Dr. Clayton (b. 1933) has used her platform not only to further educational opportunities for students, but also to highlight Black artists and their contributions to the wider scope of American art history. As an educator (and especially as superintendent of Philadelphia's public school system), she has perceived the importance of arts and culture in the lives of children. Ultimately Dr. Clayton's passion for the arts turned toward advocacy, through which she committed herself to furthering the presence of artists and scholars of color within art institutions.

We applaud the Academy, and of course Dr. Clayton, for bringing these great artworks to wider public attention, and again we salute all collectors who have the courage of their convictions.

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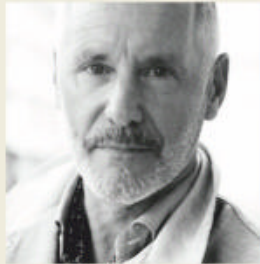


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FAVORITE

MARK CAMPBELL

Opera librettist and lyricist
Photo: Marshall Light Studio



The Rothko Chapel, Houston
Completed 1971

Artworks by Mark Rothko (1903–1970)

Building by Philip Johnson, Howard Barnstone, and Eugene Aubry
Photo: Hickey-Robertson



As a librettist, Mark Campbell has his characters sing their thoughts. In the composer Laura Kaminsky’s opera *Some Light Emerges* (2017), Campbell and his co-librettist Kimberly Reed had the real-life character of Dominique de Menil (1908–1997) express her love for one of Campbell’s favorite artworks, the chapel in Houston she commissioned from Mark Rothko. In an aria, de Menil describes her love of the “silence,” the “quiet,” and the “shadows” of the chapel. She refers to it as a place “Where the eye and the mind/Are taken beyond.... to the infinite.”

Campbell similarly loves “the emptiness of that space — the darkness of it, and I love how, when you enter the chapel, it’s often so dark you need to sit a while before some light emerges.” Indeed, the opera owes its title to this last phrase, which de Menil coined.

Campbell notes how the 14 monochromatic Rothko paintings work with the octagonal building itself to become a unified work of art. “The art and the architecture were created together,” he explains, noting that Rothko insisted his abstract, minimalist paintings, often composed of three blocks of stacked colors, never be shown alongside canvases by another artist. (With this project, Rothko got his own building.) “When you walk into the chapel, which is lit with natural light from an oculus, it’s as if the paintings emerge from the architecture. When you go inside, you might say, as many do, ‘Where are the paintings?’ But sit there long enough and they come forward. It’s a room that encourages meditation and contemplation.”

Campbell, who created the libretto for the Pulitzer Prize-winning opera *Silent Night* (2011) and the Grammy-winning *The (R)evolution of Steve Jobs* (2017), was commissioned to co-write the libretto for

an opera about the Rothko Chapel in 2015. After researching Rothko, he decided that too much had already been written and dramatized about the artist, who committed suicide in 1970. “We’re always quick to honor the artist, but we forget that so many artists are supported by people with tremendous vision,” Campbell says. “Dominique de Menil was one of those people. She envisioned creating a chapel that was without religion, without a single religious icon, and that was meant to embrace all faiths. I was very much inspired by her dream and I wanted to celebrate her, rather than Rothko.”

When Campbell and composer Laura Kaminsky received the commission from the Houston Grand Opera, Campbell was sufficiently inspired to conceive the entire story of *Some Light Emerges* before even seeing the chapel’s interior. After visiting it, he began writing the libretto with Kimberly Reed. Campbell refers to himself as “a method librettist,” in that he prefers to immerse himself in the same situations his characters are experiencing. For instance, he began to write the final aria as his plane descended into Houston, just as de Menil, decades earlier, had ruminated on the chapel while flying home to Houston after visiting Rothko in New York.

Unlike some devotees, Campbell is not obsessed with Rothko. Rather, he says, “I understand the importance of his art and the historical necessity of it.” But what Campbell admires more than the chapel paintings themselves is the force behind them, Dominique de Menil. “I like to think about the chapel, as she did, as a place where you worship peace.”

TANG WEI MIN



"Early Spring," Oil on Canvas, 16 x 16"

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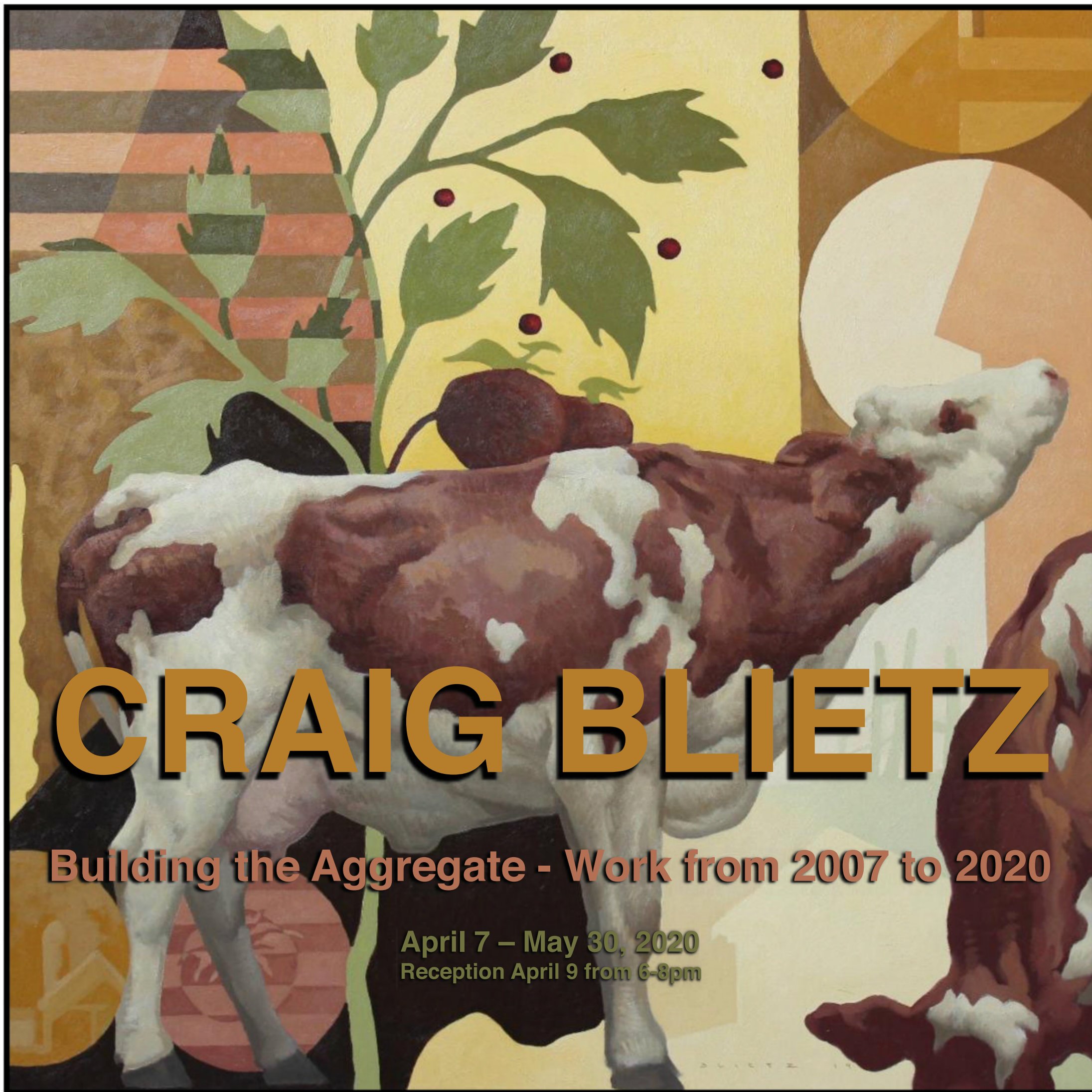
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Licopene, Oil on Panel, 36" x 36", 2019



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Leslie Duke, Serenity of Spring

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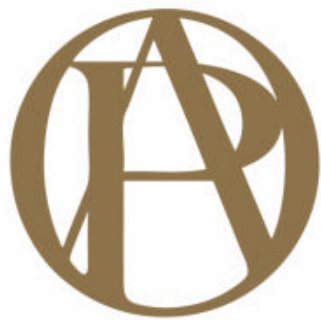
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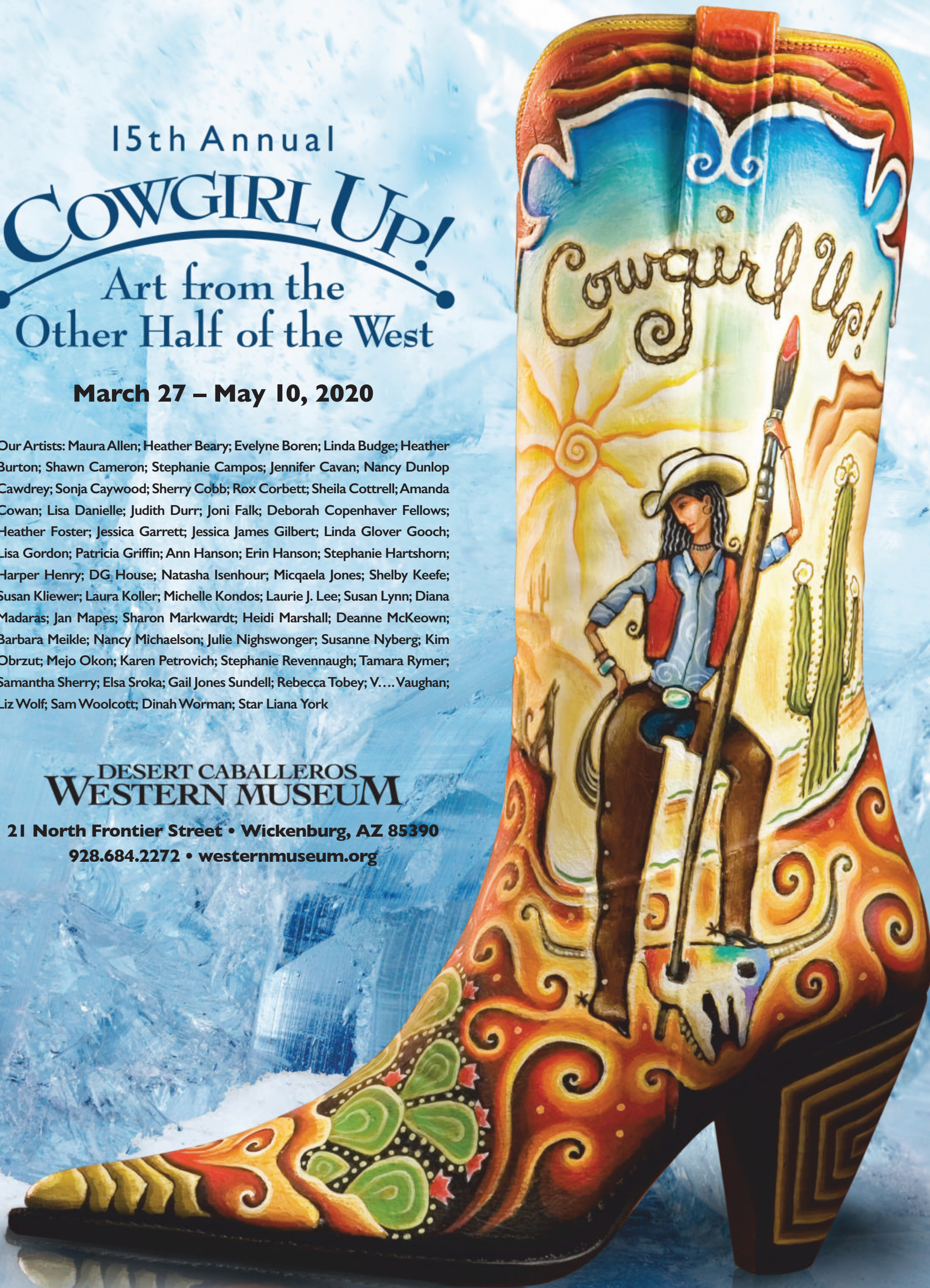
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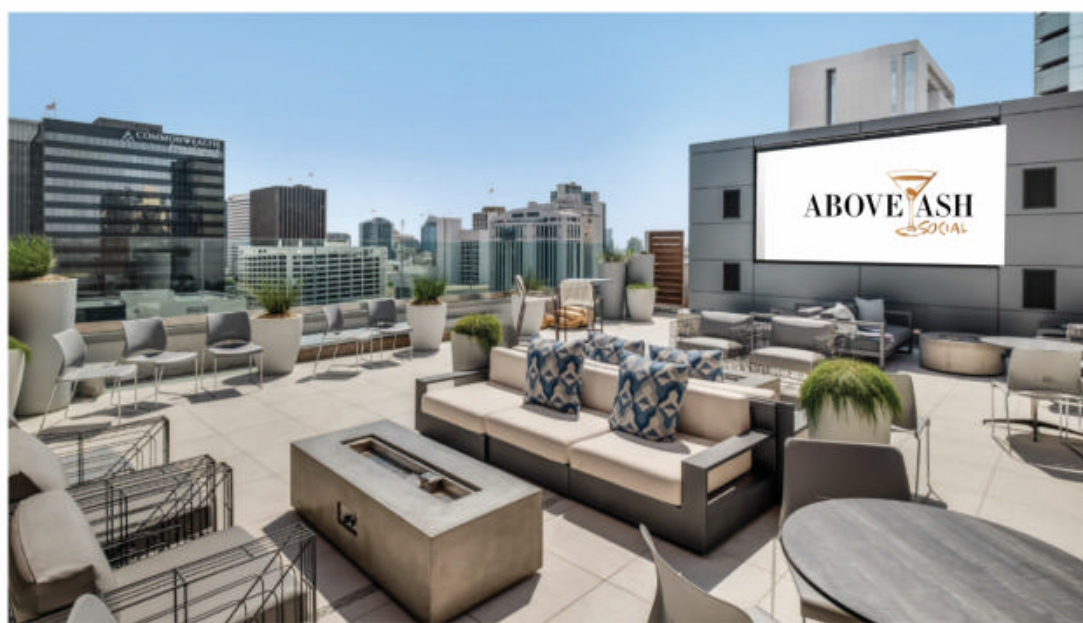


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Farm Garden with Sunflowers by
Gustav Klimt, 1907, Österreichische
Galerie, Belvedere Museum of Art,
Vienna



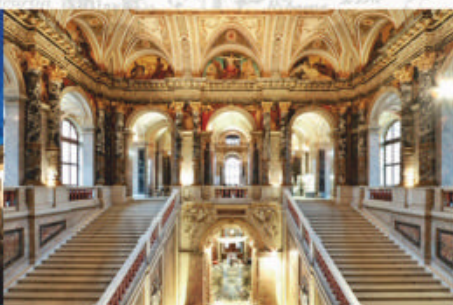
The Kiss by Gustav Klimt, 1907,
Belvedere Museum of Art, Vienna



Portrait of Wally Neuzil by
Egon Schiele, 1912, Leopold
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*Napoleon at the Great St.
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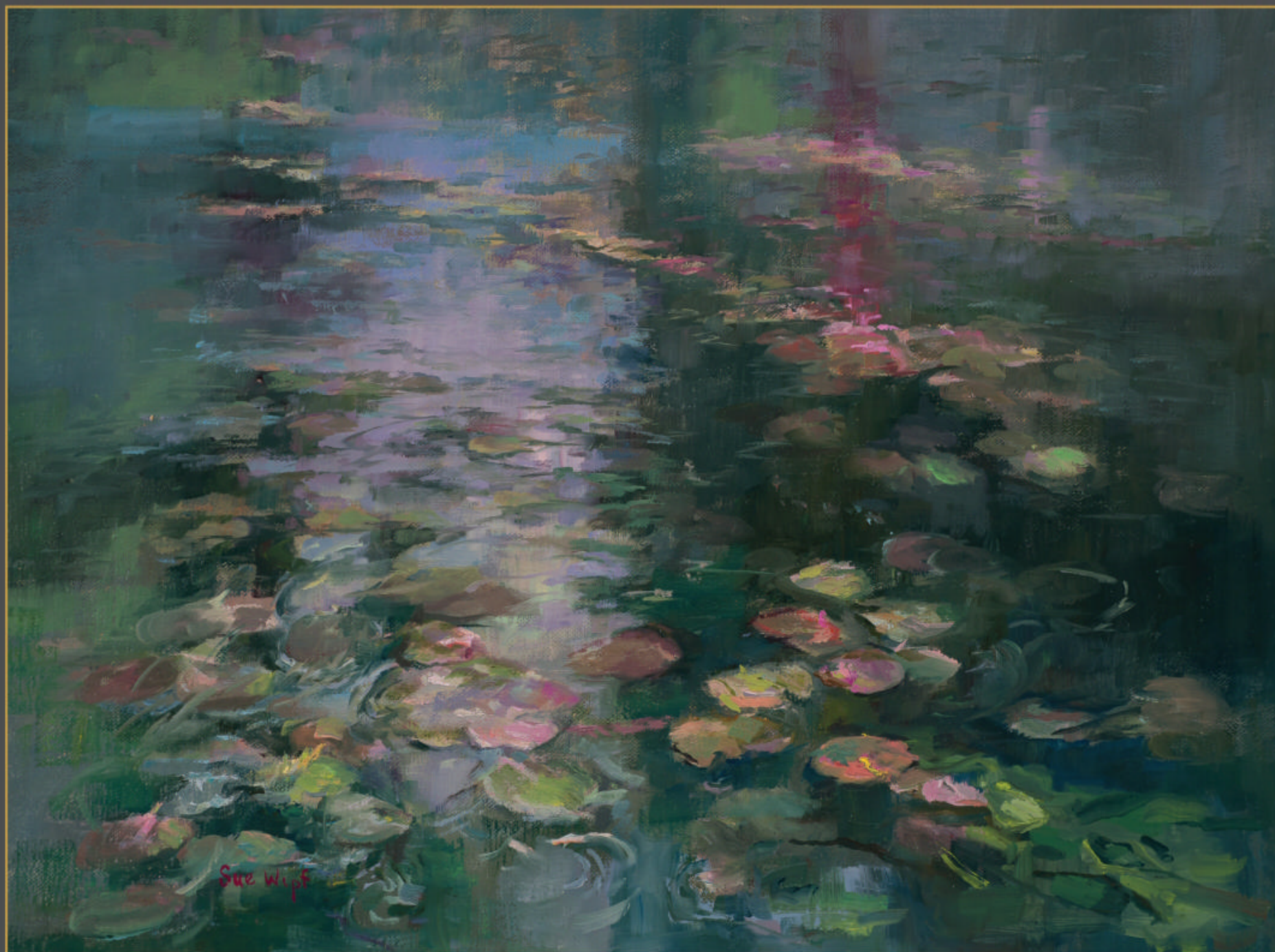
Four painted images at top provided through Google Arts & Culture: *Farm Garden with Sunflowers* by Gustav Klimt, 1907, oil on canvas; *The Kiss*, Gustav Klimt, 1907, oil on canvas; *Portrait of Wally Neuzil* by Egon Schiele, 1912, oil on canvas; *Napoleon at the Great St. Bernard*, by Jacques Louis David, 1907, oil on wood; Row of six images (purchased stock photography): Parliament Building, Vienna; Staircase in Kunsthistorisches Museum of Fine Arts, Vienna; Close up of Wolfgang Amadeus Mozart sculpted bust; Berlin Cathedral at twilight along Spree River in Berlin; Sixties era car in front of Berlin Wall; Reichstag modernist dome, replacing classical original destroyed during WWII.



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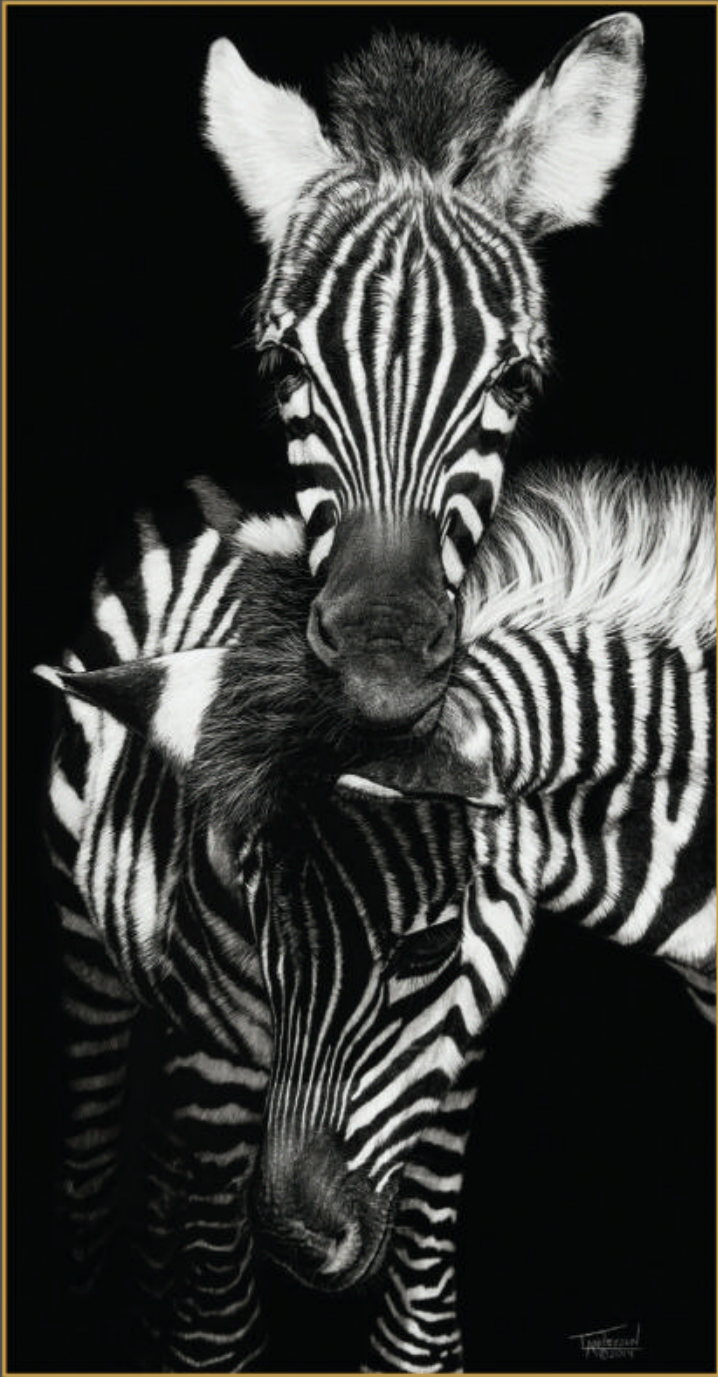


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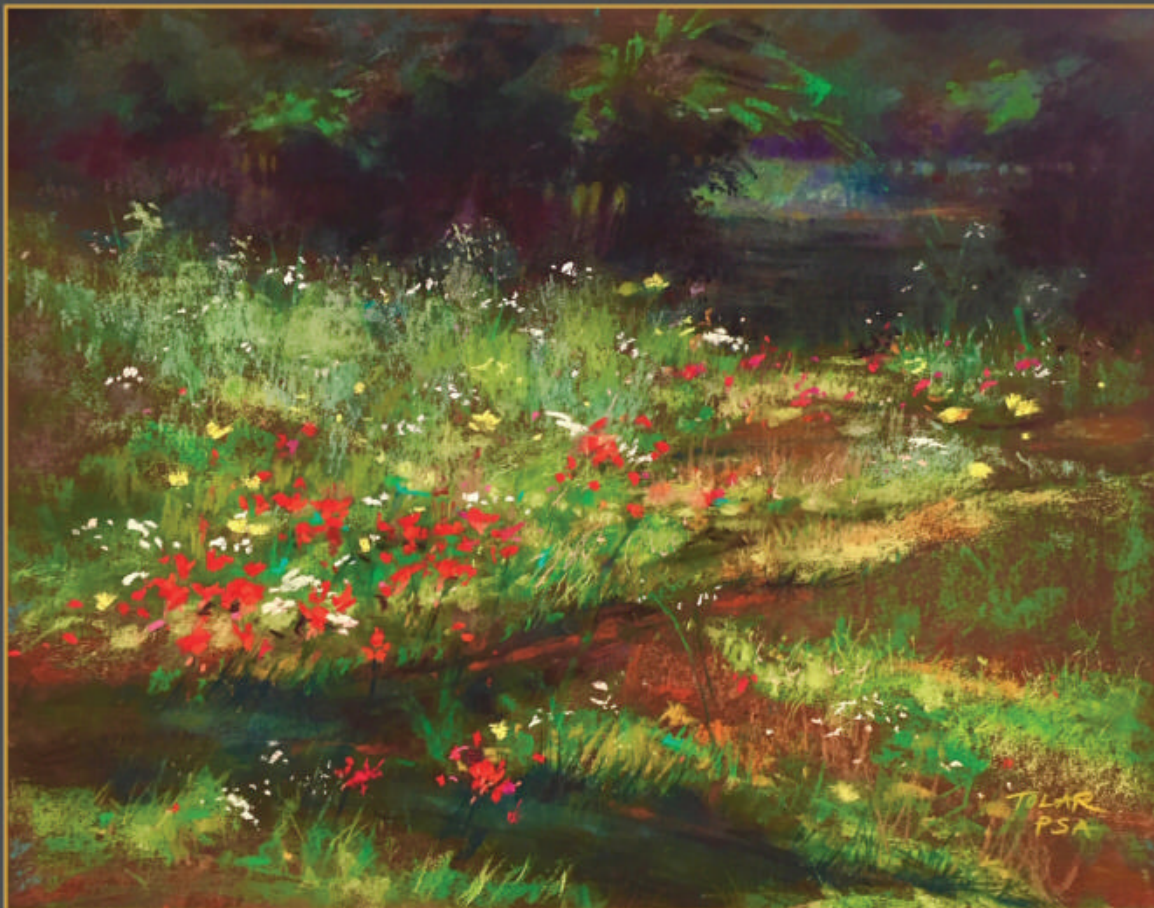
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THREE TO WATCH

There is a lot of superb art being made these days; this column by Allison Malafronte shines light on a trio of gifted individuals.

JONG LEE (b. 1972), *Red*, 2017, oil on panel, 20 x 16 in., available from the artist

When a portrait is painted well, it is sometimes difficult to see beyond the surface beauty. In the case of California artist **JONG LEE** (b. 1972), however, not only are his likenesses aesthetically pleasing, they are also layered with thoughtfulness and intention. Take *Red*, for example, which is striking in its visual elegance and carries the gravitas of an unseen story as well. “I wanted to juxtapose the dynamic nature of the overall composition with the subject’s calm, contemplative expression,” Lee explains. “The figure’s sweeping diagonal movement creates an illusion that her body is in motion, yet her serenity suggests she is fixated on meandering thoughts. It’s a symbolic representation of the duality in all of us. This contrast — even contradiction — between what is real and what is not, in art and life, is often the underlying statement in my paintings.”

Lee learned to paint and imbue his work with subtle meaning primarily through his own research and practice, which he complemented by studying with several artists, including Steven Assael, Jeremy Lipking, and Joseph Todorovitch. Now he paints figures and portraits as a way to understand the unique psyche of each person who sits for him, as well as the human condition common to us all. Lee’s medium of choice is oil, as he feels it is optimal for juxtaposing, mixing, and arranging lights and darks. He favors realism with an emphasis on the fundamentals of drawing, values, and color. “I characterize my work as ‘realism with a modern sensibility,’” he says. “I have a strong inclination toward 19th-century French naturalism in particular, but rather than recreating the past, I paint my own interpretation of what is real for me today.”

For each new painting, Lee develops a customized process based on that subject’s characteristics, as well as on his own goals. “I want to make a unique artistic statement, and with that comes fresh challenges,” the artist observes. “The beginning stage is the most challenging, but also the most rewarding because it forces me to harness all my creativity



to find a solution for what I want to express.” At the outset, Lee also has goals in mind for the viewer. “Every painting is an invitation to immerse oneself in another space and time — a dreamlike experience as unique as each viewer’s life and personality.”

LEE is currently self-represented and is seeking gallery representation.



SHAWN MICHAEL WARREN
(b. 1987), *Abbot's Waterway*,
2019, oil on linen, 84 x 64 in.,
available from the artist

SHAWN MICHAEL WARREN (b. 1987) reached a crossroads five years ago when he gave serious consideration to what he wanted to say through his paintings. A turning point came for this Chicago artist when he created *In a Promised Land...*, which “marked the finding of my artistic identity” after years of struggling to transcend mere skill. Now Warren paints narrative works that retell events, stories, and perspectives from history that were either overlooked or told in a one-dimensional manner. “This is what painting is about for me,” the artist says. “It’s not only about starting a conversation but allowing viewers to connect, learn, and feel.”

Another key painting is *Abbot's Waterway*, one of Warren's latest. “Its story also revolves around omission,” he notes. “It pays homage to the unknown black workers who migrated to the West Coast in the early 1900s to help build Abbot Kinney's version of Venetian canals in Los Angeles's new neighborhood of Venice. Upon finishing their work, these men were not given the right to live in that area.”

Now that Warren has found sure footing in the contemporary realist world, he can look back and see how his various influences, training, and instincts led to where he is today. Exposed to art early on, he wanted to be a professional artist from the age of 9. Warren earned his B.F.A. at the American Academy of Art (Chicago) and continued his studies at the Florence Academy of Art in Italy. He finds inspiration in various media, including film, narrative paintings from the past (e.g., Bouguereau, Sargent, Thayer, Alma-Tadema), novels, and nature. Today, Warren utilizes his training in classical drawing and oil painting to depict subjects that are, at times, uncomfortable, yet shed light on the experiences of people who remain underrepresented.

WARREN's work is on view at Craig Krull Gallery (Santa Monica, California) and Artspace 8 (Chicago).



JULIE BECK (b. 1981), *Ashes and Embers*, 2018, oil on canvas panel, 20 x 12 in., private collection

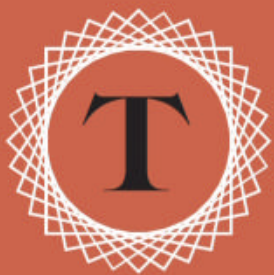
Before she was a full-time artist, New York native **JULIE BECK** (b. 1981) majored in mathematics at Rhode Island's Roger Williams University, where she graduated as class valedictorian. Her true calling as an artist, however, soon found her pursuing more creative endeavors, first as a freelance designer and video editor, then as a self-taught painter. Ultimately Beck landed at the Academy of Realist Art in Boston, where she received five years of training that catapulted her skills to new heights. Now residing in Cambridge, Massachusetts, Beck is a teacher and assistant director at this academy, where she also maintains her studio.

Beck believes representational art is a vehicle to connect with others through a universally understood language. "Humans have an innate desire to connect with others," she explains. "Representational art transcends spoken language, geography, and time. My commitment to creating accessible and relatable work is an expression and celebration of this desire to connect. I hope that my paintings can inspire others to discover or rethink their perspectives about themselves and their surroundings, as this is the gift that painting has offered me."

Although Beck depicts multiple subjects — portraits, figures, animals, and still lifes — her approach to painting still lifes is unique. "My portraits, figures, and animals start with a very specific idea and clear direction, and the painting is designed around that concept," she notes. "My still lifes, however, are a form of 'play' or 'happy accident.' They start with the pairing of colors or textures, and as the objects are arranged — a process that sometimes takes weeks — a narrative or relationship emerges organically. Because I mostly work from life, once the set-up is complete, all I have to do is paint it."

One example is *Ashes and Embers*, which began when Beck arranged a selection of red and brown objects, then added some cream and off-white ones to offset the earthy hues. Although this started as a simple exercise in design, it soon took on greater meaning. "Somehow a story, narrative, or deeper meaning always evolves from a rather simple collection of objects," Beck notes. "We humans look for patterns and relationships in things, whether they were intentional or not. Sometimes that pattern makes itself known during the set-up stage, and other times the meaning is revealed while I'm titling the painting upon completion."

BECK is represented by Bowersock Gallery (Provincetown, Massachusetts) and Susan Powell Fine Art (Madison, Connecticut).



TODAY'S
MASTERS

BY MICHAEL J. PEARCE

NICK ALM (b. 1985), *Cornelia's Winter*, 2019, watercolor on paper, 29 1/2 x 41 1/2 in.



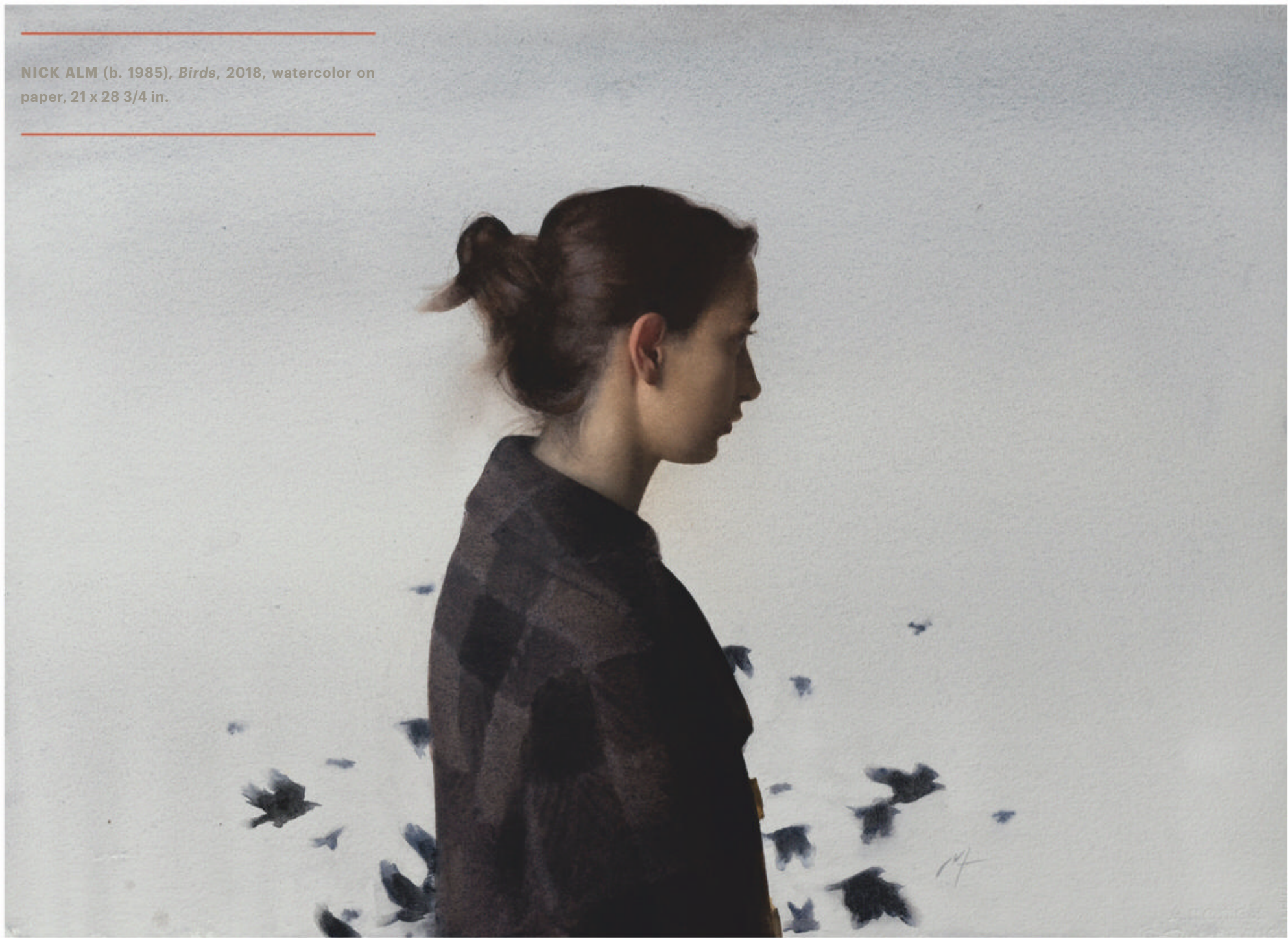
GODDESS IN OILS

NEW WORKS BY NICK ALM AND BRAD KUNKLE

This spring two shows of new paintings are coming to Steve Diamant's gallery in Los Angeles, Arcadia Contemporary, created by the exemplary figurative artists Nick Alm (b. 1985) and Brad Kunkle (b. 1978). Both clearly venerate women, who are at the heart of their painted universes, yet each has a unique approach to expressing that esteem.

Nick Alm's solo show will be on view March 7–22, and then Brad Kunkle's April 10–May 18. It is perfectly appropriate that two festivals celebrating the feminine principle will occur while these shows are hanging. The first was called Ostara by Celtic tribes. In Alm's native Sweden (where he lives today), it is called Disablott, a marking of the vernal equinox, when the day is equally divided between 12 hours of

NICK ALM (b. 1985), *Birds*, 2018, watercolor on paper, 21 x 28 3/4 in.



day and night. For the first time in the year, the promise of longer days becomes a reality, and winter's dim, dark, and blue cloths of night and half-light begin to fade under the golden sun, coaxing life back into full flourish.

THE GODDESS WITHOUT TRUE LOVE

In his older works, Alm was a spectator of beautiful white-clad waifs and of European socialites attending languid parties, immersed in vintage apartments or the back rooms of urbane bistros. Several times he painted his friend the American artist Teresa Oaxaca, who is renowned for wearing nostalgic *fin de siècle* gowns, her face made up with white powder and rouged cheeks. Alm cast her as the woman of women in lush paintings of cafe-culture ladies, comfortably wrapped in fashionable yet virginal dresses, drinking with model-handsome men, the demigods of the bourgeoisie.

Now that Oaxaca has returned to the Americas, other Old World beauties have become Alm's iconic woman. She is dressed in dark clothing against the bright light of winter-white woods, waiting for



her love in the cold air. In other scenes, she is a dark figure set against a light ground fragmented by the silhouetted crows scattered leaf-like around her. Here she is naked, wrapped only in a quilt. There she is leaving the apartment, descending a staircase and going out into the city. Now she is the beautiful face glowing among the masses in a subway car, again an icon. Or she appears in a scene of many women wearing identical, spotless raincoats.

Like a medium unconscious of the spirit he channels, Alm says he doesn't think of his images as representations of the sacred feminine, but it's hard to miss the distanced desire he has for her. He's an observer of love, viewing the goddess with ritual skill and formal style, but unable to connect to her heart. Whether she is partying with men or other women, pressed into a crowd of subway passengers, or waiting alone in a snowy clearing, this woman breathes the unmistakable air of

NICK ALM (b. 1985), *Stairwell*, 2018, oil on canvas, 27 1/2 x 19 1/2 in.



NICK ALM (b. 1985), *Subway Geisha*, 2019, oil on canvas, 31 1/2 x 33 1/2 in.



BRAD KUNKLE (b. 1978), *The New Moon*, 2020, oil and silver leaf on linen-mounted panel, 60 x 40 in.

loneliness that wafts from Alm's paintings. She is the goddess without true love.

Alm says this solitude is a reflection of his own alienation from the postmodern world: "In an urban milieu packed with strangers, a sense of loneliness might be enhanced. We're physically close but mentally detached, which I find interesting — almost inhuman. To a lone wolf, the word 'solitude' might be more suitable. We mirror ourselves."

And so the lost goddess suffers in the cold, seated on the snow-draped trunk of a fallen tree. We feel the chill, the kind that bites our legs and burns our ears. Behind her is a tangle of branches and the shadows of an old oak, the king of all trees. She is the ghost of the Germanic seeress Veleda, deserted by her followers, fallen from her tower, longing for the forested days before the invaders came, a prophet without listeners.

NATURE'S PRIESTESS

It is appropriate that another ancient festival will occur during the show mounted by Brad Kunkle, who grew up in Pennsylvania and now lives in Brooklyn. On May 1 comes the celebration of the start of summer — the Celts called it Beltane — when livestock were driven between the smoke and flame of a bonfire ("need-fire") and turned out to their summer pastures. Cottagers extinguished their hearth fires and brought home embers from the need-fire to launch the new season.

If Alm's woman is fragile, alone, and longing for companionship in a superficial world, Kunkle's woman is powerful and works the ancient magic. Here women are priestesses to the goddess of nature, and in this spring's show Kunkle makes this especially clear with a powerful icon-painting of the huge new moon hanging over a Breughel landscape. The moon is the triple goddess; its waxing, fullness, and waning represent women in three stages of life — the maiden, the mother, and the crone.

Kunkle's moon casts its shadow upon the silver-leaf sky, breaking the illusion and turning it into an iconographic surface. This painting is an artifice that allows us to see some deeper truth — a stage, or diorama, where we may participate in the liturgy of ritual and feel the catharsis of theater. "It's a very focused, contained environment to think about what's being presented to you," Kunkle notes.

Here the mountains and valleys are cut by subtle pathways that lead to a clearing and grove of trees. Kunkle says the trails are made by the women he paints: "They are on a journey to become the divine feminine... finding themselves, becoming one with nature. That's something every human can do; it doesn't matter if you're a man or woman." Gently etched over the horizon is a line of mountains — depending on the glint of the silver leaf, it is visible from one angle, vanished from another. Kunkle says it is symbolic of what is still to come on the journey.

Close observers will note the strange symbols cut into a tree. Kunkle says these were



BRAD KUNKLE (b. 1978), *Maybe It's All Just a Myth*, 2019, oil and caplain leaf on wood, 18 x 14 in.



BRAD KUNKLE (b. 1978), *Tilth*, 2020, oil and silver leaf on wood, 24 x 18 in.

designed by Pennsylvania-German *hexenmeisters*, who practice the folk customs of Braucherei to bring good fortune and healing. A small white stone lies hidden in the foreground's sepia grasses, a spell-master's talisman for contacting the spiritual dimension. Kunkle recalls, "In Pennsylvania, my family practiced spells without even knowing it. It was magical thinking." Indeed, today's *hexenmeisters* are the spiritual descendants of European seers; Kunkle has channeled their

sight and woven their magic into his work. Other symbols appear in the background of *Maybe It's All Just a Myth*; in one, a man uses a rope in an attempt to pull the horn from a unicorn's head. Kunkle says, "We have our own forms of magical thinking, a belief in an invisible universe that affects our life here. The unicorn horn is a symbol of that magic, and it's important to protect it."

When Julius Caesar marched his mighty Roman armies into the dark forests of North-

ern Europe, he learned of the druids' veneration of trees in sacred clearings. The druid priests were male or female, and they interpreted the gods' messages by reading the flights of birds and listening to the wind in the verdant forest canopy. This sylvan world was pierced by the Romans' straight roads, and the home of the goddess was wrecked. Although the Roman Catholic Church suppressed the old ways and pagan holy days, they survived as folk customs and adaptations of the Christian



BRAD KUNKLE (b. 1978), *October Study*, 2019, oil and silver leaf on paper, 12 x 9 in.

surfaces outside his barred windows contrast harshly with the romantic imagery he makes. From the nest of home, Kunkle looks out onto the backs of brick rowhouses and scruffy yards. There's the constant rumble of traffic; a woman shouts, a man replies. A Harley-Davidson motorcycle roars, and somewhere a siren wails. Kunkle is living a liminal life on this urban island, and can escape to the countryside only by crossing a bridge or passing through a tunnel.

One wonders, does Kunkle paint his idyllic scenes as a reaction to life in the city? He replies that these scenes are more a response to 21st-century life. "I began painting these archetypes and tropes when I was living in the countryside. It's more about a desire to connect to nature and, more importantly, to embrace an inner nature." Even in the city, the rhythms of chaotic beauty soften the hard edges: autumn leaves that have fallen from the sidewalk trees sweep against Kunkle's windows in the cold wind, and in the spring green buds grow. The goddess cracks the stone.

These are the days of #metoo and Harvey Weinstein, in which men think thrice about how they address women. Paintings of women by men are especially vulnerable to criticism; the subjects are silent and cannot object to being scrutinized. But these are not real women, crushed into a subway car or balancing their jobs and child-rearing. In Kunkle's paintings the woman is Asherah, Bridget, Coatlicue, Mary, or Selene — made manifest in the metropolis.

Fantasies aren't meant to be real, and allegories require idealization. There is a profound longing for connection with the feminine archetype in the art of both Nick Alm and Brad Kunkle, an evident hope to fulfill that everlasting desire for true unity between men and women. Men may want to rescue Alm's woman, hoping for her in their hearts, and men may want to worship with Kunkle's priestess, singing holy chants with her. Both would spread the heavens' embroidered cloths at her feet, for they long for the ineffably open light of love in this otherwise empty era of spectacle. ●

Information: arcadiacontemporary.com

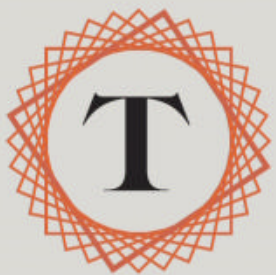
MICHAEL J. PEARCE is the author of *Art in the Age of Emergence*. He is professor of art at California Lutheran University.

calendar. Mystic artists charged with producing images of the new goddess, the Virgin Mary, continued the divination of nature by *pareidolia* — the perceiving of patterns in a random stimulus. Like these icon painters, Kunkle contemplates the unformed, accidental shapes his gesso makes on the canvas: "I see, this could be a landscape, this could be a bush... I leave room for alchemy."

This kind of magic requires focused contemplation. Like the icon painters and *hexenmeisters* — who believed that the more they concentrated on the outcome they desired, the more powerful their spells would be — Kunkle's meditative process brings a mystical power to his work. He explains, "This is true to the impact and power of any artist's intent when creating. In a way, we are all casting 'spells.'"

Some of the recent paintings sustain Kunkle's exploration of woman and her intertwined relationship with nature. The swirling leaves spiraling around her slender form suggest an intuition, allowing herself to be wrapped in nature's embrace, falling back into the trusting arms of wind-blown leaves. Wrought with gold and silver light, these paintings were made in the spirit of autumn. A garland curves from her hand, and a priestess drags a staff through the grass leaving a trail of flowers, adorning the path to the sacred well of wisdom. It's an old faith for a new time.

Most of Kunkle's new paintings were produced in a very small and very temporary studio in a converted warehouse in fashionable Williamsburg, Brooklyn, where he lives a bohemian loft-life with his beloved. The hard



TODAY'S
MASTERS

BY MATTHIAS ANDERSON

A BOUQUET FOR SPRING



(ABOVE) **HEATHER ARENAS** (b. 1969), *The Perfect Bunch*, 2019, oil on birch, 16 x 12 in., Mary Williams Fine Arts, Boulder, Colorado ■ (RIGHT) **JILL BANKS** (b. 1958), *Picnic in Paris*, 2018, oil on linen-lined panel, 18 x 24 in., private collection



Now that spring has finally arrived, the editorial team at *Fine Art Connoisseur* opted to delight readers' color-starved eyes with an array of superb contemporary artworks celebrating flowers, flowering foliage, and gardens. It never ceases to amaze us how each artist comes at what is essentially the same subject from a completely different viewpoint. Such individuality is just one of the things that makes the field of art so endlessly intriguing, just as flowers are among spring's most welcome gifts. ●

MATTHIAS ANDERSON is a contributing writer to *Fine Art Connoisseur*.



KURT ANDERSON (b. 1958), *Calla Lily II*, 2019, oil on canvas, 24 x 24 in., Reinert Fine Art, Charleston



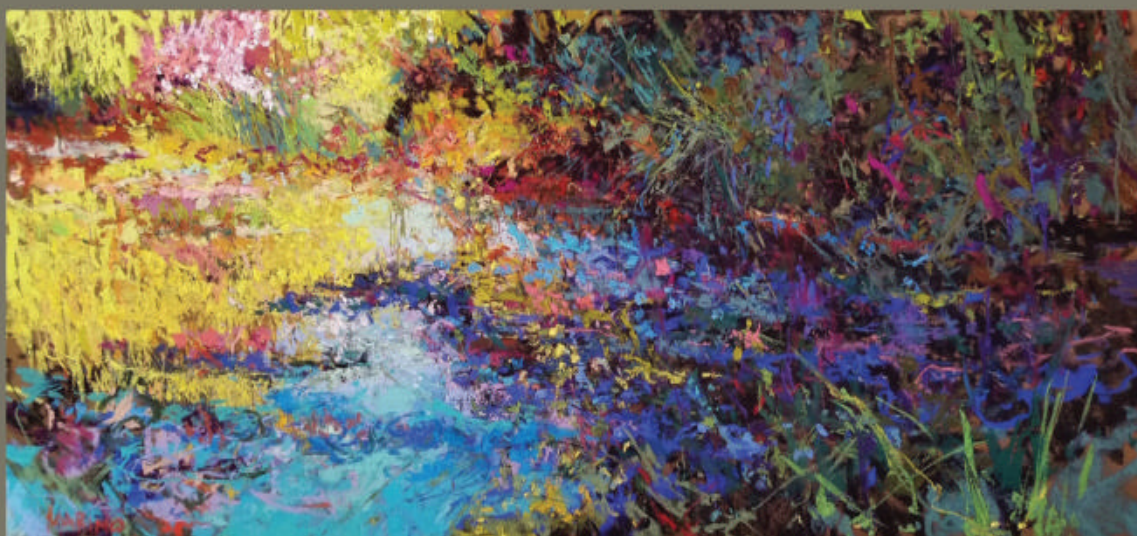
(CLOCKWISE FROM TOP LEFT) BRIAN ASTLE (b. 1988), *On the Edge*, 2017, oil on panel, 20 x 16 in., private collection ■ TODD BAXTER (b. 1954), *Susan's Water Lily*, 2018, oil on canvas, 20 x 20 in., private collection ■ DELIECE BLANCHARD (b. 1953), *Blueberry Harvest*, 2019, oil on canvas, 22 x 24 in., private collection ■ STEPHANIE BIRDSALL (b. 1955), *Festival*, 2019, oil on linen panel, 14 x 18 in., Illume Galley of Fine Art, St. George, Utah



(CLOCKWISE FROM TOP LEFT) LISA CUNNINGHAM (b. 1964), *Peaceful Morning*, 2015, pastel on paper, 18 x 24 in., available from the artist ■ FRAN ELLISOR (b. 1951), *Daily Stroll*, 2017, oil on linen, 24 x 30 in., Red Oak Gallery, Conroe, Texas ■ DANIEL GERHARTZ (b. 1965), *Grandma's Garden*, 2018, oil on canvas, 30 x 36 in., Red Piano Art Gallery, Bluffton, South Carolina ■ SARAH HARLESS (b. 1984), *Claret Cup Cactus*, 2019, oil on canvas, 18 x 14 in., available from the artist ■ CARY ENNIS (b. 1951), *Opening Prayer*, 2019, oil on linen, 30 x 24 in., Meyer Gallery, Santa Fe



(CLOCKWISE FROM TOP LEFT) CATHERINE HILLIS (b. 1953), *Savannah Secret Garden*, 2019, watercolor on paper, 12 x 16 in., private collection ■ ALAN SHUPTRINE (b. 1963), *Evening White*, 2019, watercolor on paper, 19 x 30 in., Huntsville Museum of Art, Alabama ■ FRANCIEN KRIEG (b. 1973), *Gratitude*, 2019, oil on linen, 47 x 23 in., available from the artist ■ CHRISTINE LASHLEY (b. 1967), *Crippen Garden*, 2019, oil on linen, 30 x 30 in., private collection



(CLOCKWISE FROM TOP LEFT) AMANDA LOVETT (b. 1963), *Down-to-Earth*, 2015, oil on linen, 12 x 16 in., private collection ■ SUSAN LYNN (b. 1963), *Window Bouquet*, 2019, watercolor on paper, 12 x 9 in., collection of the artist ■ MARIA MARINO (b. 1961), *Eau Dorée*, 2017, pastel on paper mounted on board, 12 x 24 in., available from the artist ■ JIM MCVICKER (b. 1951), *Watering the Garden*, 2016, oil on linen, 30 x 40 in., Fairmont Gallery, Sonoma, California ■ MARGRET MCDERMOTT (b. 1963), *Winter Wildflowers*, 2020, oil on aluminum panel, 8 x 10 in., available from the artist



(TOP ROW) JENNIFER O'CUALAIN (b. 1971), *White Poppy with Bee*, 2019, oil on canvas, 6 x 6 in., Manitou Galleries, Santa Fe ■ JESUS NAVARRO (b. 1952), *May Flowers*, 2019, oil on canvas, 20 x 20 in., Lotton Gallery, Chicago ■ PAMELA C. NEWELL (b. 1955), *Beautés de Printemps*, 2019, oil on linen panel, 12 x 12 in., available from the artist ■ (MIDDLE ROW) LYNN MEHTA (b. 1963), *From the Garden*, 2019, oil on board, 10 x 10 in., McBride Gallery, Annapolis ■ D.K. PALECEK (b. 1959), *Hidden Splendor*, 2018, oil on canvas, 16 x 12 in., private collection ■ (LEFT) CAMILLE PRZEWODEK (b. 1947), *Fragrant Diversion*, 2019, oil on panel, 16 x 20 in., collection of Linda Baretta



(TOP ROW) **GEORGE SHIPPERLEY** (b. 1938), *Serenity*, 2014, oil pastel on board, 30 x 30 in., private collection ■ **DANIEL KEYS** (b. 1985), *Harmony in Yellow & Green*, 2019, oil on canvas, 19 x 31 in., Legacy Gallery, Scottsdale ■ (MIDDLE ROW) **KATHRYN STATS** (b. 1944), *Garden Roses*, 2019, oil on canvas, 20 x 30 in., Illume Gallery of Fine Art, St. George, Utah ■ **JUDE TOLAR** (b. 1953), *Spring Sunshine*, 2018, pastel on paper, 9 x 12 in., available from the artist ■ (LEFT) **KATIE G. WHIPPLE** (b. 1991), *Peonies for Nona*, 2017, oil on panel, 14 x 18 in., collection of Bill and Nona Collin

COMPOSING SARGENT'S THE DAUGHTERS OF EDWARD DARLEY BOIT

Much has been written about *The Daughters of Edward Darley Boit* and about how John Singer Sargent's 1882 portrait captures the intimate yet ambiguous stages of childhood. How it conveys such things depends largely on his deft execution of complex compositional effects that appear in many of Sargent's works.

Edward "Ned" Boit (1840–1915), a member of Paris's burgeoning community of American expatriates, was an older friend of Sargent (1856–1925), as well as an artist himself. It is not known if he and his wealthy wife, Isa, asked Sargent to paint this portrait, or if the 26-year-old artist suggested the idea himself. In any case, the couple allowed him to depict their four girls in a daring way. Clockwise from bottom center, the girls were 4-year-old Julia (with her doll), Mary Louisa (8), Florence (14), and Jane (12).

JOHN SINGER SARGENT (1856–1925), *The Daughters of Edward Darley Boit*, 1882, oil on canvas, 87 3/8 x 87 5/8 in, Museum of Fine Arts, Boston; gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit, and Florence D. Boit in memory of their father, Edward Darley Boit, 19.124





DIEGO VELÁZQUEZ (1599–1660), *Las Meninas*, 1656, oil on canvas, 125 x 108 1/2 in., Museo Nacional del Prado, Madrid

Throughout his life, Sargent was interested in bridging the gap between the classical and the modern, and in challenging many aesthetic conventions of his day. These are hallmarks of a young artist seeking entrée into the artistic elite, and everything Sargent did early in his career should be viewed in this context.

When *Portraits d'enfants* (Sargent's original French title translates as *Portraits of Children*) was exhibited at the 1883 Salon in Paris, a few critics lauded its technical virtuosity, but others were troubled by its unconventional composition; one noted sarcastically, "It looks like four corners with a void." What that critic missed was Sargent's obvious homage to Diego Velázquez's royal portrait of 1656, *Las Meninas*, even then widely seen as one of European art's finest achievements.

At first glance, the Boit daughters seem to emerge out of, or retreat into, the shadows, like the figures in *Las Meninas*. Their placement in different parts of the picture plane is telling: the primary aim of a master portraitist is to reveal the sitter's interior life, not just to produce a likeness, and in fact Sargent seems to have anticipated some of what would happen to these girls later in life.

STRATEGIES THAT WORK

How did he do it? Let's begin with a standard axiom for artists: "Composition is the art of leading the eye." Sargent starts off with something unusual. The canvas itself is square and he anchors Jane, the second oldest, almost dead center. Most painters would avoid this placement



By placing his subjects toward the lower left corner, Sargent daringly departs from a more traditional arrangement used for centuries — of placing figures in the center.



Sargent leads your eye by creating a wide range of lost and found shapes and edges. He diffuses the vase here with classical chiaroscuro, only to contrast it against the crisp edges of the pinafores to tell you which is more important.

because putting something in the middle tends to deaden the space around it and can make it hard to move the viewer's eye around. However, once we comprehend that the four children are linked by their white pinafores, we can appreciate how they have been placed asymmetrically to the left. This pulls our gaze off-center. In Sargent's day, to lead the eye to one side without drawing it back would have been considered a *faux pas*; the arrangement would have been deemed out of balance. So Sargent resolves this concern by placing Julia, the youngest, on the floor right of center. He also rotates her torso, legs, and doll diagonally to point up toward the right, toward the large red screen and the severely cropped vase. (In contrast, the other sisters have been arranged almost flat to the picture plane and are facing or perpendicular to it.) Young Julia's diagonal upward slant pushes our eye out into the open space, only for it to return to the other girls in a circular movement. This sweep appears often in Sargent's oeuvre.

The two huge Japanese porcelain vases are critical to the composition. These were valued possessions and traveled with the Boit family as they moved among their homes in Paris, Rome, and Boston. (They are now on view at the Museum of Fine Arts Boston alongside the portrait; all three items were donated by the daughters in 1919, when their portrait was only 37 years old.) Sargent uses a chiaroscuro technique to soften the vases' edges and push them into the shadows, along with the two older girls. This softness necessarily places more focus on the two younger children in the light. It is a compositional truism that lost edges recede and sharp edges come forward.

Compositionally, Sargent echoes multiple shapes and forms to create a pleasing visual rhythm and tempo. This, too, encourages our eye to move. As humans, we are habituated to spot similarities, but when Sargent repeats a motif he never strikes the same note or shape in the same way. Look at how the white pinafores gather at the girls' waists and open toward the floor. Then look at how the fluting along the rims of the beloved vases gathers and contracts in an opposite direction. Look at the stolid upright nature of the vases and compare that with the girls' casual postures. Look at the circular patterns in the carpet; those swirls reappear in the bangs of Jane's and Mary Louisa's hair. Such echoes create a graphic continuity in the same way a series of carefully placed grace notes can accent a well-loved melody. Deft touches of sound — and paint — can be used to stitch a composition together. And yes, Sargent was also a fine pianist.

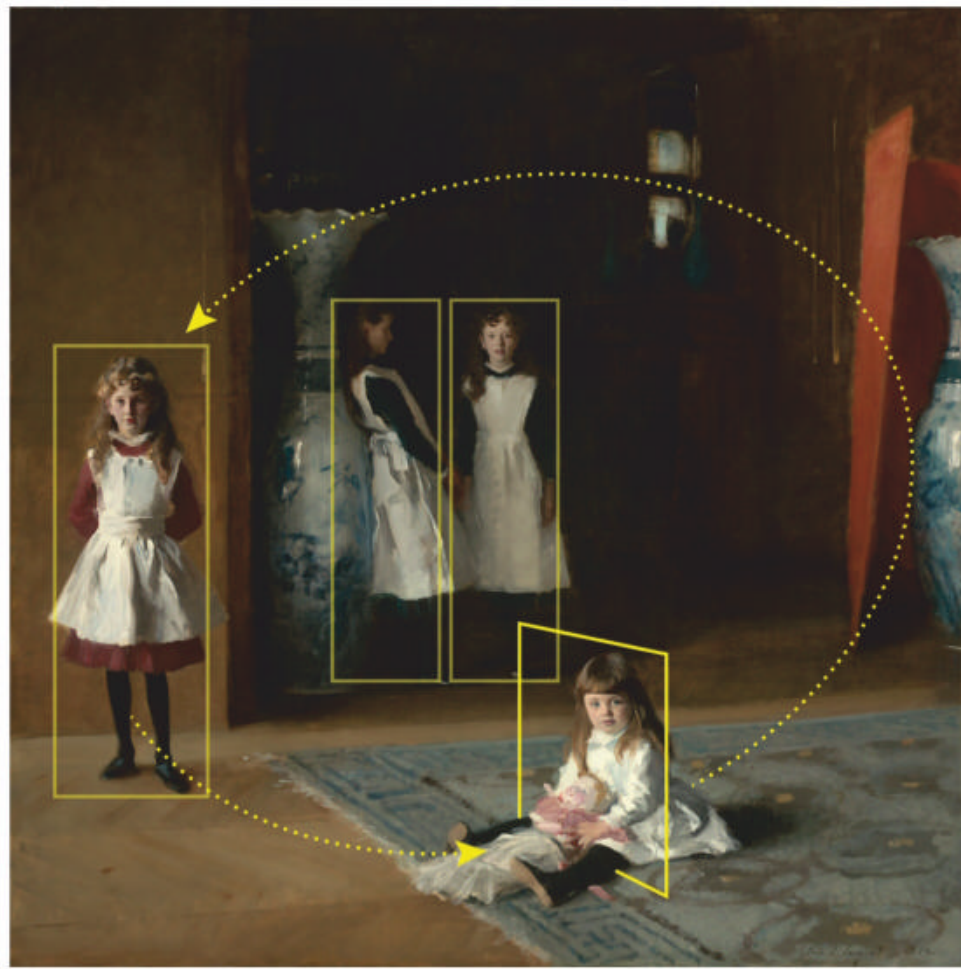
Then there is Sargent's massing of shapes, derived from his training in various European ateliers. To mass is to simplify and combine several smaller shapes of similar values into larger super-shapes. For example, the background recess here — presumably a drawing room — contains subtle darks that have been knitted together into a larger shape. (Squint to see this more clearly.) Sargent masses again by dissolving the boundary between the hemlines of the pinafores worn by Florence and Jane. Massing is an observable effect caused by light, or the lack of it, and Sargent had recently returned from Venice, where he had studied and painted its mysterious interiors and alleyways. When you look at the art of Velázquez, Hals, and Rubens — three of his life-long influences — you find such massing as well.

Yet Sargent doesn't tell us much about the room itself. Less is more here, and too much information would distract us from the daughters. But he does reveal enough to indicate these girls lived in a world of privilege and wealth.

MORE THAN A CAMERA

Late in life, Sargent was often accused of being little more than a camera — a painter who slavishly copied what everyone else could already see — an artist interested in *mimesis* above all else. In fact, he often altered and edited his subjects in drastic ways. Like his hero Velázquez, Sargent was interested in implying the most with the least, and he did so by sacrificing detail in some areas so as to emphasize it in others. By using this strategy, Sargent learned to direct our attention where he wanted it to go.

Such emphasis, or the absence of it, became integral to his compositions. The glossy reflections on the vases tell us the ceramic surface



The diagonals created by Julie's legs and doll, in alignment with the rug, direct your gaze out into the open space to the right, where it bounces off the vase and floats back to the group.



Sargent divides his portrait into two large masses of light and shadow. He then tucks the two oldest girls into the dark. This creates a layered depth, but also imbues each child with an individual personality. Using diminishing light, position, and posture, he also limits our access according to age.



The Infanta Margarita and Julie: In spite of being mirror images of each other, note the similarities in age, lighting, turn of the head, and direct gaze. Even the paint handling is similar.

is materially different from the starched pinafores. Those reflections reappear in abstract streaks in the dark hallway. But what are those streaks? A turn in the wall? Shafts of light? No, they are reflections of a window on a mirror hanging in the dark. Sargent did not feel we need to know definitively it is a mirror. He did not feel it helped to clarify. Hence, many of the ambiguous shapes in this composition act only as supporting characters for a bigger story — the daughters.

And what about the children? Who were they and in what ways were they unique? Presciently, Sargent positions the older two in shadow. Or rather, on the cusp between light and shadow. Was this a statement about the passage we all make from child to adulthood, or something else?

Sadly, both girls experienced increasing mental distress in adulthood, and none of the four ever married. Is there something insightful or prophetic about Sargent's arrangement that reveals their future personalities and emotional state?

As a close family friend, Sargent knew the girls well; each pose suggests a different character and state of mind. Three of the girls look outward to acknowledge our presence, but Florence, the oldest at 14, turns away, as if she does not wish to be included. Is she shy, or is she entering that awkward adolescence every parent dreads? Only Jane and Julia look at us directly. Mary Louisa is really looking off to our left, as if there is someone standing by our side. This is intentional on Sargent's part. Velázquez does this in *Las Meninas*, when one of the ladies-in-waiting looks at the queen while the Infanta Margarita looks at you, the king. This is no coincidence: Sargent had recently painted a copy of *Las Meninas* at the Prado in Madrid.

It is easy to claim Sargent was a traditionalist, a painter who looked back for inspiration. But that is an inaccurate conclusion

shaped by our 21st-century perspective. Upon closer inspection, the compositional experiments in *Portraits d'enfants* anticipate many of the aesthetic concerns that would eventually encourage 20th-century painters to shatter long-held tenets of representational art. Those painters worked to dissolve form and flatten pictorial space without appreciating how Sargent had led the way half a century before. This is not to say Sargent was an abstractionist on the order of Kline, Pollock, or Frankenthaler, but he did anticipate many of the compositional devices associated with Abstract Expressionism in the 1950s. It's just that, in this case, he was using children of the Gilded Age to do so. ●

THOMAS JEFFERSON KITTS is a working artist who is inspired and exhilarated by the way light plays across his subject. Based in Portland, Oregon, he prefers to work directly from life for its honesty and immediacy, incorporating many *alla prima* techniques developed by master artists such as Sargent, Sorolla, and Zorn. Kitts's new educational video, *Sargent: Techniques of a Master*, has just been released at streamlineartvideo.com.

EVELYN WAUGH: THE PRE-RAPHAELITE NOVELIST

The book that has most informed my understanding of the relationship between the aesthetics of art and those of literature is Hilary Spurling's *Anthony Powell: Dancing to the Music of Time* (2018). Though primarily a personal biography rather than a critical one, it amply explains how, in his adolescent years, the British writer Anthony Powell (1905–2000) channeled a penchant for storytelling into a study of drawing and how narratives can be implied in visual art. As an adult, he went on to use the ways in which artists preconceive the structure of their images as a model for preconceiving his own novels' structure. It did not take me long to apply Spurling's lessons to my understanding of the relationship between the fiction of Evelyn Waugh (1903–1966) and Pre-Raphaelite art of the mid-19th century.

Like his friend Powell, Waugh developed an interest in drawing as an adolescent. Unlike Powell, he began formal studies at London's Heatherley School of Fine Art before turning to teaching and then writing. If Waugh ever consciously used his artistic training in his approach to literary composition, I have not encountered any mention of the fact, but I find it hard to imagine it did not provide at least an unconscious influence — particularly since he at times defended narrative painting against its detractors. In any case, the similarities between the naturalism of his novels and of Pre-Raphaelite art are too strong to ignore.

Although the Pre-Raphaelites took early Renaissance art as their foundational point of reference, they were not primarily interested in conforming to a particular stylistic tradition, let alone the sort of strict imitation championed by their contemporary A.W.N. Pugin's insistence on "pure" High Gothic. The term "Pre-Raphaelite" can create confusion by implying an emphasis on the early Italian Renaissance artists who led up to Raphael. Yet even when the Pre-Raphaelite Brotherhood was founded in the late 1840s, they had real admiration for some high and late Renaissance artists, even for some who anticipated the Baroque. Such admiration only increased with the passage of time. In fact, the Pre-Raphaelites were probably more influenced by Flemish and Dutch artists of the early Northern Renaissance who had in no way influenced Raphael. As if all of this were not confusing enough, the Pre-Raphaelite assessment of Raphael himself, though not uncritical, was largely favorable.

What the Pre-Raphaelites really rejected were the aesthetic theories of the founder of art-historical study, Giorgio Vasari (1511–1574), and of Sir Joshua Reynolds (1723–1792). By the 1840s the latter was still the commanding influence in English art; like Vasari, Reynolds embraced classicist idealism, but he considered Raphael the exemplar of artistic perfection (in contrast to



HENRY LAMB (1883–1960), *Portrait of Evelyn Waugh*, 1928, oil on canvas, 24 x 20 in., Salisbury Museum, England

Vasari's reverence for Michelangelo). Thus the term "Pre-Raphaelite" was a deliberate provocation, an announcement of the new brotherhood's rejection of Reynolds's classicist idealism in favor of naturalism.



Like artists of the Northern Renaissance, the Pre-Raphaelites were happy enough to learn from the classicists those techniques that could make their paintings look more realistic than those of the Middle Ages (especially perspective). But to them, the “perfect beauty” of classicist idealism (with its tendencies toward the pseudo-rational, quasi-mathematical, and symmetrical) was artificial — not only lacking in true beauty, but flawed. They believed that the natural, normal appearance of the world, with all its individualities and idiosyncrasies, is itself beautiful and so ought to be depicted with the most faithful and minute accuracy.

WAUGH AND NATURALISM

For much of history, the composition of literature was also based upon classicist preconceptions, rather than on what is natural either in life or language. Poetry long predominated in fiction not only because of aesthetic considerations (even as an aid to memorization before the printing press), but because of its insistence on “design.” Particular syllabic patterns and patterns of rhyme were insisted upon for poems in specific genres. For example, a “heroic” poem would use the heroic pattern as assuredly as an 18th-century battle painting would depict the victorious general on a rearing horse. Narrative poems and plays were, furthermore, expected to conform to the generic plot patterns standardized from Aristotle’s *Poetics*. Thus poets and playwrights would extract elements of human life out of their natural context and reassemble them within preconceived generic plot patterns.

Even a cursory review of Shakespeare’s comedies reveals they have similar, and similarly implausible, plot lines. The same plot patterns and implausibility

(LEFT) **WILLIAM HOLMAN HUNT** (1827–1910), *Isabella and the Pot of Basil* [modeled by Waugh’s distant relative Fanny], 1867, oil on canvas, 23 7/8 x 15 1/4 in., private collection

■ (BELOW) **WILLIAM HOLMAN HUNT** (1827–1910), *Portrait of Dante Gabriel Rossetti at 22 Years of Age* [based on Hunt’s much earlier chalk drawing], 1882–83, oil on panel, 12 x 9 in., Birmingham Museum & Art Gallery, England



can be found in the comedies of Ben Jonson and John Dryden. These men remain towering figures because of their use of language, development of character, evocation of mood, and even their abilities to compose first-rate works despite the constraints of classicism’s standardized patterns. They are not towering figures because the times demanded they write within such limitations.

Real advancement toward naturalism entered literature well before Evelyn Waugh, with Jane Austen having taken one of the first major (and successful) steps. Though her plots play upon romantic and dramatic types of occurrences that occur only occasionally, the satirical purposes of a comedy of manners necessitated that her novels depict plausible if not common realities. The key exception to Austen’s general naturalism is her continued use of Aristotle’s concept of a comedy as starting in chaos and ending with resolution.

We can easily contrast her approach with such satirical novels by Waugh as *Decline and Fall* (1928) and *Vile Bodies* (1930). His black comedies exaggerate the foibles, absurdities, eccentricities, foolishness, mediocrity, conventions, and ironies of human life. But they specifically exaggerate these aspects within plots that follow the types of random and ultimately unresolved courses our lives really do follow. One does not find in Waugh the repetitive and implausible ironies of classicist comedy. Instead we find broken relationships, lost jobs and fortunes, death, and aimlessness, all within plots that, far from beginning in chaos and ending in resolution, close with the implication that the chaos will continue as an unavoidable part of existence.



DANTE GABRIEL ROSSETTI (1828–1882), *Beata Beatrix*,
c. 1864–70, oil on canvas, 34 x 17 1/4 in., Tate, London



JOHN EVERETT MILLAIS (1829–1896), *Ophelia*, 1851–52, oil on canvas, 30 x 44 in., Tate, London

Decline and Fall ends where it begins, with Paul Pennyfeather studying at Oxford after having been expelled due to others' misdeeds, endured a series of anti-adventures, and re-enrolled under an assumed name. The reader has no way of knowing whether Paul will live a quiet life (as he hopes) or return to the same path of absurdity (on which he never wished to set out). *Vile Bodies* ends with casual sex in the middle of a war zone, an act of random chaos amid military and international havoc. Later, *The Loved One* (1948) ends with Dennis Barlow cremating the body of a girlfriend who had recently terminated their relationship and then committed suicide.

The most naturalistic of Waugh's novels is the only one that does not contain even a sub-element of satire — *Brideshead Revisited* (1945). Here the characters, plot, and dialogue are all so true to life (albeit the life of a rarefied class) that, had it been published a century earlier, the Pre-Raphaelites could easily have hailed it as a model work of fiction.

NATURAL INCLINATIONS

That Waugh became a sort of neo-Pre-Raphaelite novelist can almost be predicted by anyone familiar with his personal life and early writings. The first volume of his unfinished autobiography is permeated with the love of Victorian England obvious to all who knew him. As an adolescent, he visited the community that had grown up in the southern town of Ditchling in association with the Guild of Saint Joseph and Saint Dominic — modeled on the medieval trade guilds and comprising sculptors, engravers, painters, printers, and weavers strongly influenced by the Arts and Crafts Movement and the Pre-Raphaelites' proponent John Ruskin. In her contribution to David Pryce-Jones's *Evelyn Waugh and His World*, the novelist's friend (and wife of James Bond's creator) Anne Fleming recalls he held a strong love of Pre-Raphaelite and Quattrocento paintings until the end of his life. Charles Ryder's "conversion to the Baroque" in *Brideshead Revisited*, which occurs during his stay at the novel's eponymous Baroque mansion, reflects Waugh's eventual preference for Baroque architecture, which did not extend to painting.

He also had a more personal connection to the Pre-Raphaelites. Fanny Waugh, a cousin of his grandfather, had modeled for, then

married, one of the brotherhood's founders, William Holman Hunt. After her death during childbirth, Hunt married her younger sister, Edith. When Waugh turned to writing, his first (and now unjustly neglected) book was a 1928 biography of another of the brotherhood's three co-founders, Dante Gabriel Rossetti. This was commissioned by Gerald Duckworth and Company at the suggestion of Anthony Powell (then a young member of its staff) in order to mark the centenary of Rossetti's birth.

The final chapter of *Rossetti: His Life and Works* represents one of the rare texts in which Waugh reflects at length upon aesthetic theory. Here he offers a virtual manifesto for naturalism while calling attention to the similarities between painting and literature. He criticizes both classicist idealism and many of the artistic movements developed since the 19th century, including some "modern" ones considerably more allied with traditionalism than they might ever admit.

On the one hand, Waugh is emphatically traditional in his belief that the purpose of art is to be beautiful, arguing against the idea that the "intensity of the emotion was the gauge by which the value of the work of art could be assessed." Equally traditional is his belief that art should not be concerned with beauty alone, but should also include the implication of narrative.

Yet Waugh departs, by implication, from strict classicist idealism when he critiques those who think art "should concern itself solely ... with its own beauty and not with the beauty of the thing represented." The immediate targets of those words were various theorists of his own age who argued, for example, that "a head should be looked at as so much mass of matter, so much variation of colour, so much light and shadow."

The alternative Waugh proposes is a naturalism that accurately captures the beauty of the world as it exists, both in its visual appearance and in its implication of narrative — an alternative exemplified by Pre-Raphaelite painting and given a literary counterpart in Waugh's fiction. ●

JAMES BARESEL is a freelance writer based in Virginia. He previously taught courses in literature and in the history of art at a private high school.



BEHIND THE SCENES

BY DAVID MOLESKY

THE BALLAD OF BUSHWICK

AN ARTISTIC COMMUNITY SLOWLY VANISHES

Before I considered moving back east from California, several young painters in the New York area were piquing my interest. When I eventually relocated to Manhattan in 2013 and got to know the city's art scene, I discovered that most of the artists I admired not only knew each other, but could be found in one North Brooklyn neighborhood.

I soon realized that my desire for camaraderie and a sense of belonging was not being fully satisfied by visiting friends scattered around New York City. I had experienced the benefits of a tight-knit creative community before — with painting pals in my Maryland high school, then at Odd Nerdrum's compound in Norway, and most recently in a San Francisco warehouse full of studios. It was time to meet the painters out in Brooklyn.

Someone had suggested Adam Miller as a first point of contact. At Jean-Pierre Arbeleda's gallery opening in SoHo, I first met Adam, his soon-to-be wife, Alexandra Pacula, Martin Wittfooth, and Brad Kunkle, as well as Jean-Pierre himself and his soon-to-be wife, Hannah Yata. I liked them all very much right from the beginning. I felt excited to find a circle of artists who were about my age and making realist paintings with both contemporary flair and historical inspiration.

As the lease of my Greenwich Village apartment came to an end, I arranged to visit Adam Miller's studio in Brooklyn. From Union Square, I took the L subway train eight stops eastward into



a landscape much more barren than Manhattan's. Disembarking at the Morgan stop, I found derelict, graffiti-adorned warehouse buildings among toxic SuperFund sites walled off by high metal

ALEXANDRA PACULA (b. 1979), *Luminous Heights*, 2014, oil on canvas, 60 x 60 in., private collection



ADAM MILLER (b. 1979), *Québec*, 2016, oil on linen, 105 x 118 in., collection of Salvatore Guerrera ■ (RIGHT) Alexandra Pacula in her studio, 2013

gates and barbed wire. In the few blocks I walked from the subway station to Miller's building, I passed a concrete factory, an industrial slaughterhouse from which blood trickled across the sidewalk, some apartment buildings on the verge of being condemned, and a junkyard of broken tractor-trailers. Yikes! This was a side of New York I had never seen, and it made me nervous. Unsurprisingly, few people were interested in this wasteland east of the East River. Artists seeking cheap rent, high ceilings, and large windows were an exception, however.

Miller's four-story repurposed textile factory — officially the Venus Knitting Mills — seemed to loom out of the desolation of wind-tossed garbage and broken glass. In his studio, he was painting an impressively large 9 by 10-foot commission containing 145 figures swirling through space, all representing four centuries of Québec history. As we chatted, I learned that his wife, Alexandra Pacula, used the studio next door. Before they met, both had moved here from New Jersey.





(TOP LEFT) Alexandra Pacula and Adam Miller on the rooftop of Venus Knitting Mills, 2012 ■ (TOP RIGHT) MARTIN WITTFOOTH (b. 1981) at work on *Masquerade*, 2018, oil on canvas, 105 x 107 in., available from the artist ■ (ABOVE) JEAN-PIERRE ARBOLEDA (b. 1977), *Antediluvian*, 2019, oil on canvas, 36 x 36 in., available from the artist

A COMMUNITY FORMS

Alexandra Pacula says:

Moving to Bushwick was the best decision I ever made. Just knowing that, behind each door, artists were busy at work inspired me and helped me develop. Of course, the most important person I met here became my husband. We had met briefly while he was visiting my neighbor. Then one evening, a year later, I ran into him in the hallway. We started seeing each other regularly and eventually became inseparable. It was great to be working in the same building, to get critical advice and other help when needed. We would paint all day and meet in the evenings for dinner or to hang out with other artists in the area. I met a couple of his friends, one of whom (Catalin Moldoveanu) later moved into the building as well. So many great conversations, many bottles of wine drunk and

cigarettes smoked, such great memories, and so many paintings made.

In 2006, the same year Miller and Pacula moved to the neighborhood, a group of artists organized the first Bushwick Open Studios, “a huge event,” she recalls, “that led to many connections with collectors and other artists.” Miller participated in the 2010 edition, “and in the course of one day, I met Nicola Verlato, Martin Wittfooth, Billy Norrby, Brad Kunkle, Chris Pugliese, Maria Kreyn, and Rob Zeller, and then Jason Bard Yarmosky and Matt Rota soon after.”

Many of these artists were fairly new to the neighborhood. Kunkle had recently moved from Philadelphia in preparation for his first exhibition at Arcadia Gallery (then in SoHo). Wittfooth had just finished his M.F.A. at the School of Visual Arts (SVA) and moved to a space still occupied by his good friends Billy Norrby and

Matt Rota. As the roommates erected walls and cut the space up into rooms, Wittfooth found he needed more space to paint. That’s when he and Jason Bard Yarmosky, who had just finished his undergraduate degree at SVA, started sharing a space close to the Jefferson subway station. When that commercial lease ended, they both took spaces at Venus Knitting Mills.

With all four — Wittfooth, Miller, Kunkle, and Yarmosky — living just a block from each other on Porter Avenue, it was only natural they form the Porter Square Brotherhood, probably over many bottles of wine and certainly in admiration of the Pre-Raphaelite Brotherhood of the 19th century. For some of 2013, Wittfooth and Miller even hid the initials “PSB” in their paintings. Within a four-month period, the group hosted a podcast with the same name, but this ended after ten episodes when Wittfooth, who was coordinating many of the logis-



tics, bought property 100 miles north in the Hudson Valley town of Kingston. There he took on the herculean task of renovating two buildings while continuing to paint full-time.

JOINING THE FLOCK

It was around this time I inquired about renting a space at Venus Knitting Mills. Alas, there were no vacancies, so I moved south to help my family. Just as I began to give up on my “New York Project,” Miller asked if I wanted to sublet his studio; he and Pacula had just purchased a house in Pennsylvania. Although it might be costly, the move seemed essential to my ongoing evolution as a creative person. When I arrived, Wittfooth was working hard on an upcoming solo show at Jonathan Levine

Gallery. Fortunately, Maria Kreyn, whom I had gotten to know well while we studied with Odd Nerdrum, was at Venus, too. As we had not kept in close touch since then, it was a huge surprise to find she was a few doors down the hall, and that Rob Zeller was subletting Pacula’s space.

Most people say our building is in Bushwick, but property developers call it East Williamsburg, and the city government calls it the North Brooklyn Industrial Business Zone. Back in the 17th century, when New York City was the Dutch settlement of New Amsterdam, Peter Stuyvesant named one of its colonies Boswick (“refuge in the woods”). This name is sadly ironic, as today there is only one large tree within half a mile — directly outside Alexandra Pacula’s first studio. Fortunately, the area’s wide



MARIA KREYN (b. 1987), *The Solipsist*, 2018, oil on canvas, 60 x 42 in., available from the artist ■ (ABOVE) JASON BARD YARMOSKY (b. 1987), *Sleep Walking*, 2013, oil on canvas, 83 x 73 in., private collection

streets and low-rise buildings allow its residents to keep an eye on the changing weather, and our rooftop offers sublime 360-degree views. Most evenings we gather there, with a drink in hand, to watch the sun set behind the Manhattan skyline and the city twinkle as twilight descends. These perfect moments are sometimes rudely interrupted by reminders of the immediate environment: shifting winds can bring foul smells from the garbage transfer station or the Chinese fish-processing plant.

Despite some unpleasant realities, the light and atmosphere here bring to mind what we admire in Hudson River School paintings of the 19th century. This connection to history imbues much of the art we make: Kunkle’s nature goddesses (see the article about them on page XX), Yarmosky’s fascination with the beauty of human aging, Miller’s Greco-Roman nature mythologies, Wittfooth’s exploration of human nature via representations of the animal kingdom, Kreyn’s mysticism and human drama, Arbeleda and Yata’s animals and plant-based psychedelics, Pacula’s perception of man-made structures as nature itself, and my own interest in natural forces and nature narratives.

CAPITALIST-DRIVEN CHANGE

In recent years, new luxury residential buildings between Bushwick and the East River have begun to occlude our skyline view. Change is brewing. The arrival of cool bars and Michelin-rated restaurants reminds us that extractive capitalism has now set its sights here. Miller notes that “the neighborhood has changed from a Dominican stronghold to a yuppie playland.” In 2014, Venus’s owners — a family who knew their tenants personally — sold the building to one of the city’s largest real estate developers for \$20.8



HANNAH YATA (b. 1989), *In the Shadow of the Sun*, 2019, oil on canvas, 88 x 54 in., private collection



DAVID MOLESKY (b. 1977), *Dog Hollow*, 2018, oil on linen, 32 x 32 in., private collection

Studios of Art, which had launched near Venus in 2009 (and naturally employed many of his artist neighbors as instructors).

In just a few years, then, a major portion of our artistic community has left not only the building but New York City itself. While it is easy to rationalize leaving a neighborhood that is both expensive and unattractive, the fact remains that living and working in a village-like studio community — located a 20-minute subway ride from some of the world's greatest art institutions — offers exceptional perks. Pacula says she is “very grateful there was a place in New York City that was still affordable enough for such a big artist community to form, and that I was part of it.” Wittfooth highlights the necessity of being near “artistic peers to share the same journey of struggles and triumphs.” Miller adds that his “time painting at Venus and being inspired by artists working at an incredibly high level shaped everything about me.” Unusually, Brad Kunkle moved to Kingston but then returned to Brooklyn; he admits it is “difficult to realize you are in a special moment while it’s happening, with those people, until it’s all gone. The community is not the same, even though we stay in touch through social media. I miss the ease of grabbing a coffee or seeing a show together.”

PRESERVING CREATIVE SPACES

Artists have long worked in spaces that are actually zoned for commerce and manufacturing. In New York City, this trend took off in the 1970s when landlords realized they could make more money cutting up large spaces for mixed-use tenants. By the late '70s, the city's planning department found that almost half of these spaces had artists listed as head of the household. As the artist-renovated neighborhoods of SoHo, Tribeca, Chelsea, and then Williamsburg became popular with non-artists, landlords began increasing rents.

ROB ZELLER (b. 1966), *The Courtship*, 2019, oil on linen, 48 x 60 in., Booth Gallery, New York City



million. Without considering who the tenants were, the new management quickly increased the rents: studios that had cost less than \$700 per month jumped to more than \$1,500.

This is a longstanding tradition in New York City, unfortunately. Rob Zeller reflects, “Artists are pioneers; they clean neighborhoods up until the realtors catch on and repurpose those areas.” As rents have risen, many artists have moved out to find bigger spaces for less overhead. In addition to Wittfooth's foothold in Kingston, Miller and Pacula (followed by Arbeleda and Yata) have moved to a lakeside community near Pennsylvania's Delaware Water Gap. Zeller now lives in Oyster Bay on Long Island's North Shore to be nearer the school he founded, the Teaching

In 1982, the state legislature passed the first “loft law” allowing such buildings to transition from commercial to “live/work.” This past summer, Governor Andrew Cuomo signed its latest version. I learned about the law from the distinguished art photographer Max Yawney, who also lives in Bushwick. He explained that the artist tenants in his building had successfully navigated the loft law process. Soon I realized that Venus satisfies all the necessary criteria and thus qualifies for conversion. But the only way such a building can transition is by tenants initiating the process themselves through registration with the Loft Board.

New York City is fortunate to have such laws that protect artist communities from extractive capitalism. Yet most of its artistic enclaves have already gone the way of the dodo bird; is it too late for Bushwick? More broadly, how can creative people continue to enhance the cultural life of America's cities if they cannot afford to live there? In Bushwick, many of the manufacturing buildings are now strictly residential, not live/work. Though it is pricier these days, Venus is one of a handful that still provides artists with a haven, and I am truly happy to be part of it. ●

DAVID MOLESKY is an oil painter based in Brooklyn, known for his nature narratives and paintings of turbulent water and fiery infernos. His next solo exhibition with Andra Norris Gallery in Burlingame, California, is titled *Studying Her* (May 8–July 4).



BEHIND THE SCENES

BY WILLIAM A. SCHNEIDER

PAINTING AND MUSIC: THE MYSTICAL CONNECTION

It is well known that musicians and visual artists share a language. Artists speak of color notes, compositions, themes, variations, and motifs. Painters ranging from John Singer Sargent to the contemporary Western artist Mark Maggiori have been accomplished musicians. The contemporary realist Anna Rose Bain often posts videos of her piano renditions of Beethoven and Chopin compositions. Likewise, many famous musicians are visual artists; Tony Bennett, Paul McCartney, and Joni Mitchell come to mind. And artists since the Renaissance have been inspired by, and depicted, scenes from ballet, opera, cabaret, and even rock concerts.

But the connection goes deeper than that.

The most common mode of human thought is verbal. That is, we talk to ourselves in our heads — subject, verb, object. (If you don't believe it, monitor your thoughts right now.) But there are other, less common ways to think. Music is such a thought/language system. It has its own grammatical rules (keys, scales, chord progressions) that allow communication and creativity. When jazz or blues players improvise, a dialogue among the musicians occurs. Just as we don't need a script to hold a conversation, trained musicians improvise melodies with the speed of thought. Their hands intuitively “know” what notes and rhythms to play in order to hold up their side of the dialogue.

Before I studied at Chicago's American Academy of Art, I got a degree in composition from that city's American Conservatory of Music and earned my living as a touring rock musician. (My most recent album — *Steady Rain*, recorded by the Schneider Ross Band with Jamie Rose Schneider — was released recently and is available on iTunes, Spotify, etc.) As a denizen of both the painting and music worlds, I am convinced that representational art is also such a thought/language system. Shape, value, color temperature, edge, and

WILLIAM A. SCHNEIDER (b. 1945),
Allegro, 2014, oil on linen, 20 x 16 in.,
private collection





MICHELLE DUNAWAY (b. 1972), *Conversations with Chopin – Portrait of Richard Schmid*, 2017, oil on linen, 16 x 20 in., private collection

design are the building blocks of visual language, just as pitch, rhythm, and harmony constitute the vocabulary of musical language.

Vocabulary and grammar are the means, not the ends, for the playwright and poet. They are merely tools to create an emotional impact. So, too, musicians and painters spend thousands of hours developing their skills (hopefully) not to impress with mere technical proficiency, but to move the viewer or listener emotionally — to trigger their deepest feelings. All of the artists I have spoken with recently agree with this statement.

TESTIMONIALS

Wisconsin's Daniel Gerhartz says, "When music moves me, I ask myself, 'What would



this look like in paint? How do I get to that depth of emotion?" He continues, "I can't think my way into it. It's more a sensation ... a ribbon of line, the spacing of shapes, or color contrasts that send goosebumps down my arm!"

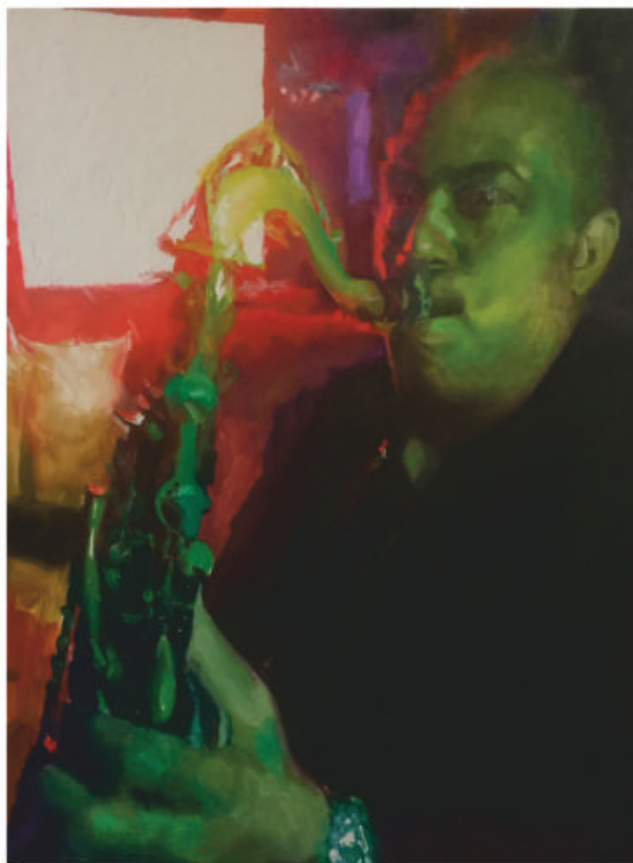
Noted cowboy artist Harley Brown of Canada puts it this way: "There is no difference between representational art and music. One is for the eye; one is for the ear. Artists and musicians have a certain mindset, a way of resolving problems." Brown began studying art and piano at the age of 7. By the time he was attending art school, he supported himself by playing jazz piano. He tells the story of performing with his jazz trio — in a brothel: "I was so naive I thought the girls kept coming back, night after night, because we were such a good band."

HARLEY BROWN (b. 1939), *Lilly*, 2009, pastel on archival support, 20 x 16 in., private collection



(ABOVE) **DANIEL GERHARTZ** (b. 1965), *Awakening*, 2019, oil on linen, 36 x 36 in., Meyer Gallery, Santa Fe ■
(RIGHT) **C.W. MUNDY** (b. 1945), *The Mayor, Rob Dixon*, 2017, oil on linen, 40 x 30 in., collection of the artist

New Mexico's Michelle Dunaway recalls, "I grew up with a piano in the house and heard my mother playing pieces like *Für Elise* and *Moonlight Sonata* on a daily basis. Because of her influence, I play piano as well, often making up my own compositions." She adds, "Music and painting have always been synonymous to me. Getting the drawing right, getting the correct anatomy, is like hitting the correct note on the piano, while the choice of how you create brushwork and edges is the melody and emotion, how the music is played. How we apply paint is similar to how the hands glide across the keys: a soft pianissimo pressure to create subtle emotion or a bold staccato pressure to make a bold statement. The way the paint is applied, the transitions of edges and brushwork, are what create an emotional aspect in my work. It's the same in music: the emotion lies not just in hitting the correct notes on the piano, but in how those notes are played." Illustrated here is Dunaway's painting of her mentor, the artist and musician Richard Schmid.



The Indiana master C.W. Mundy's relationship with music started in church. "I loved singing harmony parts to all the old gospel songs," he recalls. He has played bluegrass banjo for the past 50 years, and his 2011 CD, *Road Trip*, includes original jazz, swing, and bluegrass compositions. Mundy states, "Music and the visual arts have the same foundational

structure. The only difference is that one is visual, and the other auditory. It's all the same: rest/action, rhythm, pause, climax, mood, design, and centrality of focus, to mention a few correlations."

DEFINING ONE'S TERMS

It may help collectors to think of their paintings in musical terms. The piece may have areas that function like movements in a symphony; i.e., an expository opening, a slow adagio passage (areas of rest), and an allegro climax. Some paintings are more classical (like those of William-Adolphe Bouguereau); others are impressionistic. Artists like Carolyn Anderson, Jeremy Mann, and Quang Ho have a jazz-like improvisatory feel. The piece may be highly structured like Ilya Repin's work, or it may be more of a Debussy-like "tone poem" that evokes a mood without a specific narrative.

I encourage student artists to borrow best practices from the musical field. Thinking in terms of theme and variation, lead instrument and accompaniment, rhythm, or legato vs. staccato offers a variety of ways to get the creative juices flowing. All classical musicians learn by playing masterworks by Bach, Beethoven, and Chopin. The Beatles honed their skills by copying Little Richard, Buddy Holly, and The Coasters. Yet today relatively few artists copy paintings by Sargent, Zorn, Rembrandt, etc. (Copying masterworks used to be a requirement for artists-in-training; it fell from favor when modernism's monomaniacal focus on "newness" took over the university system.)

Another point that musicians are very clear about is the distinction between rehearsal and performance. They practice scales and arpeggios so that when they finally get on stage, they can just "wail" (in the words of Miles Davis). Yet most artists approach each painting as a finished work, rather than an opportunity for concentrated study and development.

I find it incredibly telling that when I paint with other artists in their studios, they have music playing, everything from classical to rock. And it's generally loud! ●

WILLIAM A. SCHNEIDER is a representational artist who studied at the American Academy of Art under the legendary Bill Parks. He has been awarded Master Signature status by the American Impressionist Society, Oil Painters of America, and Pastel Society of America, and is a Master Circle member of the International Association of Pastel Societies. He has also been a recording musician for more than 40 years.

GREAT ART WORLDWIDE



EVENTS
PREVIEW

THE LATEST MARINE ART

AMERICAN SOCIETY OF MARINE ARTISTS 18TH NATIONAL EXHIBITION

Jamestown Settlement Museum
Jamestown, Virginia
americansocietyofmarineartists.com
historyisfun.org
March 7–April 26

The American Society of Marine Artists (ASMA) is the country's oldest and largest nonprofit organization dedicated to marine art and history. Its members are painters, sculptors, scrimshanders, printmakers, and draftspersons, all taking inspiration from the water. Founded in 1978, ASMA is now about to launch the tour of its 18th National Exhibition. All of the works in this juried show were created by ASMA members within the past five years.

The artworks on view depict a broad array of watery settings, from coastlines, marshes, and open seas to beaches, lakes, and rivers. Some ASMA artists examine the creatures who populate these bodies of water, as well as sporting and recreational activities such as fishing and sailing. Many of their scenes are observed directly from life, but there are also carefully researched historical subjects — ranging from pirates and square-riggers to riverboats and warships.

The touring exhibition will kick off this March at the Jamestown Settlement Museum in southeastern Virginia, which highlights the Powhatan, English, and West African cultures that converged there in the 17th century. Its property encompasses outdoor re-creations of a Powhatan Indian village and a colonial fort. On March 7, ASMA members will “paint out” at the settlement’s pier, where re-creations of three 1607 ships — the Susan Constant, Godspeed, and Discovery — are moored for visitors to board.

To contextualize its new exhibition, ASMA will host the third National Marine Art



Conference in both Jamestown and Williamsburg (March 4–8). At this ticketed event, artists, scholars, and collectors will bring each other up to date on the latest trends and discoveries while enjoying two of America's most historic places.

Once it closes at Jamestown, the National Exhibition will move to the Chesapeake Bay Maritime Museum (St. Michaels, Maryland, May 21–September 7); GulfQuest Maritime Museum (Mobile, Alabama, September–December 2020); Burroughs-Chapin Museum of Art, Myrtle Beach, South Carolina (January–April 2021); and Minnesota Marine Art Museum (Winona, June–September 2021).

MICHELLE JUNG (b. 1964), *By the Sea*, 2018, oil on canvas, 30 x 30 in.

150 YEARS YOUNG

150TH ANNIVERSARY CELEBRATIONS

Metropolitan Museum of Art and
Museum of Fine Arts, Boston
New York City and Boston
metmuseum.org and mfa.org
All year

Two of America's greatest art museums — the Met and MFA Boston — are celebrating their 150th anniversaries this year. Both were founded in 1870 by artists, businessmen, and other leading citizens who felt their growing cities would not be complete without institutions devoted to visual art.

The Museum of Fine Arts, Boston (MFA) is marking the occasion with a range of activities. This summer, it will open a 22,000-square-foot Conservation Center that encompasses six laboratories staffed by more than 50 conservators. This facility will provide increased space for training young professionals and also for public educational programs. In the autumn, four freshly reinstalled galleries of Dutch and Flemish art will officially launch the new Center of Netherlandish Art, where scholars will gather to better understand this material.



Visitors to the Metropolitan Museum viewing Emanuel Leutze's *Washington Crossing the Delaware* (1851) in 1910 and 2019. Photo at right: Roderick Aichinger

Throughout the year, visitors can enjoy a self-guided tour that focuses on 15 different artworks — one from each decade since the Museum's founding. And on one floor of the Arts of the Americas wing, they will discover approximately 200 artworks made by more than 100 women, all from the permanent collection. This will complement an exhibition of 20th-century artists of color, curated by the museum's paid teen fellows, who have recently honed their skills in research, label writing, and gallery design.

The focal point of the celebrations at New York City's Metropolitan Museum of Art will be the exhibition *Making the Met, 1870–2020*. On view from March 30 through August 2 will be more than 250 works from the collection, organized around the institution's transformational moments and complemented by archival photographs and digital features. The public can reveal their own stories about the museum by participating in the video series *Met Stories*. To learn how, visit the museum's website.

On March 2, the Met is set to open its newly reinstalled galleries of British decorative arts and design. This 11,000-square-foot facility will feature almost 700 works dating from 1500 to 1900. Its 10 galleries (including three 18th-century interiors) will contain many recent acquisitions. (Indeed, the museum has already received artworks of different cultures from more than 100 generous supporters in honor of the anniversary.)

On March 4, *Crossroads*, a new series of installations drawn from the collection, will explore specific themes that span different cultures. The first three are "Power and Piety," "Empires and Emporia," and "Mythical Beasts."

Naturally there will be a ceremonial cake-cutting on April 13, the museum's actual birthday, but perhaps more stimulating will be the June 5 symposium that seeks to put the Met's history into a broader context, *Shifting Perspectives on Art and Museums*.

LOOKING BACK

MASTERWORKS OF AMERICAN FIGURATIVE PAINTING

Center for Figurative Painting
New York City
cfpcollection.org
through June 4

New York City is home to an intriguing new art venue, the Center for Figurative Painting. Its inaugural exhibition is titled *Masterworks of American Figurative Painting*, which presents works from the Center's permanent collection. The artists represented are Lennart Anderson (1928–2015), Leland Bell (1922–1991), Nell Blaine (1922–1996), Gregory Botts (b. 1952), Simon Dinnerstein (b. 1943), Paul Georges (1923–2002), Aristodimos Kaldis (1899–1979), Albert Kresch (b. 1922), Louisa Matthiasdottir (1917–2000), Graham Nickson (b. 1946), Philip Pearlstein (b. 1924), and Paul Resika (b. 1928).

As their dates suggest, most of these artists began their careers just after World War II, when abstraction overshadowed representation in the fine arts. Most worked in

New York City, the world capital of abstract expressionism, where it seemed to most observers that abstraction and representation were irreconcilable. Essentially, young artists were expected to declare allegiance to one or the other.

These artists, however, envisioned the possibilities of a synthesis, mainly because they wanted to transcend the obvious limitations of abstraction. Art made in this era is generally neglected by American museums today, and so it fell to the New York real estate

developer Henry Justin to amass almost 200 paintings made by nearly 20 artists. In 2000 he opened the Center for Figurative Painting, but it eventually shifted to a "by appointment only" visiting schedule. Now it is open to the public again, located near Penn Station, and welcomes everyone to reconsider this overlooked period of American artistry.

SIMON DINNERSTEIN
(b. 1943), *Passage of the Moon*, 1998, oil and gold leaf on wood panel, 47 1/2 x 67 1/2 in.



AN INTERNATIONAL PARTNERSHIP

MANCINI: ECCENTRIC AND EXTRAVAGANT

Mesdag Collection
The Hague, Netherlands
demesdagcollectie.nl/en
March 13–June 28

A surprising exhibition will open in The Hague this spring. It focuses on the unlikely friendship between an eccentric Italian artist and a wealthy Dutch patron, one that benefitted the history of art significantly.

Born in Rome, Antonio Mancini (1852–1930) trained from age 12 at the Istituto di Belle Arti in Naples. In 1868 he produced his first major oil, *The Street Urchin*, which reveals his admiration of 17th-century Neapolitan painting. Mancini was soon considered a leader of the *verismo* movement, in which Italians adapted French realism to suit their own taste for vivid naturalism and scenes of street life. In the 1870s Mancini traveled twice to Paris, where he met Édouard Manet, Edgar Degas, and John Singer Sargent.

After four months in a Neapolitan mental asylum (1881–82), the artist returned to Rome, where he spent years eking out a precarious existence. The resulting pictures were much admired by Sargent, who declared Mancini to be the world's greatest living painter, and who later introduced him to wealthy American, English, and Irish patrons, for whom he produced important



ANTONIO MANCINI (1852–1930), *Lost in Thought*, c. 1895–98, oil on canvas, 39 1/4 x 23 1/2 in., Mesdag Collection, The Hague

portraits. Among them was the daring Boston collector Isabella Stewart Gardner.

Simultaneously a realist and a visionary, Mancini worked intensely in his studio, where

he invented a number of highly personal methods. One was a perspective grid, made of a wooden frame with strings stretched across in all directions. One frame was placed in front of the subject, while another was placed against the canvas. Mancini described this technique variously as a means to obtain the exact perspective of his painted objects, or to capture the element of tone. Very often he allowed the marks of his strings to show in the finished painting, sometimes subtly, sometimes aggressively. In extreme cases these grid marks impart a textured, almost quilted decorative quality.

Two decades before Braque, Mancini experimented with unconventional materials, inserting glass shards, sand, and metal foil into his thick paint surfaces to achieve glittering light effects. He also grew increasingly free in his coloring and brushwork, which remind many viewers today of his friend Sargent.

Mancini's thrilling brushwork and psychological acuity electrified Hendrik Willem Mesdag (1831–1915), a banker turned marine painter living in The Hague. Beginning in 1885, the Dutchman sent money to Mancini so he could live and work. Over the next two decades, the artist shipped some 150 works to Mesdag, which he proceeded to exhibit and sell in the Netherlands. Mancini's daring art astonished the Dutch public, and naturally Mesdag kept 15 superb works for himself. These pictures — plus a selection of canvases from other collections — are on view at the Mesdag Collection this season.

Anyone headed to the great *European Fine Art Fair* at Maastricht this March should plan to stop off in The Hague; the two Dutch cities are only three hours apart by car or train.

AND STILL MORE MARINE ART

2ND ANNUAL WASHINGTON INVITATIONAL MARINE ART EXHIBITION

Annapolis Marine Art Gallery
Annapolis, Maryland
annapolismarineart.com
April 25–May 24

In late April, the National Maritime Historical Society (NMHS) will host its annual gala at the National Press Club in Washington, D.C. In attendance will be leaders of the field such as admirals, museum directors, U.S. senators, and corporate executives. For that evening only, the entrepreneurial marine artist Patrick O'Brien has organized a pop-up selling exhibition of recent works by Fellows of the American Society of Marine Artists.

As soon as the gala ends, O'Brien's show



PATRICK O'BRIEN (b. 1960), *Guardian of the Republic: USS Constitution on Patrol*, 2018, oil on canvas, 24 x 36 in.

will relocate to the Annapolis Marine Art Gallery, where everyone is invited to admire and purchase the works on view. Maryland's historic capital on Chesapeake Bay is the ideal place to enjoy such art.

NMHS president Burchenal Greene is right to observe, "Marine art is important for

the pure joy of its beauty, but it can also play an important role as a portal into history. It entices even those with no connection with sailing or the sea. It allows us to visualize scenes and, in some cases, past events, and it transports us somewhere words cannot take us."



ART IN
THE WEST

THE WEST SPRINGS FORWARD

OH, WHAT A NIGHT

SAN ANTONIO

briscoemuseum.org/night-of-artists
March 27–28 and March 29–May 4

The Briscoe Western Art Museum is set to host its annual fundraiser, the *Night of Artists* Exhibition and Art Sale. This tradition began 19 years ago as a single evening and has grown into a full weekend of activities that draws artists, collectors, and enthusiasts from across the country. Ready to view and buy will be nearly 300 new paintings, sculptures, and mixed-media works created by 80 contemporary Western artists, both emerging and renowned. Their subjects include landscapes, wildlife, portraiture, and scenes of Native Americans and cowboys.

Among the returning participants are Teresa Elliott, Martin Grelle, George Hallmark, Z.S. Liang, Mark Maggiori, Jan Mapes, Stefan Savides, Billy Schenck, Michael Ome Untiedt, and Kim Wiggins. Newly committed ones include William Alther, Bruce Cheever, Todd Conner, William Haskell, Joe Orland, Sr., Walter Matia, Mark McKenna, Paul Moore, Chad Poppleton, Jason Rich, Mian Situ, and Ezra Tucker.

The ticketed events on March 27–28 kick off with the third annual Briscoe Bison Society Collectors Summit. This educational program encompasses conversations among artists, experts, and gallery owners exploring the Western art market and trends within it. The session *Headin' In* considers opportunities and challenges facing longtime collectors who are winding down their journey; for example, how should they transfer, donate, or sell their collections? Then comes *Headin' Out*, which helps younger enthusiasts make the transition from buyer to collector.

The rest of the weekend will be animated by a preview, dinner, and live auction of 30 works, then the grand exhibition opening, luck-of-the-draw sale, and reception. Any artworks not sold will be available for purchase during the subsequent exhibition, which opens to the public on March 29 and runs through May 4.



GEORGE HALLMARK (b. 1949), *Day of the Angels*, n.d.,
oil on linen, 40 x 36 in., \$37,000

COWGIRLS AND MORE

WICKENBURG, ARIZONA

westernmuseum.org

March 27–29 and March 30–May 10

The Desert Caballeros Western Museum is ready to host the 15th edition of its Invitational Exhibition and Sale, which bears the memorable moniker *Cowgirl Up! Art from the Other Half of the West*. This festive fundraiser was created to address the relative invisibility of female artists in the male-dominated world of Western art, and this year's edition will be the largest ever. Sixty artists were selected from more than 300 applicants; they include emerging and established talents who depict the Western lifestyle in painting, drawing, and sculpture, using a range of styles from traditional to cutting-edge.

Ticketed events during the opening weekend of March 27–29 will see artists, collectors, and art enthusiasts getting to know more than 50 participating artists. The street in front of the museum will be transformed into a tented venue for many activities, including a miniatures sale, a lecture, an awards ceremony, a quick draw, and several festive meals.

The exhibition will remain on view to the public through May 10.



STEPHANIE CAMPOS (b. 1956), *Singing Beauty*, 2019, charcoal on paper, 14 x 10 in.

WHY GREAT FALLS IS GREAT

GREAT FALLS, MONTANA

cmrussell.org/the-russell-event

outwestartshow.net

marchinmontana.com

Third week in March

All eyes are on Great Falls, Montana, the town of 60,000 that comes alive with art shows and artists under the banner of *Western Art Week*. It was on March 19, 1864 that the Western master Charles M. Russell was born in St. Louis, and it was in Great Falls that he spent the second half of his life; he died there in 1926.

The C.M. Russell Museum's annual fundraiser, *The Russell*, will be held March 19–21, offering live and silent auctions of historical and contemporary Western art, a quick-finish event, the Skull Society of Artists suites, a fashion show, and a symposium. Its main exhibition is already open online; it features the cowboys and Indians Russell revered, and also Western landscapes, wildlife scenes, and still lifes.

Also on tap in Great Falls is the *Out West Art Show & Sale* (March 18–21), featuring works by more than 140 artists working in various mediums and styles, staged in the rooms of the Heritage Inn. Also on offer are quick-draw and quick-finish competitions, a miniatures auction, a display featuring one work by every artist gathered in one place, and workshops for students.

In addition, the 33rd annual *March in Montana* auction will be presented by Coeur d'Alene Galleries and Coeur d'Alene Art Auction (March 19–21). On offer are 740 lots, including paintings by such historic masters as Philip Goodwin, Edgar Paxson, Bob Scriver, William Standing, and Charlie Russell's protege Joe De Yong. Also here are antique firearms, sculpture, Native American beadwork and weavings, cowboy memorabilia, and pictographs by the Blackfeet artist Arrow Top Knot.

CELEBRATING HALF A CENTURY OF PROGRESS

TUCSON

waow.org and settlerswest.com

March 27–April 17

Members of the nonprofit organization Women Artists of the West (WAOW) are set to celebrate its 50th anniversary with their National Juried Exhibition & Sale, hosted this year by Settlers West Galleries. Half a century ago, four women feeling marginalized by the traditional world of Western art formed this group, now home to more than 300 members. On view and ready for purchase will be paintings and sculptures of all kinds. The anniversary celebrations will continue in June with



PHILLIP GOODWIN (1881–1935), *The Race*, 1904, oil on canvas, 30 x 20 in., \$30,000–\$50,000 at *March in Montana* ■ **(BELOW) JOSEPH HENRY SHARP** (1859–1953), *Call of the War Chief*, n.d., oil on canvas, 30 x 36 in., \$750,000–\$950,000 at *The Russell*



WAOWing the Wind River Valley, an exhibition of members' recent work at the Headwaters Art & Conference Center in Dubois, Wyoming.



VICTORIA CASTILLO (b. 1974), *My Father in the Garden*, 2019, oil on panel, 10 x 8 in.

TWO AMERICAN MASTERS REVISITED

DENVER

denverartmuseum.org
March 15–June 7

The Denver Art Museum is about to open a groundbreaking exhibition, *Natural Forces: Winslow Homer and Frederic Remington*. It features 60 works by the American masters Winslow Homer (1836–1910) and Frederic Remington (1861–1909), whose interwoven legacies have never been examined. Alas, there is no firm evidence the pair ever met, but the organizers are sure they knew about one another. Most works on view will be oil paintings, complemented by Homer's watercolors and Remington's bronzes.

Born a generation apart, and largely self-taught, these artists succeeded in capturing

the American spirit in an era of industrialization, urbanization, and anxiety about the closing of the Western frontier. Homer prospered by creating masterful depictions of the Eastern Seaboard, while Remington won fame for iconic representations of the West.

The lives of Homer and Remington overlapped in various ways. Both began their careers as war correspondents drawing for *Harper's Weekly*. Homer captured the Civil War, while Remington illustrated Geronimo and the Indian Wars, and later the Spanish-American War. Both men gravitated to the Adirondack region of upstate New York, where they escaped urban life to enjoy hunting, fishing, and the wilderness. Their shared fascination with the theme of man versus nature owes a great deal to such rugged travels.

Finally, this exhibition dares to explore the somber and psychologically insightful works both artists made at the peak of their careers.

The sometimes pensive qualities of these artworks suggest that they were not only painters of drama and conflict, but also utilized their knowledge of color and form to create symbolic languages imbued with mystery and anxiety. Indeed, melancholy often pervades the greatest of American realist art — think, for example, of Edward Hopper and Andrew Wyeth, to name just two other masters.

This exhibition is accompanied by a 225-page catalogue and was co-organized by four curators: Thomas Brent Smith and Jennifer Henneman (Denver Art Museum), Diana Greenwold (Portland Museum of Art, Maine), and Maggie Adler (Amon Carter Museum of American Art, Fort Worth). After closing at Denver, it will move to the Portland Museum of Art and finally the Amon Carter.



FREDERIC REMINGTON (1861–1909), *The Fall of the Cowboy*, 1895, oil on canvas, 25 x 35 1/8 in., Amon Carter Museum of American Art, Fort Worth, 1961.230



WINSLOW HOMER (1836–1910), *Indian Boy with Canoe*, c. 1895, watercolor on paper, 16 1/2 x 24 in., Denver Art Museum, 197.417

MAYNARD DIXON'S MOMENT

SCOTTSDALE

scottsdaleartauction.com
April 4

The Scottsdale Art Auction is set to offer more than 350 lots of Western, wildlife, and sporting paintings and sculpture. Among the historical masters represented are Charles M. Russell, Frank Tenney Johnson, Bob Kuhn, and Joseph Sharp. The living artists include Bill Anton, Martin Grelle, Logan Maxwell Hagege, Mark Maggiori, Kyle Polzin, and Morgan Weistling.

The sale will be particularly rich in works by the great Maynard Dixon (1875–1946), whose work underscores his deep emotional connection with the Western places he visited during 22 different excursions over 40 years. Scottsdale Art Auction principal Jack Morris notes that “Dixon was modern before ‘modern art’ came

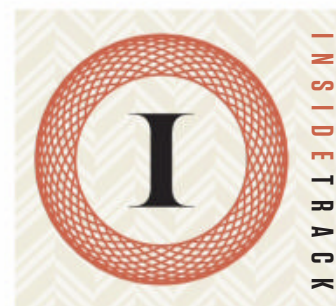


MAYNARD DIXON (1875–1946), *Neolithic Afternoon*, 1950, oil on canvas, 36 x 40 in., estimate \$500,000–\$700,000 at the Scottsdale Art Auction

into its own. In 1913 at the Armory Show in New York, he encountered groundbreaking art from abroad that gave him the confidence to pursue his own path artistically.”

Dixon admirers can learn more nearby at Western Spirit: Scottsdale's Museum of the West, where the exhibition *Maynard Dixon's American West* is on view through August 2. This is the most comprehensive retrospective ever dedicated to him. It features some of the poetry he composed, as well as artworks by his two talented wives, Dorothea Lange and Edith Hamlin.

Those who want to know still more should contact Medicine Man Gallery in Tucson, which has just published its principal Mark Sublette's new 524-page book, *Maynard Dixon's American West: Along the Distant Mesa*. The author explores not only the master's artistry, but also his friendships with talents as diverse as Ansel Adams, Robert Henri, Frida Kahlo, Jack London, Frederic Remington, Diego Rivera, and Charles M. Russell.



MYRON BARNSTONE (1933–2016)

ALIVING LEGACY

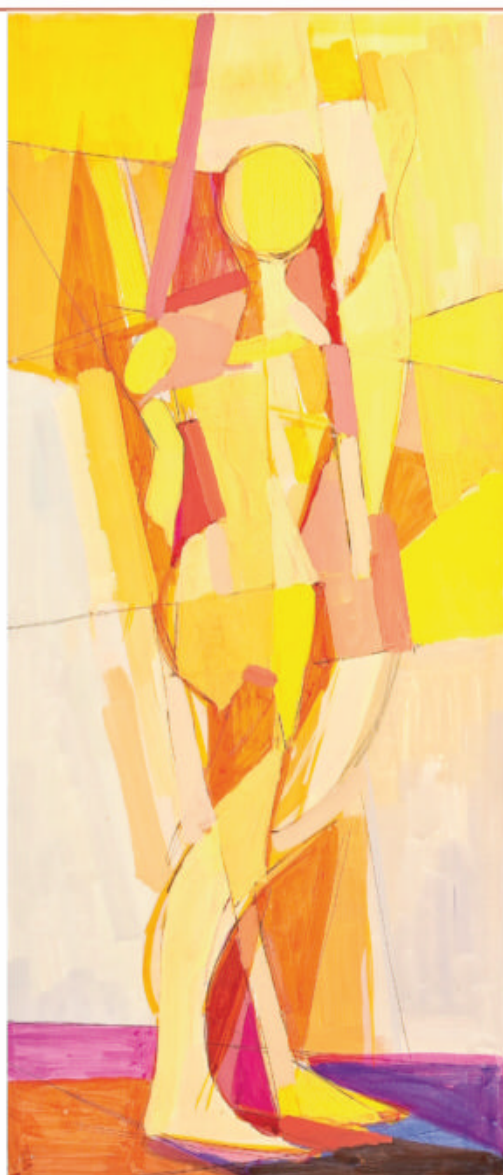
It's an old story, and a new one. The art of Myron Barnstone (1933–2016) represents a distinctive moment in 20th-century cultural history, while his teaching practice is still informing and guiding younger artists well into the 21st century.

Today the “Barnstone Method” is unfamiliar to most collectors, but among working realist artists it remains highly regarded. This educational approach offers a solid foundation in the basics of classical art, encouraging pupils to consult historical masters ranging from Leonardo and Michelangelo to Picasso (who was rigorously trained in figure drawing by his father). Key features of the program include the precise application of geometric principles, epitomized by the Golden Section, in order to foster movement, depth, and feeling, and also the color theories contained in the Fletcher system of palette control. Assuming students practice regularly, Barnstone's curriculum equips them to pursue with confidence any artistic direction they wish — from commercial illustration to abstraction.

A UNIQUE LIFE JOURNEY

Born in Portland, Maine, Myron Barnstone studied at the Portland School of Fine and Applied Art from 1947 through 1950, then spent two years at Boston's New England School of Art.

He served in the U.S. Air Force from 1953 through 1957, knowing that the generous terms of the GI Bill would enable him to enroll, upon completion of his military service, at Oxford University's Ruskin School of



Art. During his three years there, Barnstone did not particularly relish the teaching, but he found a mentor in the gifted realist instructor Geoffrey Hamilton Rhoades.

Like many artists of his generation, Barnstone pursued abstraction, using strong expressionistic colors that remind us of such “School of London” peers as his friend R.B. Kitaj and Francis Bacon. Even in this period, however, Barnstone never lost his fascination with drawing the figure, nor with the details of human anatomy. While living in Spain and then France, he conducted a successful exhibiting and commercial career in Europe, where his paintings highlighting the very real prospect of nuclear war were well received. In 1967, he mounted a Paris exhibition of Holocaust scenes — partly inspired by the loss of several members of his own family. These pictures show twisted bodies writhing in pain, people trapped in boxes, and tortured faces. They are still not easy to behold, reminding us that such horrors had occurred only two decades before they were made.

Barnstone lived in London from 1969 through 1972, then moved to southwestern England. He grew increasingly frustrated that schools throughout the Western world were failing to provide students with fundamental skills. “Nothing in art,” he declared, “is any more arbitrary than that which you would find in metric poetry or metric music, or any other

MYRON BARNSTONE (1933–2016), *Figure Walking—Evolution*, 1971, acrylic and oil on board, 21 1/2 x 11 in., private collection



MYRON BARNSTONE (1933–2016), *Mother and Child 2*, 1966, oil on board, 41 1/2 x 29 1/2 in., private collection

MYRON BARNSTONE (1933–2016), *Self-Portrait—Environment*, 1971, oil on canvas, 25 1/2 x 20 in., private collection

intellectual form. Everything has a structure. Everything has a beginning, a middle, an end. It has purpose, and it falls in a tradition.”

As a single parent seeking to spend more time with his daughter (Catherine, known as “Cat”), Barnstone set up shop in 1977 at “Barnstone Studios” in Coplay, Pennsylvania. He chose this location because it is just an hour’s drive northwest of Philadelphia and two hours west of New York City — major cities where he could keep an eye on the American art scene.

During his extraordinary 35-year tenure at Coplay, Barnstone did not want his art to influence that of his students. He burned all but 500 of his paintings, drawings, and photographs, which were then locked away. Moreover, he stopped creating and exhibiting his own art, aware that it was generally dark in mood and might scare off students and other onlookers.

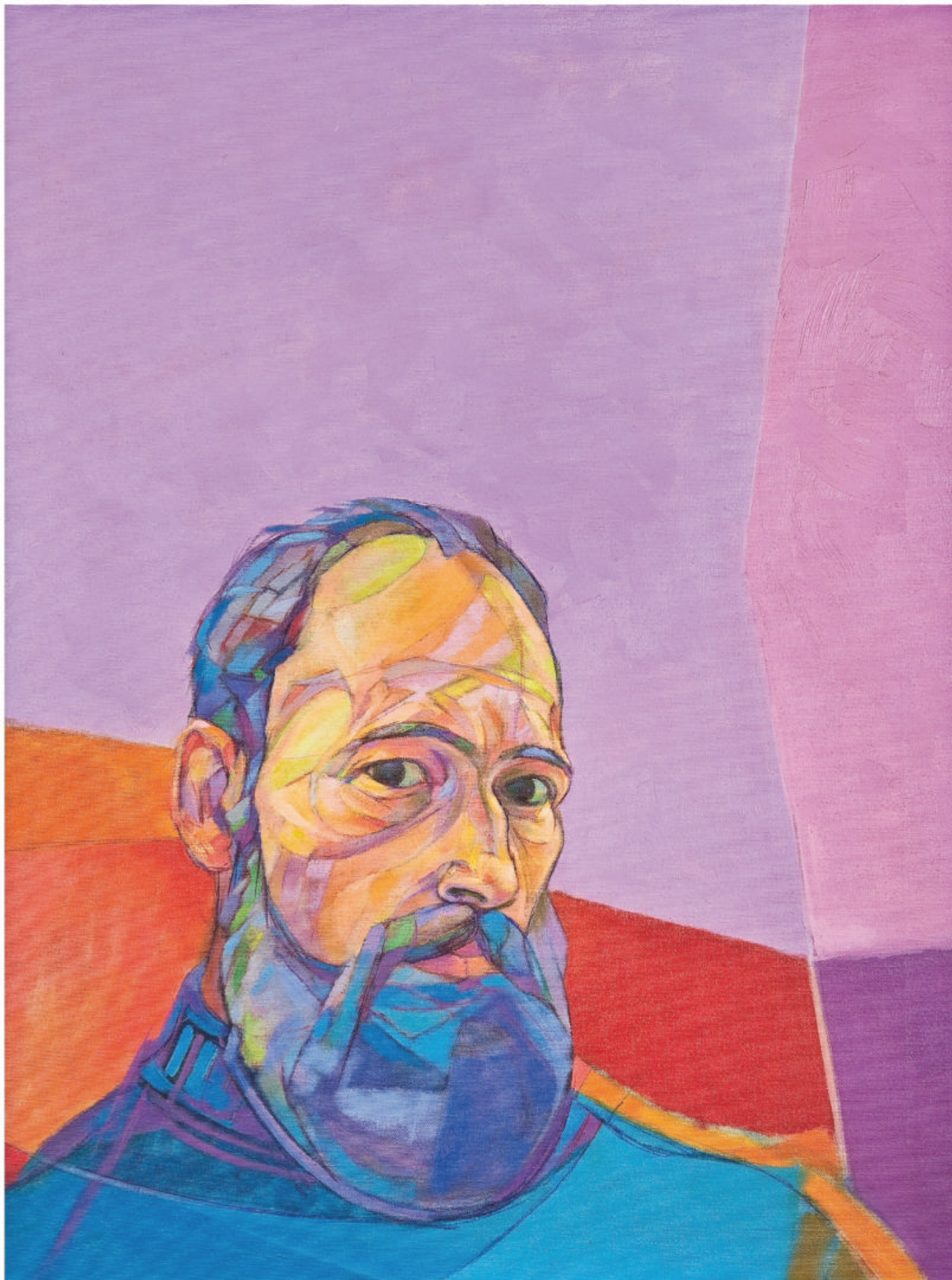
Painfully direct — though always for good reason — Barnstone taught thousands of students who have since become art instructors themselves, as well as professional artists, photographers, designers, animators, authors, and much more. He retired in 2014 and, because he was its only teacher, closed the school.

EXTENDING THE LEGACY

After her father’s death four years ago, Catherine Barnstone Szafran (an accomplished photographer) revived Barnstone Studios by moving its facility to Thurmont, Maryland, two hours from Coplay and an hour’s drive northwest of Baltimore. Although teaching is offered on site, more broadly impactful now is the Barnstone Art Education Program, a downloadable video series of drawing and color theory classes available through barnstonestudios.com. Unusually for his generation, Myron Barnstone taught on camera, so his videos offer contemporary viewers the remarkable experience of watching a master teacher, as if he is still with us.

This immediacy is complemented by the Master Guides program, through which students can work with an instructor during live, one-on-one Skype sessions, and also attend live workshops taught with the Barnstone Method. All of the instructors involved studied directly with Barnstone himself or use his method in their own work.

Cat Barnstone Szafran believes the time has come for the public to see her father’s art again, and so her team is busy cataloguing the works that survive and coordinating exhibitions of them nationwide. A group of his paintings was recently exhibited at the Lehigh Valley Charter High School for the Arts in Bethlehem, Pennsylvania, and in upstate New York this fall (September 4–October 24), Utica College’s Edith Langley Barrett Art Gallery will mount an exhibition curated by Prof. Mario Andrés Colón, a Barnstone Studios alumnus now passing the curriculum to his own students. Cat Barnstone Szafran understands that her father’s legacy is best served if at least some of his artworks go into private collections, one reason why visitors can buy directly from the exhibitions. (The proceeds are earmarked for the scholarship program in Thurmont.)



IMPRESSIONS AND MEMORIES

Fine Art Connoisseur recently asked a diverse array of alumni what they make of Myron Barnstone’s legacy. Their diverse responses are fascinating and remind us of the powerful impact that one person can have on many others.

Juliette Aristides

Meeting Myron changed the trajectory of my life. I was a teenager studying at a small college in Pennsylvania, where arts education was little more than how to glue elbow macaroni onto paper plates. Visiting Barnstone Studios showed me a world I had sensed existed, but had never seen. Drawing was taught as a language, and Myron was ferociously passionate about his subject. The lessons I learned from my year there have stayed with me. I now run an atelier in Seattle where each new student watches Myron Barnstone’s Beginning Drawing Course. Myron continues to influence the next generation through his videos, and he lives on as a voice of excellence in the minds of those lucky enough to know him.



MYRON BARNSTONE (1933–2016), *Procession*, 1967,
pen and ink on paper, 13 x 19 3/4 in., private collection

Roger Brinker

When I became Myron's student at age 15, he helped shape my art philosophy and gave me tremendous skills. I was intrigued by his ability to capture the design systems in great art, then demonstrate how clearly they are visible in ancient, Renaissance, and modern styles. He became my mentor and influenced my decision to teach art full-time. Today I'm continuing that calling at the Lehigh Valley Charter High School for the Arts in Bethlehem, Pennsylvania. Several of the lessons I teach are based on the Barnstone Method. My fascination in our shared art heritage led me to investigate Myron's teachers, as well as their teachers. That search demonstrated a direct lineage to hundreds of artists including Degas, Raphael, Botticelli, and Leonardo. I was proud to serve as the youth class instructor at the Barnstone Studios for 18 years. Today, as a Master Guide, I continue to offer personalized instruction to Barnstone students.

Jay F. Goldstein

Each year the National Sculpture Society invites about 50 sculptures into its Annual Awards Exhibition. Only one abstract wood sculpture is invited each year. From 2008 to 2019, my abstract wood sculptures have been invited into six of the 12 exhibitions, and all have won awards. Myron Barnstone is the reason. He was a genius at training artists who rely on architecture and design, a strategy of creating art thousands of years old, but which fell out of favor about a hundred years ago. All of my sculptures are strongly influenced by Dynamic Symmetry, the practice of installing an architecture — a hidden design — into each work, as was carefully taught to me by Myron, my mentor and teacher.

Kelsy Landin

I first started studying with Myron when I was 14. I wasn't being stimulated enough in school, so the intellectual nature of his lessons was water to my

dehydrated brain. He offered me a scholarship when I was 16. I lived at the Barnstone Studios, working as a teacher's assistant, doing everything from cleaning toilets to tutoring students until I was 18. Myron taught me how to use integrated design systems to make shapes that represent emotions and ideas. I knew how valuable the information that Myron was giving me was, and that it would help me unlock my potential.

Eventually I pursued a series of apprenticeships with professional sculptors. What I learned at Myron's allowed me to pick up sculpting much faster than I otherwise would have. After years of trying (and a range of challenges), I can finally say I've succeeded in the goal I set for myself at Barnstone Studios: I'm a professionally successful artist. I wouldn't have been able to sculpt this way if I hadn't studied with Myron. Indeed, I wouldn't even have been on this path. I'm happy to say I know I've made Myron proud.



The sculptor Kelsy Landin at work

Christopher Parrott

When I first heard about Myron, I was studying at Pratt Institute [Brooklyn]. Pratt was not as challenging as I had been promised, so I was spending time at the Metropolitan Museum of Art and Frick Collection trying to learn directly from masterworks.

I was excited by the prospect of Myron's help filling in the gaps of my education. Basically, I just wanted training on the level of what Michelangelo, Ingres, and Degas had. Upon meeting Myron, I was sold; his passion was electric, a stark contrast with the listlessness of many of my professors. I also loved how vast his knowledge of art history was. He approached the history of painting as a big messy continuum, not the tidy categories of "isms" I had learned. Lots of teachers can discuss the Sistine Ceiling, but how many can explain in granular detail how Michelangelo actually designed and executed the work?

Studying with Myron was not for the faint of heart. If he identified students as having lots of potential, he could be relentless in pushing them to the limits of their capability. This was exactly what I had signed up for. Myron's toughness was always tempered by a deep respect for what we were up to. He wasn't tough because of cruelty, but because he cared so much about the subjects he was teaching, and his critiques could be eviscerating!

My friendship with Myron continued long after I left Barnstone Studios. We never spoke about his work — it just wasn't something he brought up — but we saw movies together. Myron always had very specific ideas about what worked and what didn't — in any creative product. It could be as interesting hearing him talk about Tarantino as about Rubens.

After he died, I was surprised by how extensive his body of work was. Given all of the conversations we'd had over the years, I regret not having explored that topic with him. This is one reason I was happy to incorporate Myron's work in my first curatorial effort, the exhibition *Truth Lies Beyond* at New York City's Foley Gallery. Particularly gratifying was how strong the reactions were to Myron's painting. Although it was made decades ago, it struck many viewers as fresh and contemporary, and reinforced what I already believed: the times may be catching up to Myron Barnstone.

John Pacer

I started studying with Myron as a high school senior and then full-time for a year before heading to the Academy of Art University in San Francisco. I came back for several summers while earning my B.F.A. there, then got my M.F.A. at the Pennsylvania Academy of the Fine Arts.

Before studying with Myron, I thought, like most people, that drawing was simply copying what you saw and "making things look like things." Myron showed me there is a lot more going on under the surface; for example, that various elements are unified through flowing movements and linear relationships that make everything hold together and imbue vitality, and that artists emphasize, exaggerate, or distort the elements they deem most important.

Myron taught us that art is an intellectual process, essentially a form of problem-solving. This is at odds with current teaching, which on one extreme is about "expressing oneself," and on the other about copying what you see to make things look "real." He also showed us how the early modernists, while they may have been rejecting the establishment, did not completely "throw the baby out with the bathwater," as he liked to say. Picasso, Braque, and Schiele were still thinking intelligently about their work and organizing it with the same deliberate decision-making as the artists who preceded them.

Because of Myron, I see and think about art and the visual world much differently than I did before.



(ABOVE) Catherine "Cat" Barnstone Szafran sits among her father's artworks; photo: Rebecca LaChance ■ (BELOW) Student interns take a break from cataloguing Myron Barnstone's artworks by watching one of Barnstone Studios' downloadable videos. This one is devoted to "The Sphere in Value." Photo: Rebecca LaChance

Claudia Rilling

I was a high school student when I was introduced to Barnstone Studios. Upon my first meeting with this charismatic and passionate teacher, I knew he was someone who would provide me with the skills I needed. I learned invaluable drawing and compositional techniques and received a very sophisticated art-historical education. One of the things I admired most about Myron was his refusal to cave in to societal norms, watered-down opinions, and overly sensitive critiques. He was gruff, direct, and fascinating.



JULIETTE ARISTIDES (b. 1971), *Mirror*, 2018, oil
on panel, 36 x 24 in., Gallery 1261, Denver





Craig Stevens

As a teenager I was fortunate to meet Myron. I was introduced to figure drawing and the Golden Section, and I was hooked. I was too young to comprehend everything being taught, but I could never look at things the same way again. My financial situation made it necessary to take a few classes here and a few there. Then life got in the way. I longed to go back and study in earnest. At Barnstone Studios, there was a feeling verging on the magical, and I wanted to be part of it. Several years later I was able to go back for more classes. Myron's drawing/design process informed everything I do today as a commercial billboard artist and muralist. A lot of the successes I have had in life are due to the ability to think creatively with a process because of my experience with Myron.

Dan Thompson
For me, Myron Barnstone epitomized “the ideal teacher.” I never heard a more gifted communicator — Myron could make you fight a war for art. He was ferocious, bombastic, and unforgettable. Years after studying with him, Myron contacted me about including some of my imagery on his website, as a distinguished former student. That honor impacted me like a shot of adrenaline. ●

Information: barnstonestudios.com

PETER TRIPPI is editor-in-chief of Fine Art Connoisseur.

DAN THOMPSON (b. 1972), *Back*, 2019, graphite on paper, 16 x 23 in., available from the artist



COLLECTOR
PROFILE

SUSAN CHAIRES



Susan Chaires

Susan Chaires runs her own law firm in Washington, D.C., and spends most weekends in the charming town of Easton, 70 miles to the east in Maryland's Chesapeake Bay region. Art has always appealed to her. Chaires recalls, "My parents hung art on the walls of our home in Florida, so I grew up looking at pictures, particularly seascapes." So perhaps it's not surprising that, while still in college, she bought an etching of a boat on

the water. After law school, Chaires began collecting etchings and lithographs by such contemporary artists as Anthony Gorney, Mark Leithauser, and Peter Milton.

Today, Chaires is "attracted to works that are rich in color and that revere the beauty of nature or the simple beauty of common objects." Among the living artists represented in her collection are Jorge Alberto, Ruben Alpizar, Carolyn Anderson,

Kenn Backhaus, Jennifer Bartlett, Tim Bell, Jill Carver, Judy Chicago, Hiu Lai Chong, Jim Cooper, Ken DeWaard, John Ebersberger, Mary Beth Edelson, Carolyn Egeli, Laura Era, Louis Escobedo, Roberto Fabelo, Gay Faulkenberry, Matthew Hillier, Betty Huang, Joyce Kozloff, Diane DuBois Mullaly, Raoul Middleman, Victor Nizovtsev, David Plumb, James Plumb, Sara Linda Poly, Camille Przewodek, Laura Robb, William



JAMES PLUMB (b. 1945),
Carduelis Carduelis, 2011,
oil on canvas, 12 x 16 in.



VICTOR NIZOVITSEV
(b. 1965), *Park Scene (St. Petersburg)*, 2003, oil on canvas, 16 x 20 in.

Storck, Reyneiro Tamayo, Nancy Tankersley, Peter Vey, Jove Wang, Stewart White, and Chris Wilke.

Chaires often buys directly from the “fabulous” artists who live in and around Easton. There she has formed especially close friendships with three gifted artists who also own galleries: Laura Era of Troika, Betty Huang of Studio B, and Nancy Tankersley, who formerly owned South Street (now closed). Chaires says she loves “being part of the arts community in Easton,” which is best known nationally for its plein air competition every July.

In fact, it was at Tankersley’s South Street Art Gallery that Chaires “fell in love” with the still life by James Plumb illustrated here. Its title, *Carduelis Carduelis*, is the scientific name for the European goldfinch, which Plumb transferred from Carel Fabritius’s famous painting of that bird at the Mauritshuis in The Hague. Chaires had previously admired that 17th-century masterpiece when it visited one of her favorite museums, New York City’s Frick Collection, and she had even hung a postcard of it on her refrigerator. Now she muses that Plumb’s scene “could have been painted 400 years ago if not for the foil-covered chocolate we see at the far left.”

Chaires has enjoyed traveling around the world, always making a point to visit the local galleries and museums. She notes that

Nance Frank, who owns Key West’s Gallery on Greene, has generously hosted her at home and has “introduced me to wonderful artists there and in Cuba.” During these various voyages, Chaires has bought not only contemporary works, but also historical ones. She became fascinated with the Bloomsbury artists of early 20th-century England after enjoying an exhibition at London’s Tate Gallery. She promptly found a dealer nearby who handles the estates of the “Bloomsberries” Vanessa Bell and Duncan Grant, and has since acquired prime examples of their still lifes, portraits, and landscapes. Chaires says she is inspired by these artists’ “sheer energy, and also by their courage in introducing post-impressionism to Britain.” Looking further back in time, she has purchased drawings by Guercino, Gainsborough, Bonnard, and Vuillard, and also paintings by such 20th-century female artists as Sally Michel Avery, Lee Krasner, and Anne Schuler.

Chaires has special affection for several works she owns by the figurative sculptor Frederick Hart (1943–1999): “Together we won an important lawsuit against Warner Brothers, which had filmed, without Rick’s permission, one of his famous carvings at the National Cathedral.” She also owns a painted wood carving depicting Key West by the Cuban-American artist Mario Sanchez (1908–2005). She was delighted to lend it to Havana’s fine art

museum for an exhibition of his work, the first by an American in recent history. Chaires looks forward to lending more of her art to museums.

“I have succeeded as a collector by learning some lessons early,” Chaires explains. “The main one: do not postpone expressing interest in an artwork because, at any time, another collector could fall in love with it. If you ‘take for granted’ that it will still be there next week, you could lose out.” She offers a compelling example: “A special work by Duncan Grant that I thought was sold suddenly reappeared on the wall of my Bloomsbury dealer. The purchaser had a change of heart, so I was lucky to be in the right place at the right time.”

Over the years, Chaires has also learned that “an auction, or a similarly active sales environment, is not the optimum place for me because of the need to make rapid decisions in a chaotic atmosphere. I do better when I have time to really look before making a decision.”

Today Chaires has limited her collecting to “my favorite painters, because I have much more art than I have wall space.” In fact, she regrets that many works are now housed in a rented storage space, which is why she rotates her displays at home often. Next on her to-do list is deciding “what to do with it all” in the long term, a challenge she will surely navigate with the same intelligence that has guided her artistic journey thus far. ●



COLLECTOR
PROFILE

JIMMY AND LAURA CHAMBLISS



Laura Chambliss



Jimmy Chambliss

Jimmy and Laura Chambliss of Atlanta came to love art midway through life. Laura grew up in South Carolina without paying much attention to it, but Jimmy's mother collected some pieces from her native region near Chattanooga, Tennessee, including some by the well-known watercolorist Harriet Q. Chipley (now in her 90s). Jimmy also inherited from his father several New England

marine scenes by such talents as Gordon Grant and Edgar W. Jenney, but did not think about them too much.

It was around 20 years ago that Jimmy and Laura started visiting galleries both at home and while traveling. Their first pieces came from Anne Irwin Fine Art in Atlanta, and they have subsequently become enthusiastic clients of several leading Charleston purveyors, including

Charleston Renaissance Gallery, Ella Walton Richardson Fine Art, and Helena Fox Fine Art. Looking back, the Chamblisses say this passion began during their occasional searches for special gifts. "Instead of buying a piece of jewelry for someone's birthday," Jimmy recalls, "we thought it would be nice to spend the same amount on an artwork that everyone could enjoy together."



LISA GLEIM (b. 1971), *Fresh Catch*, 2018, pastel on paper, 20 x 24 in.



WEST FRASER (b. 1955), *Winter Light*, 2014, oil on linen panel, 16 x 14 in.

That tradition of generous gift-giving continues, and in the two decades since, the Chamblisses have assembled an impressive collection of contemporary realist art that is especially strong in still lifes and landscapes. Among the artists represented are Marty Whaley Adams, Ellen Busselli, Joseph Cave, Johannes Eerdmans, Mary Erickson, Claire Farrell, Nancy Franke, West Fraser, Lisa Gleim, Anne Hathaway, Dick Heichberger, Paula Holtzclaw, June Powell, Sarah Rakes, C. Ford Riley, Andrea Steiner, and Frans Van der Wal.

Laura says her family has long owned a getaway home on Pawleys Island along South Carolina's scenic Atlantic coast, and had always admired Cheryl Newby's gallery there. Thus it seemed only natural for Laura and Jimmy to acquire from Newby a range of Lisa Gleim's

luminous scenes of the surrounding Lowcountry; illustrated here is one of her memorable animal portraits, and they also own many of her marsh views. Laura laughs that they really should stop buying more, yet they are constantly impressed by how Gleim manages to capture a different mood and angle in every painting.

Like other readers of *Fine Art Connoisseur*, Jimmy and Laura are busy people, holding down full-time jobs and raising a teenage daughter. This means they don't have the leisure time to explore the full spectrum of art-buying opportunities, relying instead on mailed announcements from their favorite galleries and on leisurely walks through scenic gallery districts such as Old Town Charleston's. "We have no plan or agenda," Jimmy explains. "We always say we won't buy more, but then we see something

wonderful." Laura chimes in: "We go to lunch, think about it, return to the gallery, and if someone has not bought it yet, we go for it."

At home, the Chamblisses have their entire collection on view, with a little extra room to spare for future acquisitions. They knew that hanging art well is challenging, so their interior designer wisely hired an assistant to do the hard work — a decision that "probably saved our marriage," Jimmy notes with a wink. Laura notes that clear-tinting of the house's windows has blocked almost all ultraviolet light, a big advantage in sunny Atlanta and especially important for the Chamblisses' works on paper. She adds, "We hang the artworks we like on the upper floor of our home, and the ones we love on the ground floor where more friends and family can enjoy them." ●



COLLECTOR
PROFILE

LEONARDO DICAPRIO



Leonardo DiCaprio

Leonardo DiCaprio hardly requires an introduction. Born in Los Angeles in 1974, he is an Oscar-winning actor, producer, and environmentalist, as well as one of the world's most watched celebrities. Yet readers of *Fine Art Connoisseur* may not realize how immersed in the visual arts he has always been.

For starters, his parents were admiring a Leonardo da Vinci painting at Florence's Uffizi Gallery when the future actor took his first kick inside

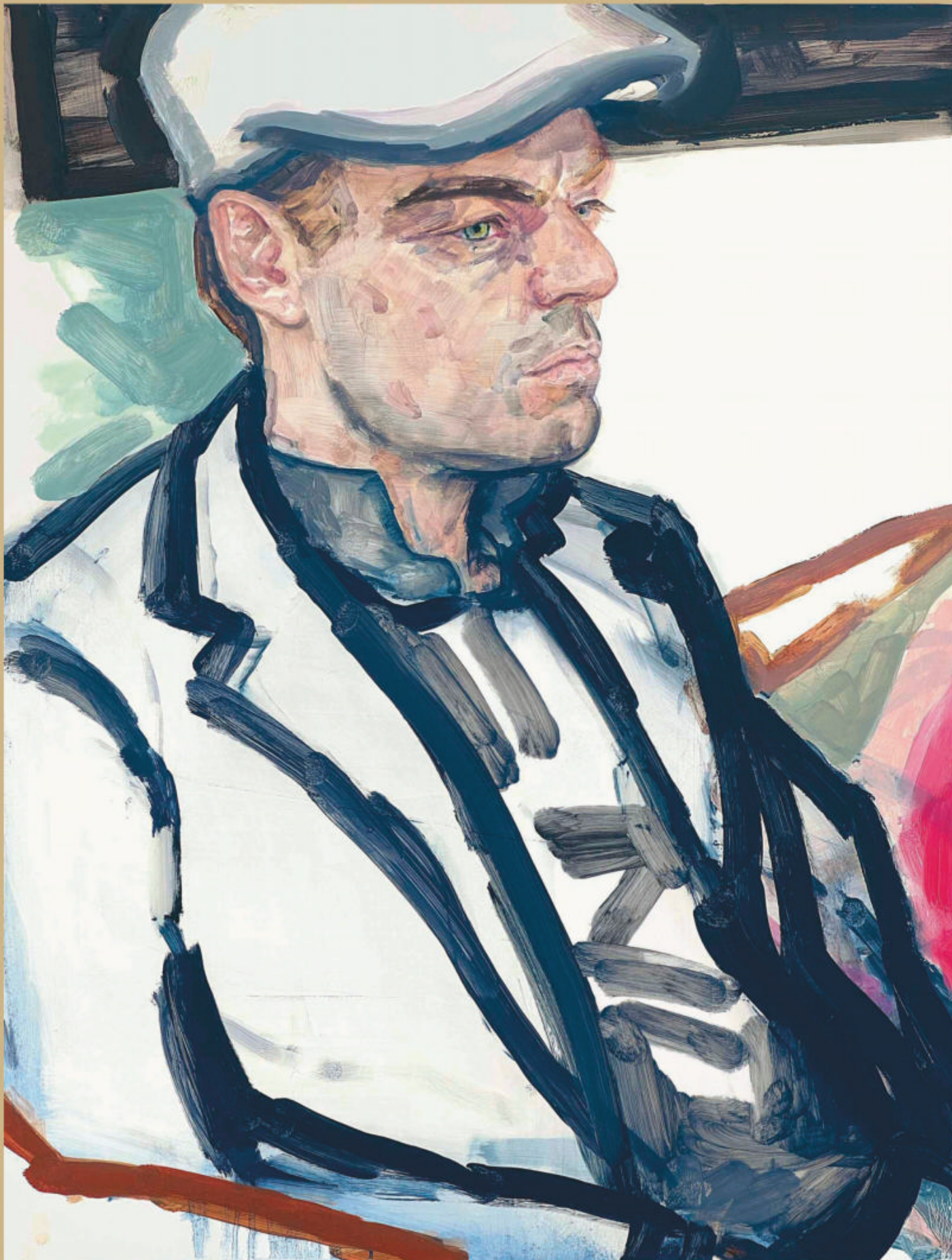
his mother's womb. His father, George DiCaprio, is a writer and publisher of underground "comix" who has collaborated with such counterculture icons as Timothy Leary and Laurie Anderson. He introduced his young son to the celebrated underground illustrators Robert Williams and Robert Crumb, and both parents encouraged the boy's love of natural history museums, which has ultimately led him to collect fossils, especially those of dinosaurs. Leonardo once said that

if had not pursued acting, he would have become a marine biologist.

He recalls, "Andy Warhol, Jean-Michel Basquiat, Francesco Clemente, and Julian Schnabel were big in the 1980s when I began to understand art better. They were my heroes, and I've continued to be a huge admirer of Basquiat." No surprise, then, that DiCaprio owns at least one Basquiat, and also works by two modern masters who deeply influenced that '80s generation: Picasso and Dalí.



WALTON FORD (b. 1960),
Pacific Theater, 2015,
watercolor, gouache, and
ink on paper, 40 x 60 in.



ELIZABETH PEYTON (b. 1965), *Leonardo*, 2013, oil on panel, 25 x 19 in., photo courtesy of the artist and Gavin Brown's Enterprise, New York City

Over the past 20 years, DiCaprio has become a fixture on the cutting-edge art scene; he socializes with his dealers and regularly attends auctions and fairs while trying to blend into the crowd, usually without success. The actor's tastes converge with those of *Fine Art Connoisseur* most notably in the large, brilliantly painted watercolors of Walton Ford, whom DiCaprio first learned about at a Berlin exhibition. Often covered in these pages, Ford has won acclaim for his unnerving scenes of extinct and endangered species, topics of equally urgent concern to his actor-environmentalist friend. DiCaprio already owned three Ford works by 2015, when he and Loïc Gouzer of Christie's spent \$250,000 on Ford's *Pacific Theater* (illustrated here) during a charity auction benefitting endangered turtles.

Two years earlier, Gouzer and DiCaprio had orchestrated *The 11th Hour* sale at Christie's to benefit the actor's eponymous foundation, which promotes environmental awareness. Named for a documentary the actor had written, produced, and narrated, this auction brought in more than \$38 million and featured 33 works, some created and donated expressly for the occasion. Among them was Elizabeth Peyton's portrait of DiCaprio (illustrated here), which sold for \$1,050,000. That night the actor also bought Takashi Murakami's *Mono-noke* (2013) for \$735,000. DiCaprio's tradition of paying higher-than-usual prices in order to benefit charitable causes continued in January 2017, when he spent \$125,000 on a print by Ed Ruscha during the actor Sean Penn's *Haiti Rising* auction.

Not all of DiCaprio's acquisitions are made in person. He recently acquired *Nachlass*, a 2015

oil painting by the Brooklyn-based artist Jean-Pierre Roy, without having seen it up close. It was hanging at the Pulse fair in New York when its exhibitor, Copenhagen's Gallery Poulsen, savvily posted a photo of it on Instagram. DiCaprio was impressed by the sci-fi-influenced picture and promptly bought it over the phone.

DiCaprio continues to meld his passions for art and the environment in unexpected ways. In 2017, he noticed that Chris Burden's massive *Urban Light* installation at the Los Angeles County Museum of Art (which the actor visits often) was using conventional light bulbs. After the museum sourced a supply of eco-friendly LED bulbs, the Leonardo DiCaprio Foundation underwrote the purchase and replacement work — an admirable way of putting one's money where one's mouth is. ●



COLLECTOR
PROFILE

PETER AND LORA GIBBS



Lora Gibbs



Peter Gibbs

Peter and Lora Gibbs resemble many other couples by moving between two primary homes according to the season. What probably makes them unique, however, is the unexpected locations of these homes — Tulsa, Oklahoma, and Sydney, Australia. Both properties are adorned with impressive works of art, though not quite as many Down Under as there once were.

Peter grew up in an artistic family: his father was an architect, his mother a formally trained sculptor, and today his two brothers work as a photographer and an illustrator of children's books. Realizing that he lacked artistic talent, Peter pursued engineering and began to collect what he calls "investment art" while working in Sydney during his early 20s. His canny acquisitions included pictures by such leading Australian talents as Pro Hart (1928–2006) and Norman Lindsay (1879–1969). When Lindsay's prices shot up in the early 2000s, Peter's savvy selling decisions set him up to collect other artworks well into the future.

Having recently retired from managing a software company active in five countries, Peter decided with Lora to downsize from a large suburban house to an apartment in central Sydney. Faced with fewer walls, they navigated the difficult process of trimming their collection from 60 to 10 works, and now they must be more disciplined about adding fresh artworks to that Australian home. The artists who "made the cut" include David Bromley, Maria Gibbs, Akabori Ikuhiko, Oluf Nielsen, and Michael Zavros.



JAVIER MARIN (b. 1962),
Cabeza Estrella, 2014,
bronze, 55 x 39 x 33 in.



Over the years, the couple have bought primarily from galleries that they know locally or have stumbled upon while traveling — and additionally from fairs such as Art Basel’s annual editions at Miami Beach and Hong Kong. A fine example of a trusted local source is Tulsa’s Royce Myers Gallery, which represents superb regional artists including Derek Penix. The Gibbsses have acquired three recent works by this master painter, one of which is illustrated here. Other artists represented in their Tulsa house are David Begbie, David Bromley, Kevin Hardin, Peter Kogler, and Michael Sexton.

Just this December, Peter and Lora visited Art Basel Miami Beach with their friend Royce Myers. During three days of what they consider “art heaven,” the trio found major sculptures by Javier Marin (illustrated here) and Seo Young Deo to adorn the garden of the Gibbsses’ newly acquired vacation home at Orvieto in Italy. Reflecting on that Miami odyssey, Peter noticed the increasing visibility of highly realistic — almost photographic — figuration, often drawn in graphite. This is surely an encouraging trend, one *Fine Art Connoisseur* hopes will grow stronger in years to come. ●

DEREK PENIX (b. 1980), *Tulsa*, 2019, oil on wood panel, 40 x 40 in.



COLLECTOR
PROFILE

JOE HILL



Joe Hill

Joe Hill is a retired family doctor living in Bend, Oregon. His adventure as a serious art collector began fairly recently and shows no sign of slowing.

Hill's original love was not art, but cars — which can be, of course, quite artistic when designed and built well. As a boy, he drew them in his school notebooks, but he never bought a “real” artwork until 1972: while visiting New Mexico, he and his wife, Judy, fell in love with a watercolor depicting one of that state's famous mesas. Having started a family and set up his medical practice in Vero Beach, Florida, there was little time or money for art collecting. The Hills liked art of the American West, so they acquired several prints

(including one by Howard Terpning) and bronzes by G. Harvey and Randy Steffen. Essentially, that was it for roughly three decades.

When the Hills retired to Knoxville, Tennessee, they began traveling to such far-off places as China and Antarctica. After Joe built an award-winning car, Judy grew concerned that he would get bored, so she suggested a drawing class. Within a year he was auditing courses in drawing, painting, sculpting, blacksmithing, welding, and casting. Looking for a new place to live, Judy researched the Pacific Northwest and the couple settled on the culture-minded community of Bend, approximately 175 miles southeast of Portland. Unfortunately,

Judy passed away there after 53 happy years of marriage.

A turning point came when Joe visited Bend's popular Mockingbird Gallery, which is run by Jim Peterson. There he bought a large painting by Troy Collins, an acquisition that started what Joe calls “a slow avalanche of art collecting.” In the collection now are works by Steven Lee Adams, J. Chester Armstrong, Dan Chen, Troy Collins, Brent Cotton, Lisa Danielle, Jennifer Diehl, Mick Doellinger, Dan Dunn, Dawn Emerson, Drew Ernst, Lynda Evans, Rick Graham, Jennifer Hartwig-Klingbeil, G Harvey, Barbara Hutchings, Roger Hayden Johnson, Fran Kievet, Kevin McCardell, Ron MacKendrick,



DAN CHEN (b. 1963),
Mom Cat, 2018, bronze,
25 x 35 x 8 in.

Kathie Odom, Paula Ordonez, Sue Ann Paulus, Sandra Pratt, Janice Rhodes, Ron Schultz, Heather Soderberg-Greene, Grant Speed, Randy Steffen, Katherine Taylor, Silas Thompson, and Donald Yatomi.

These artworks have been acquired from galleries (both in person and online) and, on one occasion, through an auction. (Hill bid successfully online for a bronze by Grant Speed being offered at the Scottsdale Art Auction.) He has also commissioned six works from artists he already admires. Hill explains that he does not seek anything specific while looking at art: “If it grabs me, I take it home on approval and see how I can best position and light it.”

Mockingbird represents the Oregon sculptor Dan Chen, two of whose 5-foot-tall otters now cavort in the same room as Collins’s large painting. Once he had these creatures, Hill decided he wanted a cougar (common in Oregon) to sit on the high stone arch that connects his great room and kitchen. So he commissioned Chen to create *Mom Cat*, illustrated here. During the planning process, Hill spent a night at Chen’s home and accompanied him to the foundry, where the artist showed the collector how he makes an armature. As a result, Hill has made a 5-foot-high clay sculpture — a ribbon that emerges from a solid piece of black granite — that is now at the foundry for casting. Next will come some figurative pieces. All of these experiences have only increased Hill’s “full appreciation of how difficult sculpting really is.”

A decade ago, while visiting Christchurch, New Zealand, Hill stopped in a gallery to admire a leather motorcycle jacket that turned out not to be leather at all — but rather wood carved by the local sculptor Kevin Cardell. “Someday,” Hill thought, “I will get one of those.” Sure enough, in 2018 he emailed Cardell and commissioned *Days End*, illustrated here. Even though the two men still have never met, they have traded much correspondence about the making of this extraordinary *trompe l’oeil* object. Particularly fascinating is its hat, carved of Swamp Kauri wood that was preserved in mud and has been carbon-dated as 55,800 years old.

Like many physicians, Hill is organized. He designs a custom lighting system to maximize the visual impact of every piece, and most of his acquisitions are meticulously catalogued in a binder — room by room — with photos, descriptions, and artist biographies. In updating these records, he realizes that certain challenges are facing him. First, he cannot afford every artwork he might like to own, and second, he has only three spaces left in the house since the recent installation of a 4-by-5-foot wooden sculpture he commissioned from J. Chester Armstrong. These are “high-grade” problems, of course, and confirm how much Hill is enjoying his adventure in collecting. ●



KEVIN MCCARDELL (b. 1958), *Days End*, 2018, wood, 42 x 18 1/2 x 6 1/2 in.



COLLECTOR
PROFILE

LESLIE AND BARBARA NORMAN



Barbara Norman



Leslie Norman

Leslie and Barbara Norman of Asheville, North Carolina, kindly offered to tell us about their collecting journey in their own words.

“We became interested in art as young adults, and began collecting when we got married in the 1970s. Our first purchase was Salvador Dalí’s print *Bleeding Strawberries*, which we saw in a gallery next door to one of our wine-and-spirit stores. We often visited the gallery and were fascinated by that print. Purchasing it launched our interest in collecting prints generally.

“One of our businesses was located next to the prestigious gallery of modern art run by Franz Bader in Washington, D.C. They handled prints by Peter Milton (b. 1930) and Michael Parkes (b. 1944), among others, which we bought there. We also collected prints by Louis Icart (1888–1950) at auctions. One of our clients, an art dealer who lived in New York City’s National Arts Club, couldn’t source enough of his favorite champagne, so we began trading him cases of it for prints. Needless to say, that greatly expanded our collection.

“Today we buy art directly from RJD Gallery, which is run by Richard Demato in Bridgehampton, Long Island. He has been a wonderful mentor who shifted our focus toward contemporary realism. Now our collection contains works by three of the gifted artists he represents: Mary Jane Ansell, Andrea Kowch, Kris Lewis, and Margo Selski. It has been such a joy to observe their growth over the past seven or eight years — not only in technique, but also in sophistication.

“We subscribe to several art magazines and noticed Kowch’s paintings



ANDREA KOWCH
(b. 1986), *The Merry Wanderers*, 2013, acrylic on canvas, 24 x 36 in.



MARY JANE ANSELL (b. 1972), *Antoillier*, 2018, oil on aluminum panel, 24 x 31 in.

around the time Richard started representing her. We got in touch with RJD right away and purchased *The Catch*, the first of many of Andrea's works we have collected. We finally got to meet her in 2014 during the *Get Real: New American Art* exhibition at Jacksonville's Museum of Contemporary Art (MoCA), to which we loaned her painting *The Merry Wanderers* (illustrated here). Hearing her perspective is always fascinating, and we are fortunate to have become good friends with her and Richard, sharing this journey together. Moreover, we enjoyed meeting all of the other artists and collectors at MoCA.

"Speaking of other collectors, we were deeply inspired by the vision of Dr. Joram Piatigorsky,

with whom Barbara worked for many years at the National Institutes of Health in Bethesda, Maryland. His superb collection of Dutch Old Master paintings, Fragonard, Renoir, Cézanne, Klee, and Picasso — and later, Inuit sculptures — helped fuel our desire to surround ourselves with art we love.

"Unfortunately, there is never enough wall space. We rearrange everything each time we buy something new, so Leslie has become highly skilled at repairing drywall! On the positive side, since we began collecting realism, our home feels like it's inhabited by wonderful friends — ones who happen to hang on the wall. We often sit in our living room and just enjoy the paintings. What a pleasure and privilege that is." ●



COLLECTOR
PROFILE

BARBARA LYNN PEDERSEN



**Barbara Lynn
Pedersen**

Barbara Lynn Pedersen is a New York City attorney, but she grew up in Philadelphia. During her family's frequent visits to that city's greatest art museum, "I always asked my parents to visit 'the rooms with the pretty pictures.' Those were, of course, the Impressionism galleries."

Pedersen did not start collecting art until her mid-30s, but before then, with help from friends in the art world, she trained her eye and learned about contemporary artists making the kind of art she enjoys. This spirit of curiosity lives on today through her regular visits to commercial galleries and student shows in New York and on her wide-ranging travels. In recent years, Pedersen

has been particularly pleased to see younger artists embracing realism and "old-school" techniques such as silverpoint and egg tempera.

Her first acquisition was a 1966 aquatint by Picasso from New York's Summa Gallery, which was owned by her good friends Sal Cigna and Don Pandina. "I fell in love with this print instantly, and was delighted to learn that galleries do layaway!" Pedersen's collection now reflects an array of living artists, including Tom Brown, Tatyana Chernikh, Sal Cigna, Matthew Cornell, Herbert B. Danielson, Zaida del Río, Karen Kettering Dimit, Sullivan Giles, Jeff Gola, Carles Gomila, Scott Harding, Sarah Hauser, Brendan Johnston, B. Nicole Klassen,

Mikhail Kugach, Jeffrey Lewis, Lucy Mackenzie, Frederick Mershimer, Joël Penkman, Grant Perry, Mary Qian, Shahrokh Rezvani, Victor Richardson, Judith Rothschild, Beverly Shipko, Sian Smith, Jacques Soulas, Katie G. Whipple, and James Winn.

Among the historical artists represented in Pedersen's collection are George Bellows, Isabel Bishop, Leonor Fini, Henri Matisse, Berthe Morisot, and Ben Shahn. She has always enjoyed mixing her historical and contemporary works, partly because many of the latter look older anyway. "One of my favorite wall arrangements aligns Rockwell Kent's black-and-white woodcut of a ship's mast with Frederick Mershimer's



(RIGHT) **JEFFREY LEWIS**
(b. 1952), *Bowl & House*, 2010,
silverpoint on panel, 4 x 4 in.

■ (FAR RIGHT) **MARY QIAN**
(b. 1973), *Late Afternoon*,
2011, oil on canvas, 14 x 11 in.





black-and-white mezzotint of the Chrysler Building. Both hang above a gray stone sculpture by Karen Kettering Dimit. This arrangement celebrates the beauty, creativity, and energy inside all of us.”

Pedersen is quick to praise her collector forerunners: “I have always admired Etta and Claribel Cone, whose trove of modern art hugely enriched the Baltimore Museum of Art. In addition to the many French and American artists they supported, these sisters were intrepid collectors of African, Egyptian, and Japanese art, as well as decorative arts and textiles. Their openness to different cultures and periods inspires me now.”

Pedersen follows the activities of several artists closely, including Karen Kettering Dimit, Brendan Johnston, Grant Perry, Mary Qian, and Katie G. Whipple. She notes, “The internet makes it easy to keep in touch and to

learn what projects they are developing, but now I find my visits to artist, auction, and gallery websites increasingly addictive. The number of art-related bookmarks on my computer has tripled in the last several years.”

Her engagement with these artists goes well beyond the digital: “I have been privileged to engage in meaningful discussions with some of ‘my’ living artists about their philosophies. They have helped me see the world through a wider, more inquisitive, and less judgmental lens. In the process, Karen Dimit and her husband, Greg, Katie G. Whipple and Brendan Johnston — and Katie’s mother (and fellow artist), Libby, and father, Dan — have all become treasured friends.”

Now that Pedersen’s wall space is in short supply, she has limited her collecting to pieces measuring less than 2 feet in length when framed. She notes, “Though I’ve hated bypassing

JEFF GOLA (b. 1960), *Prallsville Evening*, 2007, egg tempera on panel, 11 x 14 in.

some wonderful large works, this situation has allowed me to focus on smaller things that make a dynamic impact. And because I own so many works on paper, I have replaced all of my window shades with light-filtering ones.”

For several years Pedersen had followed the tempera artist Jeff Gola. “His painting of a red barn in Prallsville, New Jersey, really caught my eye, but, alas, it was in a private collection. Then, last winter, I stumbled upon it at Freeman’s auction house in Philadelphia. Fortunately, mine was the winning bid and now Gola’s scene has pride of place in my collection.” The thrill of the chase never really ends. ●



COLLECTOR
PROFILE

REBA WILCOX



Reba Wilcox

Reba Wilcox declares, “My life is blessed to be surrounded by inspiring art. I am grateful for the powerful energy I feel in the artists’ creations in my home.” Having retired after a career working in university and corporate environments, Wilcox lives in St. George, Utah, though she has also resided in Colorado, Georgia, and California. “Knowing through experiencing” could easily be her slogan, for she has visited every U.S. state

and well over 100 countries, eager to explore the local museums and galleries and learn more about where she has landed.

Wilcox has always been a visual person. As a youngster, she was fascinated by the “power and majesty” of horses’ physical movement. She began collecting art after she became more established professionally. Her first serious purchase — a watercolor created by a (now deceased) Japanese

woman — came during an art fair on a college campus, where she was “spellbound” by its vision of snow falling on a landscape.

Wilcox explains, “I agree with Albert Einstein’s observation, ‘True genius is not knowledge, but the imagination.’ I would respectfully add the phrase ‘...and creativity.’ Artists of all kinds are my heroes. The work of art forever contains the essence and energy of the artist at its time of



JOHN MICHAEL CARTER
(b. 1950), *The Chinese Robe*, 2018, oil on linen canvas, 30 x 40 in.



JIM WODARK (b. 1958), *Moonlit Pass*, 2019, oil on linen, 24 x 20 in.

creation. When we are open and mindful, we feel that essence and energy.”

Though she buys art enthusiastically, Wilcox stresses that “we don’t have to own art to appreciate it. We can absorb a work of art once, and it can remain with us for a lifetime. Diego Rivera’s murals in Mexico City and Pablo Picasso’s paintings in Madrid come to mind. They are part of me forever. I carry their energy with me. That is art’s miracle.”

The miracles in Wilcox’s own collection range widely in form and date. Her contemporary realist paintings have been created by such

talents as Brad Aldridge, Michelle Bartlett, John Michael Carter, Julie Chapman, Casey Childs, Nancy Seamons Crookston, Douglas Fryer, Lisa Hubbert, Jane Hunt, Kim Lordier, Michael Malm, Yvonne McGrath, Leo Posillico, John Pototschnik, J. Kirk Richards, Elizabeth Robbins, Jason Sacran, Dave Santillanes, Gary Ernest Smith, Michael Untiedt, Jim Wodark, and Donald Yatomi. She also owns contemporary figurative sculpture by Stephanie Gruenberg, Anna Nyanhongo, Marcia Rouse, Zane Shubert, and Mark Williams. In addition, Wilcox’s collection contains non-representa-

tional paintings and sculpture in glass, stone, and metals, as well as historic photographs by Larry Abraham and etchings by Pablo Picasso.

Though it is difficult to choose, Wilcox confesses that her favorite work is John Michael Carter’s *The Chinese Robe*, illustrated here: “Its impact was immediate upon my first encounter, and continues today.”

In thinking closely about her collection, Wilcox has realized that every artwork in it shares six attributes: “1) It represents a philosophical message, because a kind of conversation takes place every time I view the piece; 2) It lets me see something new that I did not observe before; 3) It is something I love and want near me; 4) It was created from a passion that compelled the artist to create — a courage that endures even when praise and monetary rewards are scant; 5) It is the result of an artist’s talent; and 6) It is unique, yet all of my artworks balance each other seamlessly.”

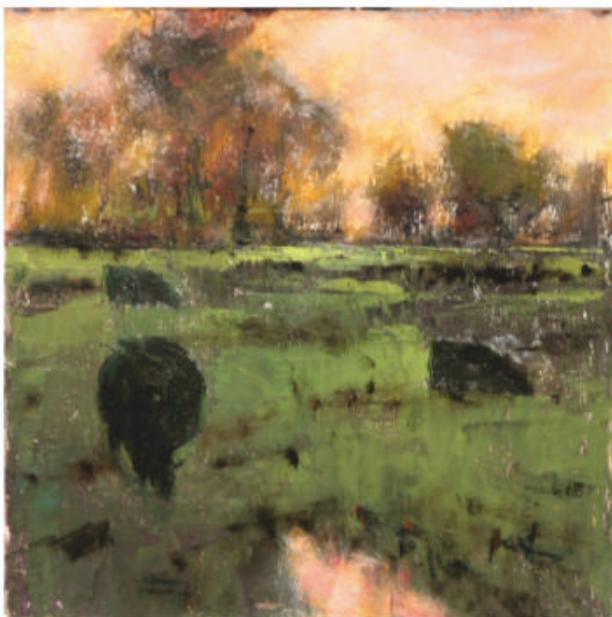
Wilcox has acquired almost every one of her artworks from a gallery. “Artists trust their dealers,” she explains, “to represent their works in the spirit in which they were created. A great example is Jane Bell Meyer [who runs three venues in St. George: Illume Gallery of Fine Art, Authentique Gallery of Art & Design, and The Mission Gallery]. Jane understands that, without the artist, there is no art. While speaking with clients and visitors, she conveys both her knowledge and the story behind each piece. Jane creates an environment that makes the purchase pleasant, a feeling enhanced by her staff led by Carol Jensen.”

Wilcox is quick to applaud other professionals, too. Greg Rogler (of A Gallery/Allen + Alan Fine Art in Salt Lake City) “stays involved long after the sale.” She says, “He ensured that my art was transported safely to my new home, and he even built a container to protect a fragile, handmade chandelier I had purchased.” She also admires Sue Barratt, a former professor who is now a salesperson at A Gallery: “Along with Jane Meyer, Sue returned my focus to pieces I had initially overlooked or misunderstood. Their patience with me resulted in my acquiring two of my finest paintings.”

On a practical note, Wilcox prizes the meticulous, museum-quality framing her artworks have received from Chloe Cannon (also at A Gallery). At home, she is careful to keep sunlight off her works on paper, and she trains the housecleaner to dust and polish with care. Unusually, Wilcox does not keep a single artwork in storage: “If there is no spot for it in my home, I don’t buy it.” (In fact, she has generously donated no-longer-needed pieces to non-profit organizations so they can sell them at benefit auctions.)

Most intriguingly, Wilcox says that the artworks themselves “tell me if they want to move. After all, we are in conversation with each other, so I listen.” Now that is a sensitive collector. ●

ARTISTS & GALLERIES



Nancy Bush (b. 1947), *Sundown*, 2020, oil on linen, 8 x 8 in.

Fredericksburg, Texas

americanimpressionistsociety.org and rshannagallery.com

March 6–April 4

The American Impressionist Society is set to open its 4th Annual Impressions Small Works Showcase at RS Hanna Gallery. Along with 15 paintings by AIS “Masters” and officers, it contains 160 works that have been juried in. All measure 12 x 16 inches or smaller — more modest in size than those customarily featured in the society’s national juried exhibition every autumn. Artist Nancy Bush will serve as the judge of awards.



Anna Sui;
photo: Miguel
Flores-Vianna

New York City

thenationalartsclub.org

March 6

The National Arts Club will soon present its Medal of Honor for Fashion to Anna Sui, the Detroit-born, New York-based designer whose clothing, cosmetics,

fragrances, shoes, and accessories are sold worldwide at more than 50 of her own boutiques. Since arriving in New York in the 1970s and launching her runway show career in 1991, Sui has dressed rock-and-roll royalty from Madonna to Mick Jagger, always with a fresh eye on the history of design. Previous recipients honored at this ticketed, black-tie gala have included Geoffrey Beene, Carolina Herrera, Betsey Johnson, and Patricia Field.

New York City

daciagallery.com

April 4–10

Dacia Gallery is mounting the New York debut of oil and acrylic paintings by Evan Goldman, who has titled his show *Lost in Dreams* because many of them depict people in a dreamlike state, with surreal figures floating around them.

Evan Goldman
(b. 1981), *Desi*,
2015, oil on
linen, 46 x 32 in.



As a youngster, Goldman frequently visited the National Gallery of Art in Washington, where he drew inspiration from the Netherlandish Old Masters. After earning his B.F.A. from Maryland Institute College of Art and an M.F.A. from the New York Academy of Art, he studied under Odd Nerdrum, Robert Liberace, and David Gray. The largest piece in his show, *Alice at Wonderfest*, portrays characters from Alice in Wonderland as counter-culture revelers at a festival in the woods.

Annapolis, Maryland

noaps.org and mcbridegallery.com

April 5–May 3

Now in its 30th year, the National Oil & Acrylic Painters’ Society (NOAPS) is presenting its 3rd Small Painting National Juried Exhibition at McBride Fine Art Gallery. On view will be 125 works measuring 320 square inches or smaller. Awards judge Daniel Gerhartz will conduct a four-day workshop focused on portraits and figures, and will give a free public demonstration.



Christopher Leeper (b. 1966), *3 Degrees*, 2019, oil on linen, 12 x 16 in.



Rachel Linnemeier (b. 1989), *It Doesn’t Melt*, 2019, oil on aluminum, 20 x 16 in.

Melbourne, Australia

flg.com.au

March 31–April 24

On view this season at the Flinders Lane Gallery is the exhibition *Story Tellers*, which features narrative works making subtle or overt references to artists’ personal lives or broader topics of concern to us all. Co-curators Elaine Schmidt, Didi Menendez, and Claire Harris have selected 22 artists (hailing from the U.S., India, Australia, and Europe) based on their technical skill, conceptual strength, and realist precision.

AUCTIONS & FAIRS

New York City

swanngalleries.com

April 2

Swann Auction Galleries is admired for its expertise and strong track record in African American art. Its next sale features important works by such talents as David Hammons, Sargent Johnson, Jacob Lawrence, and Hughie Lee-Smith. The sculpture by Elizabeth Catlett illustrated here was acquired from the artist by its current owner, so has never been on the market before.



Elizabeth Catlett
(1915–2012), *Untitled (Standing Woman)*, 1975, mahogany, 27 in. high, estimate \$100,000–\$150,000



Basil Ede (1931–2016), *Scarlet Ibis*, 1992, oil on canvas, 30 x 24 in., Rountree Tryon Galleries, Petworth

London

theopenartfair.com

March 18–24

The “antiques” world is changing rapidly, with far fewer shops and ever more dealers working from home or online only. Now that the BADA (British Antique Dealers’ Association) Fair has closed after 27 years in business, the new Open Art Fair will give smaller and independent dealers some fresh attention; indeed, many of this event’s 100 exhibitors are making their first-ever appearance at a fair. On view will be art, furniture, jewelry, and carpets ranging from antiquity through today — all vetted in keeping with BADA standards.

MUSEUMS



Paul Cézanne (1839–1906), *L’Estaque*, 1879–83, oil on canvas, 31 1/2 x 39 in., Museum of Modern Art, New York City (William S. Paley Collection)

Princeton, New Jersey

artmuseum.princeton.edu

March 7–June 14

Throughout his 40-year career, the French painter Paul Cézanne (1839–1906) made canvases that depict rock formations, yet somehow these works have never been studied in detail. The Princeton University Art Museum’s new exhibition *Cézanne: The Rock and Quarry Paintings* features 15 of the most important ones, as well as watercolors

and related documentary material. They reveal the artist’s fascination with geology, which began when he was young and helped shape his radical visual innovations. The show was curated by the independent scholar John Elderfield and will appear next at London’s Royal Academy of Arts (July 8–October 18).



Unidentified artist, *Our Lady of the Rosary of Pomata*, 1669, oil on canvas, 65 x 43 1/2 in., Carl & Marilyn Thoma Art Foundation, photo: Jamie Stukenberg

Notre Dame, Indiana

sniteartmuseum.nd.edu

through May 16

In 18th-century Spanish America, sculpted images of the Virgin Mary were frequently depicted in paintings, too. Both artforms became objects of devotion in their own right.

Drawn from the holdings of the Carl & Marilyn Thoma Art Foundation, the Snite Museum of Art’s exhibition *Divine Illusions: Statue Paintings from Colonial South America* focuses on such pictures from the Viceroyalty of Peru, which encompassed much of Andean South America. It focuses on works produced in Cuzco and several artistic centers near Lake Titicaca. This project has been organized by Michael Schreffler, a professor at the University of Notre Dame, where the Snite is located.

Käthe Kollwitz (1867–1945), *Self-Portrait*, 1934, crayon and brush transfer lithograph, printed in black ink on copperplate paper, Getty Research Institute, Los Angeles, 2016. PR.34, partial gift of Dr. Richard A. Simms © 2019 Artists Rights Society (ARS), New York



Los Angeles

getty.edu

through March 29

The German graphic artist Käthe Kollwitz (1867–1945) is remembered for her affecting portrayals of the hardships of war, poverty, and injustice — and for her technical virtuosity. On view at the J. Paul Getty Museum is *Käthe Kollwitz:*

Prints, Process, Politics, a selection of works on paper from the Dr. Richard A. Simms Collection at the Getty Research Institute — including rare preparatory drawings, working proofs, and trial prints. Together these shed light on Kollwitz’s creative process and reveal the depth of her social and political engagement.



Patricia Laspino with her 2011 painting *Alice B*

Stamford, Connecticut

stamfordmuseum.org

March 27–May 17

Just in time for spring, the Stamford Museum & Nature Center will soon open the exhibition *Global Garden: Resonant Beauty*. It highlights the paintings, etchings, and drawings of Patricia Laspino, whose art is the cornerstone of the *Orchid Alliance Project — Bridging Art & Science*, which raises awareness of environmental stewardship and the interconnectedness of humanity and nature. The artist will answer visitors’ questions every Saturday afternoon in April, and on May 7 the orchid expert Tom Mirenda will discuss orchid conservation and ecology.



Jean-François Millet (1814–1875), *Haystacks: Autumn*, c. 1874, oil on canvas, 33 1/2 x 43 3/8 in., Metropolitan Museum of Art, New York, Bequest of Lillian S. Timken, 1959, 60.71.12

St. Louis

slam.org

through May 17

The Saint Louis Art Museum’s exhibition *Millet and Modern Art: From Van Gogh to Dalí* offers fresh insights on how the innovative French painter Jean-François Millet (1814–1875) inspired later generations to break their own ground, too. In his day, his scenes of rural peasants, landscapes, and nudes were world-famous, but today Millet’s reputation has been eclipsed by that of such followers as Pissarro, Seurat, Monet, Degas, Homer, and even Munch.

His scenes of rural labor (including sowers, reapers, and gleaners) were particularly significant to Vincent van Gogh, which is why this project has been co-organized (and already presented) by Amsterdam's Van Gogh Museum.



Christy Gallagher (b. 1939), *Sasco Creek No. 3*, 1977, oil on canvas, 14 x 15 in., New Haven Paint & Clay Club Collection

New London, Connecticut

lymanallyn.org
through May 10

On view at the Lyman Allyn Art Museum is the exhibition *A Century of Creativity: Connecticut Art from the New Haven Paint and Clay Club*. As its name suggests, this project celebrates the continuing legacy of one of New England's oldest active art clubs, established in 1900. It encompasses paintings, prints, and drawings depicting the region's land, water, people, and historic sites.

Winter Park, Florida

morsemuseum.org
March 3–December 31

A new exhibition at the Charles Hosmer Morse Museum of American Art highlights a dozen of its paintings by leading



American portraitists, including such talents as Gilbert Stuart and Robert Henri and ranging in date from the 1790s through 1930s. Accompanying them are relevant portrait photographs from early American studios. Illustrated here is a likeness painted by William Merritt Chase of the founder of Nabisco, Sylvester S. Marvin (1841–1924).

William Merritt Chase (1849–1916), *Portrait of Sylvester S. Marvin*, c. 1905, oil on canvas, 48 1/2 x 34 in., Charles Hosmer Morse Museum of American Art, gift of Leslie and Kathryn Grammer

Tacoma

tacomaartmuseum.org
through August 16

During the Great Depression, the U.S. government employed more than 600 artists in Idaho, Montana, Oregon, and Washington to create thousands of works adorning public facilities of all kinds. On view now at the Tacoma Art Museum is the exhibition *Forgotten Stories: Northwest Public Art of the 1930s*, which brings some of these treasures back into view. Although the checklist includes a few now-prominent names like Morris Graves and Minor White, most of the artists are unfamiliar today.

"We are fortunate to be able to exhibit a number of works that have not been seen since their creation, and also to borrow several large-scale murals that normally never leave their permanent locations in schools and post offices," says the museum's interim chief curator, Margaret Bullock. "For



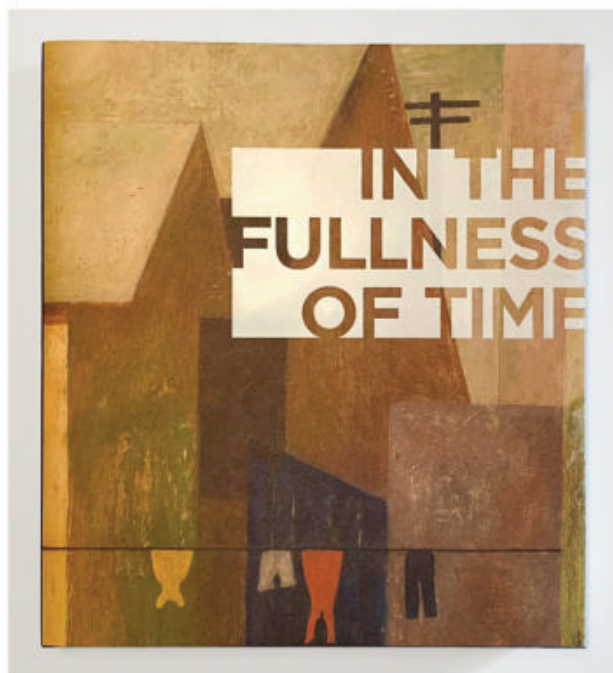
Virginia Darcé (1910–1985), *The Market*, 1938, tempera on board, 22 1/2 x 30 1/2 in., Portland Art Museum, Oregon, courtesy Fine Arts Collection, U.S. General Services Administration, New Deal Art Project, L45.3.2

our region, this exhibition is a celebration of a time when government support for art and artists not only nurtured talent but made long-lasting impacts on the art community and raised the importance of public art in a way that has yet to be matched."

To accompany this exhibition, the Tacoma Art Museum has published the book *New Deal Art in the Northwest: The WPA and Beyond*. This is the first comprehensive survey of the federal art projects in the Pacific Northwest, authored by Bullock with contributions by notable New Deal art scholars.

On March 8, Roger van Oosten will discuss the works that were produced in Washington, and on May 7 there will be a public conversation about what makes Tacoma such a hub for contemporary public art.

BOOKS



The Burchfield Penney Art Center at SUNY Buffalo State recently mounted the exhibition *In the Fullness of Time: Painting in Buffalo 1832–1972*. On view were 100 works by 86 historical and contemporary artists with ties to Buffalo and the Niagara region of western New York state. They included landscapes, still lifes, and portraits borrowed from private and public collections throughout the region. Although the show has closed, its groundbreaking research lives on in the 238-page book that accompanied it. Each painting has been honored with a full-page illustration and thorough entry, and at the back of the volume are biographies of every artist. To order a copy, visit burchfieldpenney.org.



Governor Phil Bryant With a Foreword by First Lady Deborah Bryant Artwork by Bill Wilson

Jackson, Mississippi, is home to the second oldest continuously occupied governor's mansion in the U.S. Restored in the early 1970s, it is now a National Historic Landmark and is elegantly celebrated in the new book *The Mississippi Governor's Mansion: Memories of the People's Home*. Authored by Gov. Phil Bryant, this handsome 128-page volume offers an insider's tour of the house, enhanced by more than 60 watercolor paintings created by the Mississippi artist Bill Wilson, who spent three years there as artist-in-residence. Former First Lady Deborah Bryant has written the book's foreword. To order a copy, visit the University Press of Mississippi's site at upress.state.ms.us.

OUT & ABOUT



Bob Boze Bell and Ed Mell

In January, the Desert Caballeros Western Museum (Wickenburg, Arizona) hosted its annual *heART of the West* Gala, which honored the renowned artist Ed Mell, whose first museum retrospective was on view there. This sold-out fundraiser featured many presentations, including a hilarious introduction by Bob Boze Bell, Mell's sidekick for half a century. Steve and Gail Getzwiller were also recognized for their generous loans of Native American and Western artifacts to the museum.



Steve and Gail Getzwiller with part of their collection



The artist John Coleman (right) with Brad Richardson (Legacy Gallery), Anne W. Brown (*Fine Art Connoisseur*), and his wife, Sue Coleman



Patron Lorrie Messner and musician LeeAnn McKenna chat with watercolorist Bill Lane; photo: Domonic Boreffi

This January, Gallery Antonia (Chatham, Massachusetts) kicked off its weekly Winter Art Series with a celebration at the Chatham Bars Inn attended by more than 300 guests. The gallery will celebrate its 10th anniversary this July.



Kimberly Summers, Gallery Antonia owner Domonic Boreffi, Jenn Pappalardo, Melissa Masi, and Ashley Baker; photo: Janice Rogers

In January, the landscape painter Ken Salaz gave a lively talk about his art at New York City's Salmagundi Club. The presentation was occasioned by Monacelli Studio's recent publication of his first book, *Landscapes in Oil: A Contemporary Guide to Realistic Painting in the Classical Tradition*. Salaz's instructional DVD (*Majestic Landscapes*) is now available from Streamline Premium Art Video. Photo: Patrick Okrasinski



In Los Angeles this February, the *LA Art Show* celebrated its silver jubilee by dedicating a portion of the proceeds of its opening night premiere to St. Jude Children's Research Hospital. On view were exhibits mounted by more than 100 galleries hailing from 18 countries. Enjoying the festivities that evening were the figurative artists Zhao Kailin and John Tabacek of Mandarin Fine Art Gallery (Laguna Beach).



Superfine! Art Fair returned to Los Angeles this February for its second edition there. Pictured here (left to right) are the fair's co-founders James Miille and Alex Mitow with the figurative artists Marjorie Atwood and Charles Baker Strahan.



At the Art Institute of Chicago this February, members of the Association of Historians of Nineteenth-Century Art joined curator Jay A. Clarke (seen here at the center in blue) for a close look at her temporary installation dedicated to Impressionist pastel drawings. This display featured a dozen works from the museum's permanent collection created by Mary Cassatt, Edgar Degas, Eva Gonzalès, and Berthe Morisot.

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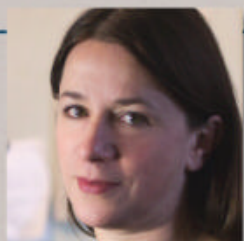


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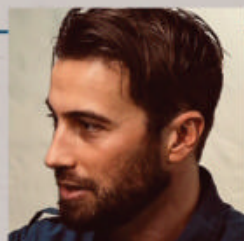


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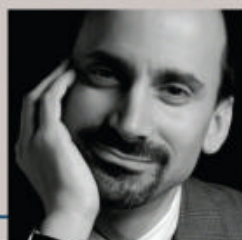
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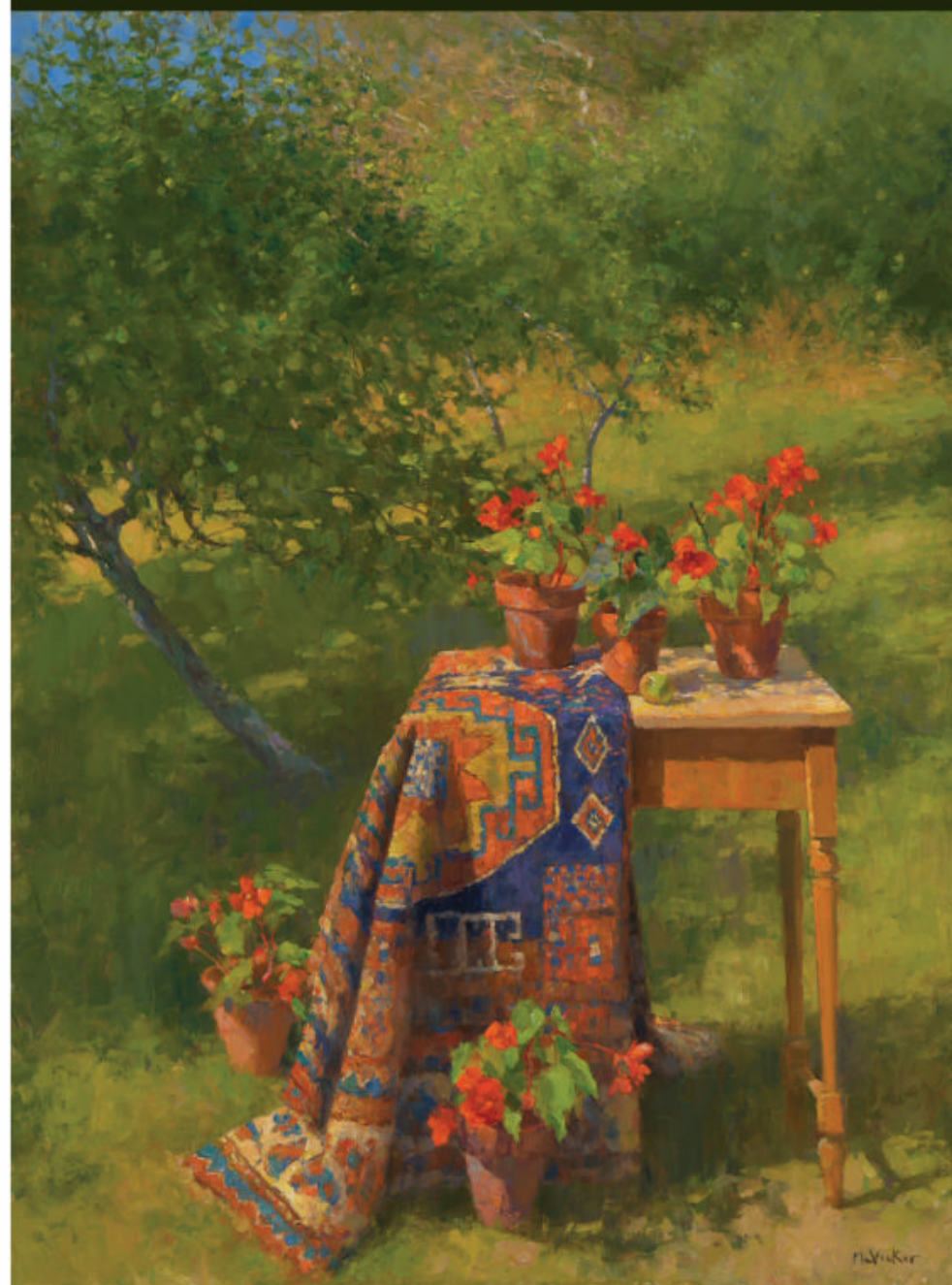
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Kate Elizabeth Bunce, *Musica*, ca. 1895–97, oil on canvas, Presented by Sir John Holder, Bart., 1897, courtesy American Federation of Arts, © Birmingham Museums Trust



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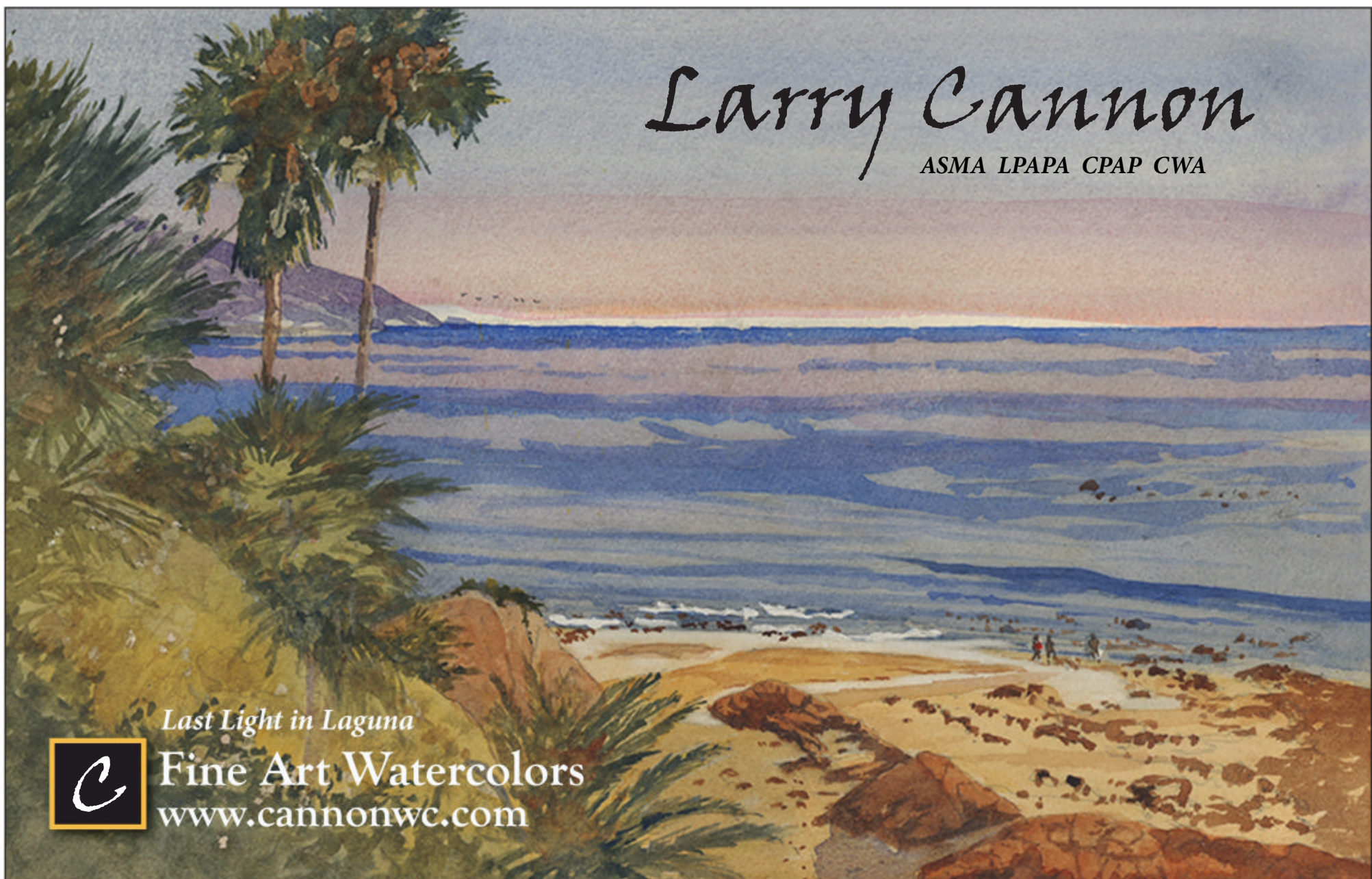


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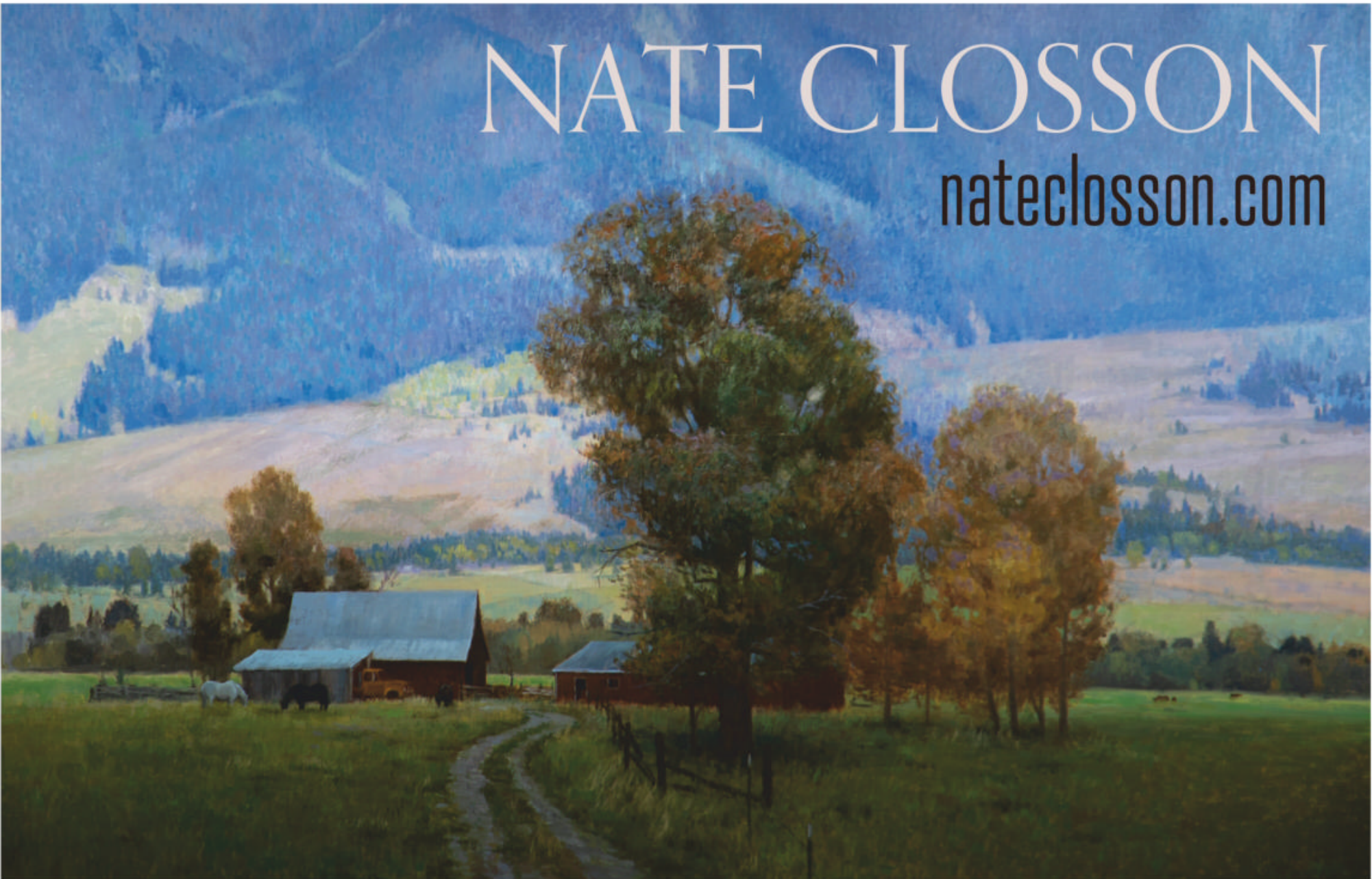


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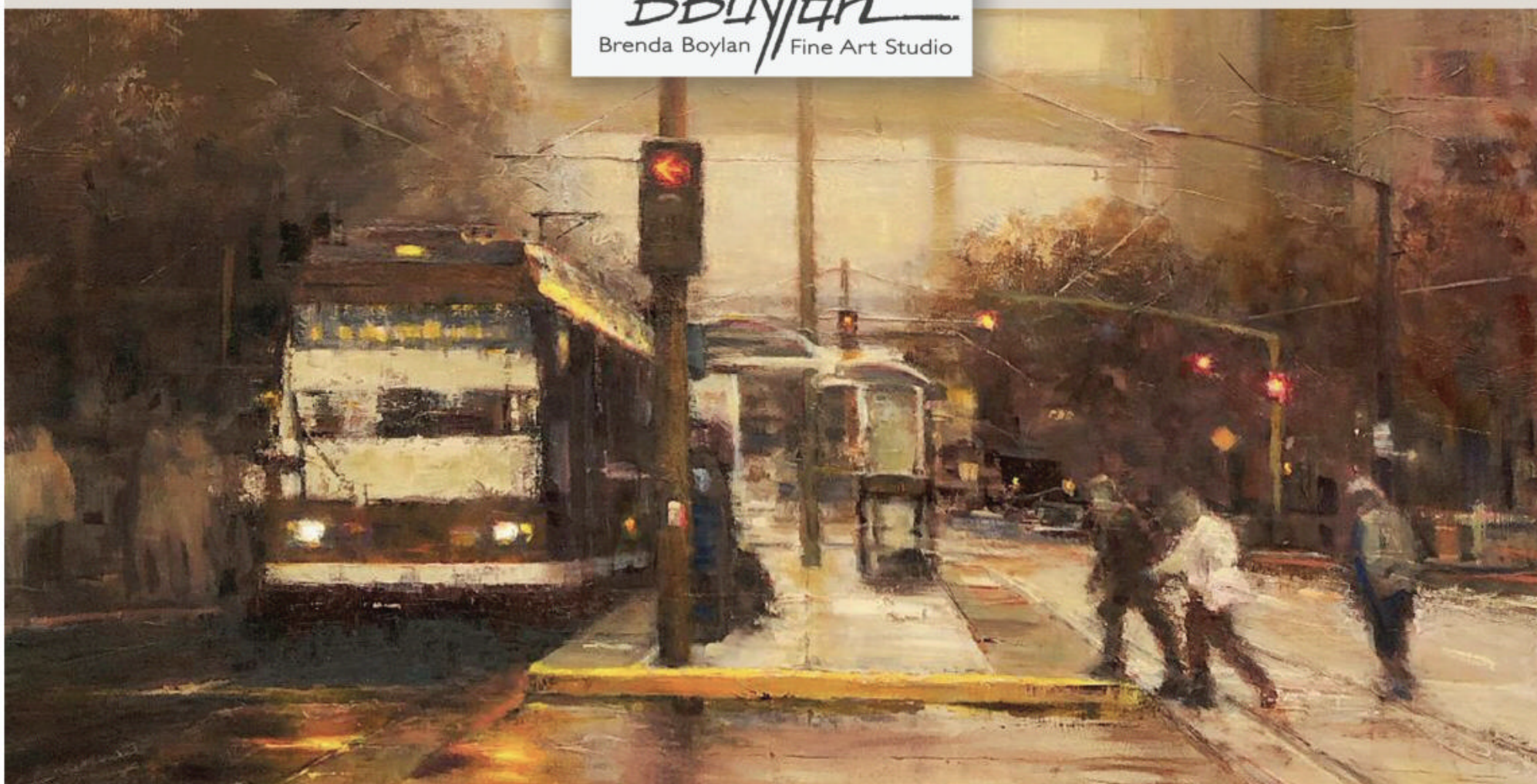


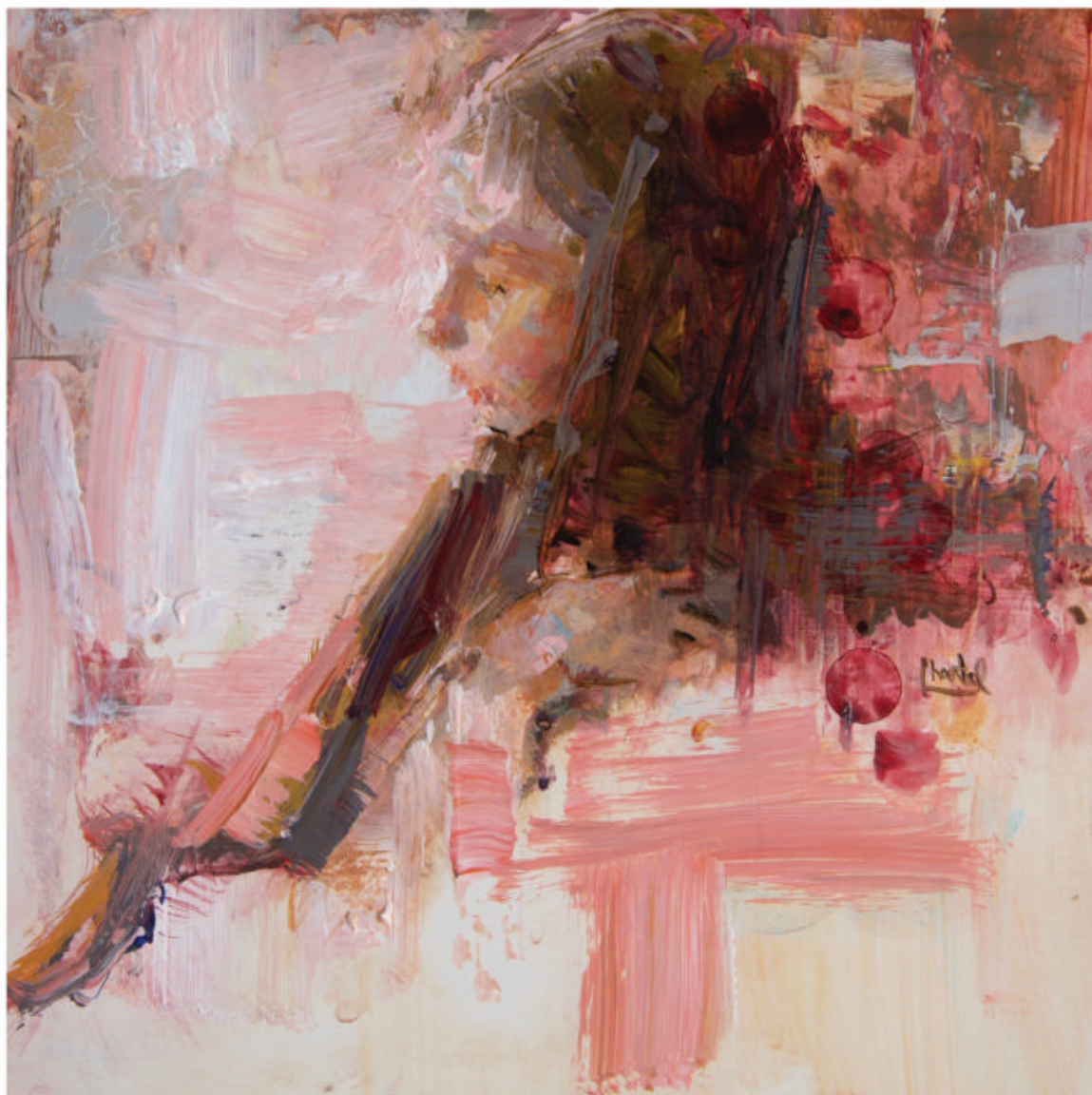
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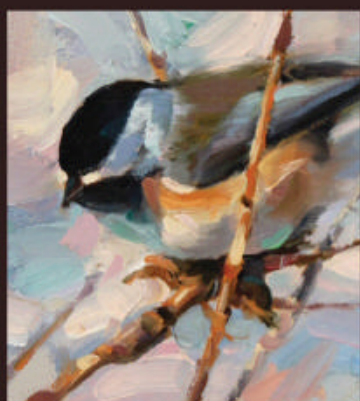
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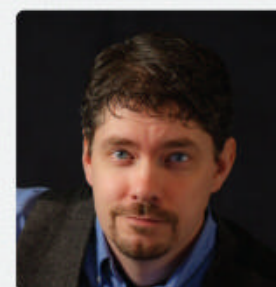
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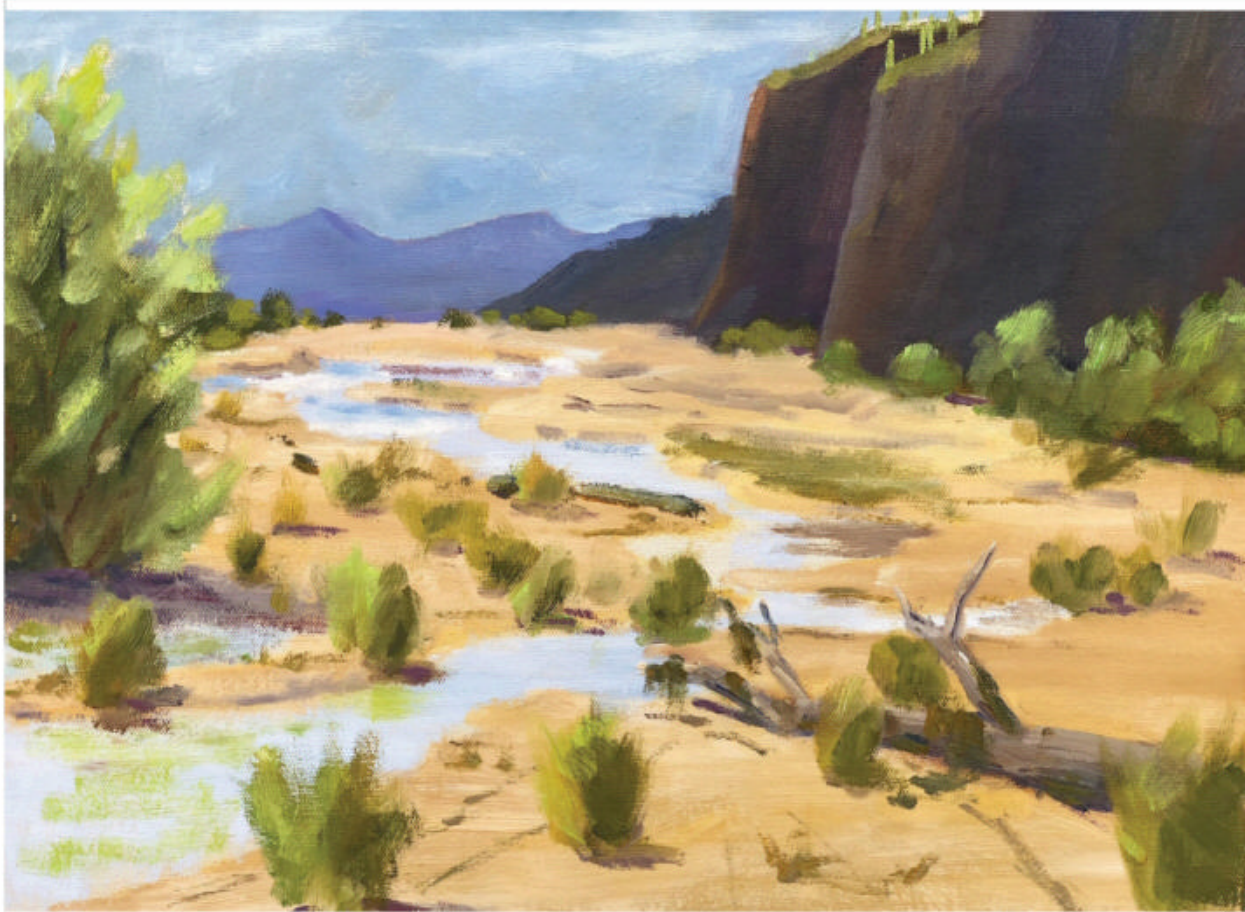
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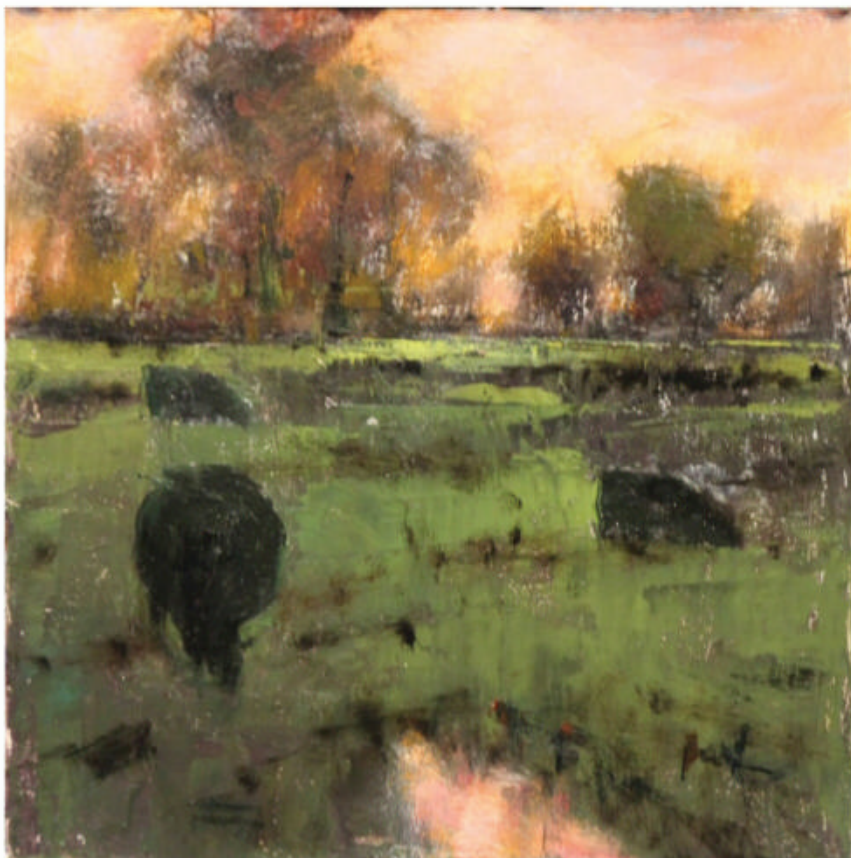
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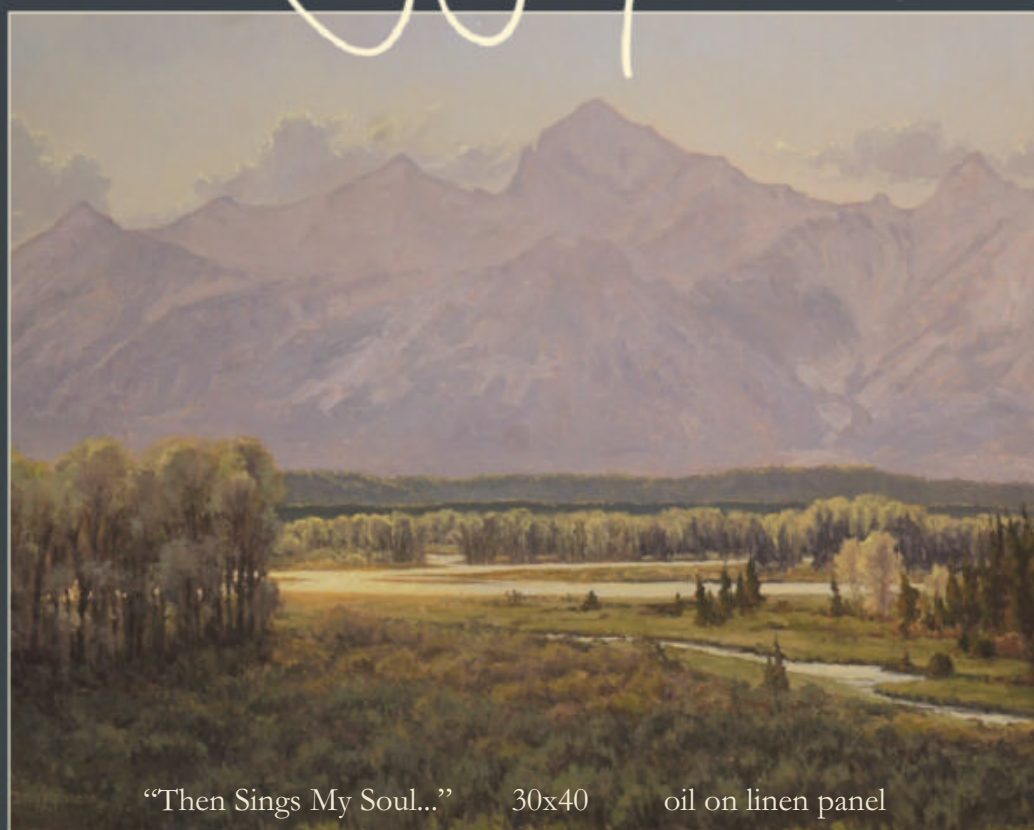
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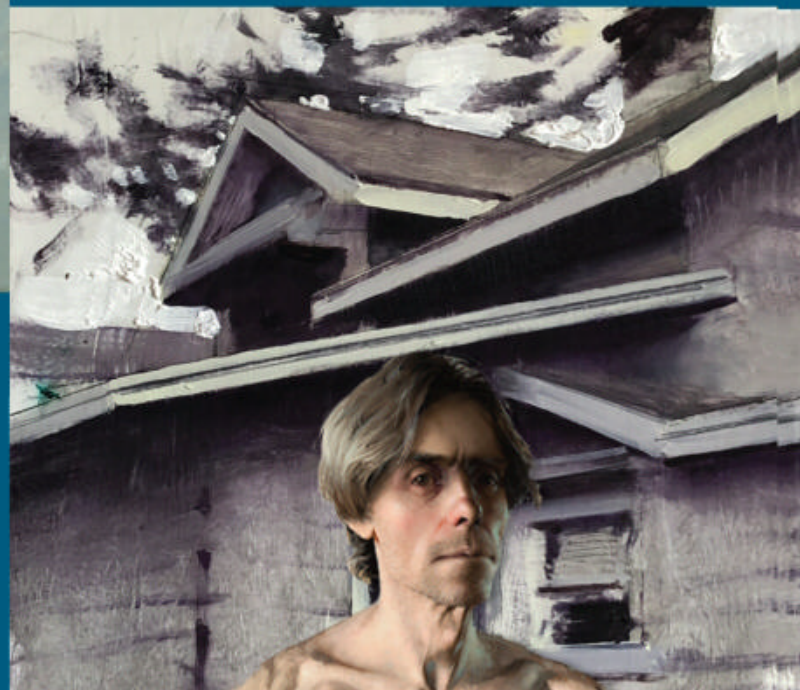
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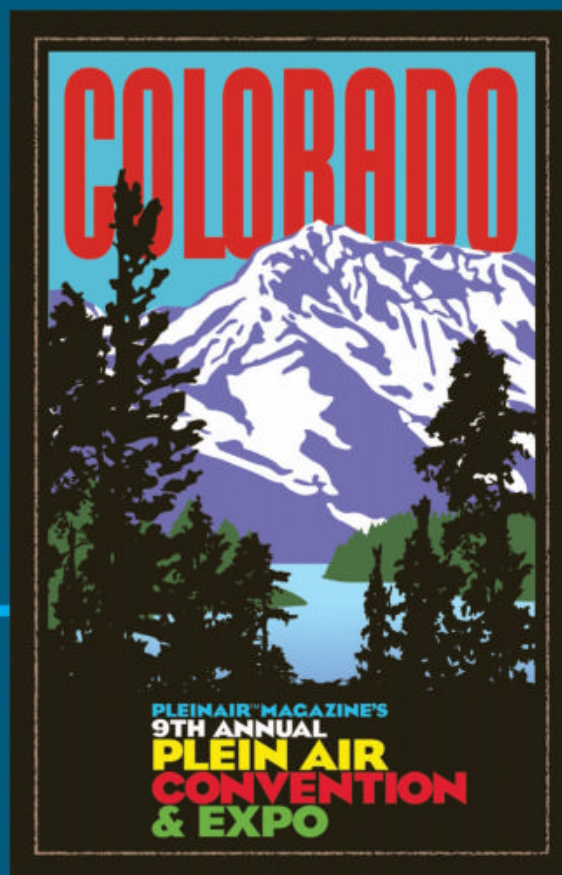
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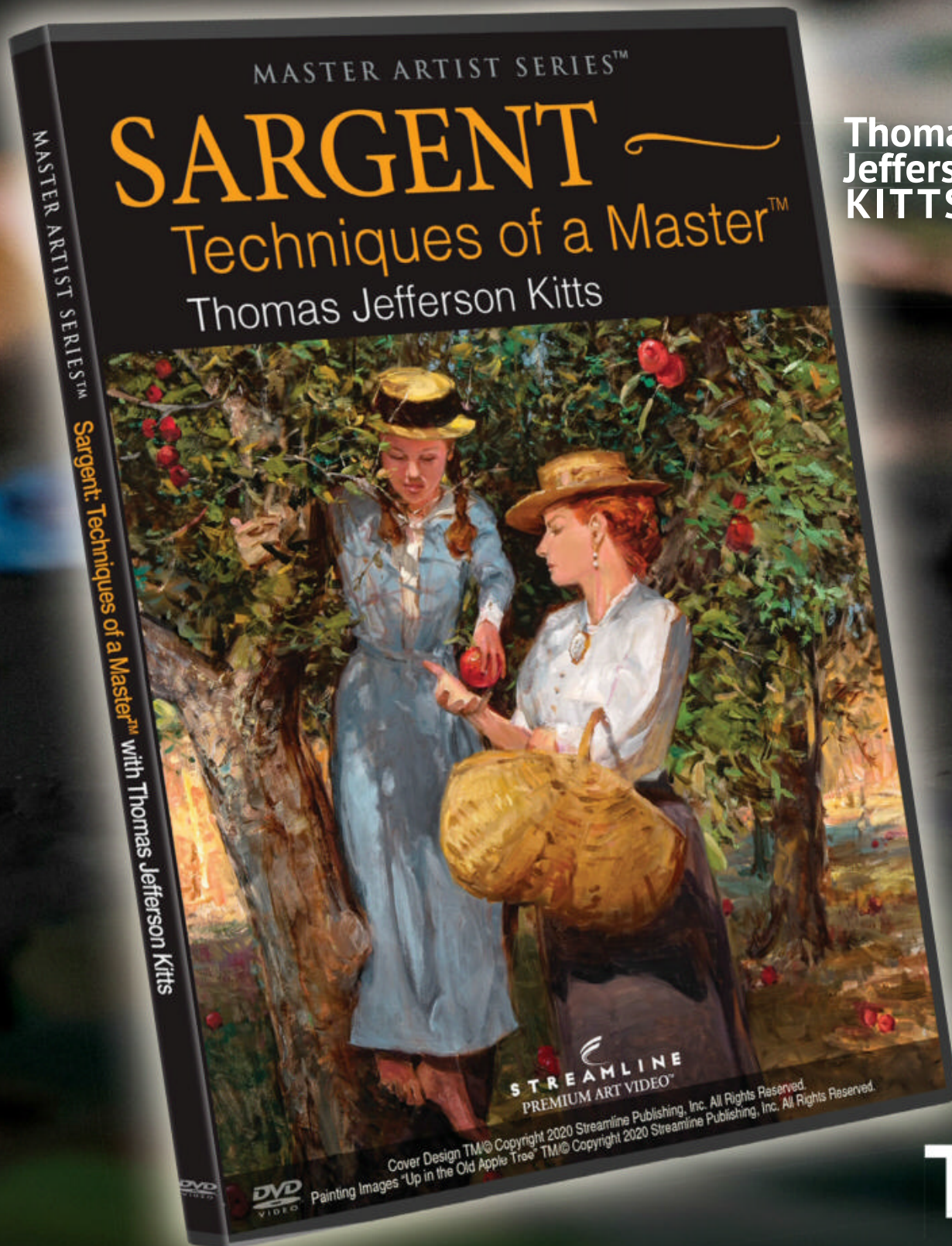


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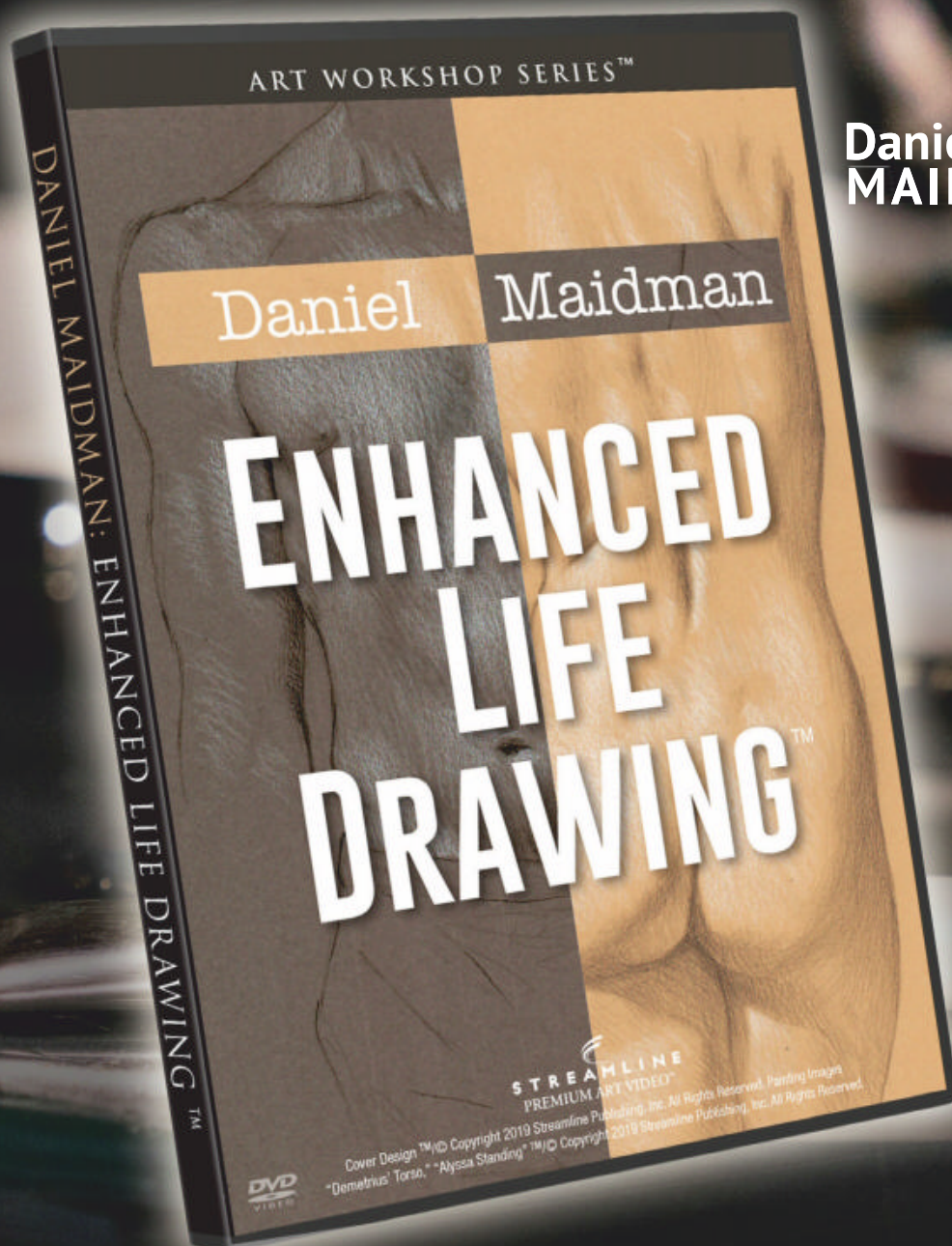
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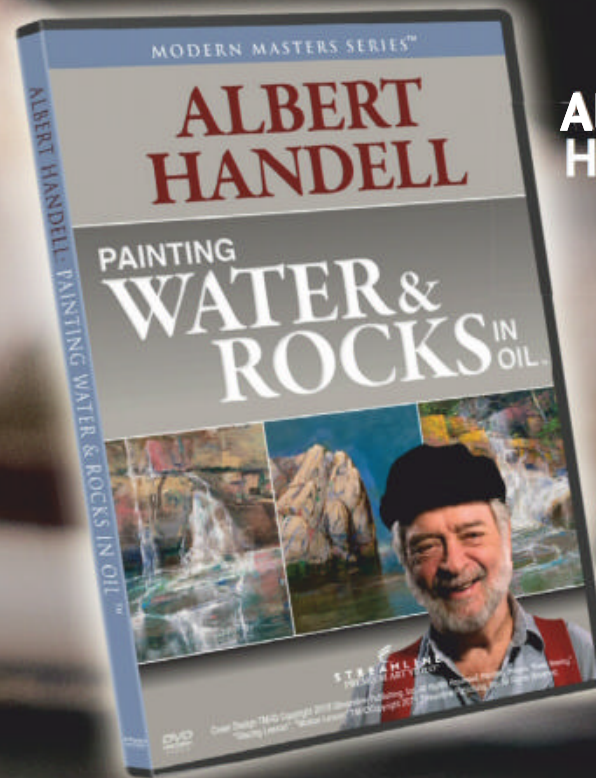
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DANIEL GRAVES (b. 1949), *Self-Portrait*, 2007, oil on canvas, 47 x 31 1/2 in., private collection

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