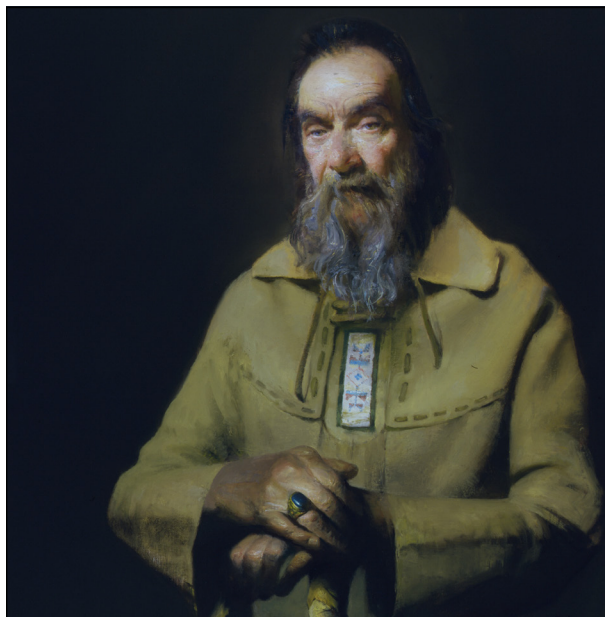


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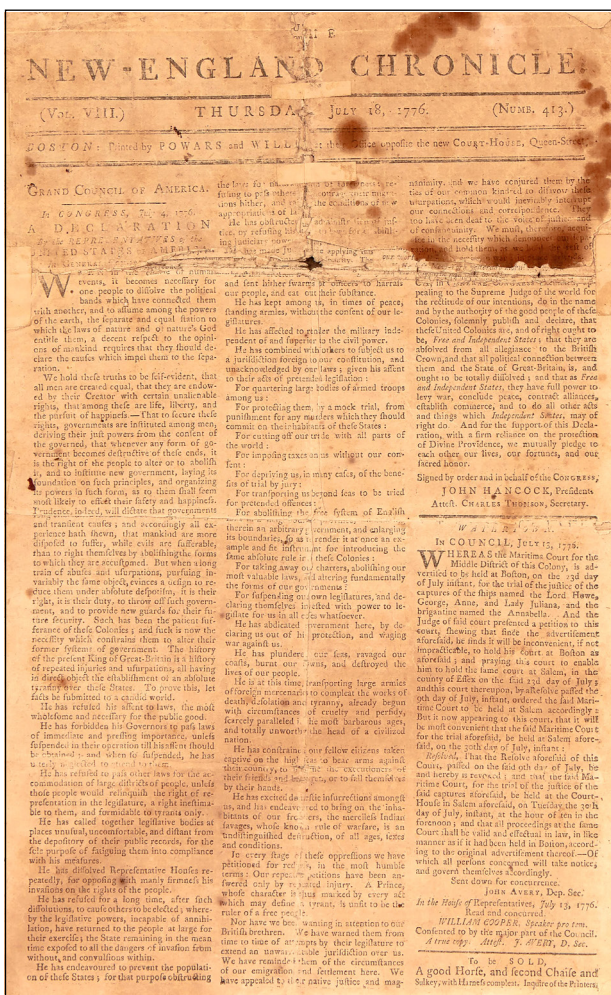
Grogan & Company's Fine Art Auction—

# The Declaration Of Independence, As Boston First Saw It

BOSTON — Grogan & Company is proud to present a rare issue of *The New-England Chronicle* that features the first appearance of the Declaration of Independence in a Boston newspaper in its upcoming Fine Art Auction on May 3.

The July 18, 1776, issue of *The New-England Chronicle* (Vol. VIII, No. 413), printed in Boston by Edward Eveleth Powars and Nathaniel Willis, contains one of the earliest newspaper printings of the Declaration of Independence, and its date marks the first appearance of the document in a Boston newspaper. The full text of the Declaration occupies the front page in three columns, presenting Boston readers with Congress' momentous proclamation only two weeks after its adoption in Philadelphia on July 4. In the weeks that followed, newspapers became the primary vehicle through which the Declaration reached the broader public, as printers throughout the colonies rapidly reprinted the text from the Philadelphia Dunlap broadside. Fewer than 30 colonial newspapers are known to have printed the document in the summer of 1776, placing *The New-England Chronicle* among the earliest and most historically significant printings.

This issue of *The New-England Chronicle* reflects a pivotal moment in Boston's Revolutionary history. News of independence reached the city on July 15, and on July 18 (the day this issue was published) the Declaration was publicly proclaimed from the balcony of the Town House (the Old State House) before a large crowd gathered in the streets below. The event marked a powerful civic affirmation of the break with Great Britain in a city that had already played a central role in the revolutionary movement. For many residents who did not witness that dramatic public reading, the printed text in *The New-England Chronicle* provided their first opportunity to read



the Declaration themselves.

Early newspaper printings such as the present lot played a crucial role in transforming Congress' resolution into a widely understood political act. In the Eighteenth Century, newspapers were the fastest and most effective means of transmitting political news across the colonies, allowing revolutionary ideas to circulate rapidly among readers. Yet these publications were inherently ephemeral, printed on inexpensive paper for immediate consumption and rarely preserved once read. As a result, surviving examples of July 1776 newspapers containing the Declaration of Independence are exceptionally scarce.

Only 11 examples of this edition of *The New-England Chronicle* are known to survive, the majority preserved in institutional collections, including the State Library of Massachusetts, the Massachusetts Historical Society, the Boston Athenaeum, the Boston Public Library and Harvard's Houghton Library. Examples seldom appear on the open market — the present copy is only the third known issue to appear at auction in the past 40 years. This lot's provenance makes it particularly notable, as, according to the consignor, it has descended within the same Massachusetts family since it was published in 1776.

This lot represents an exceptionally rare opportunity to acquire one of the earliest known newspaper printings of our nation's founding document. Grogan & Company is proud to offer this important piece of Revolutionary history, 250 years after it was published, just steps away from where the Declaration of Independence was first read aloud to the citizens of Boston.

To explore more highlights of Grogan & Company's Spring Fine Art Auction, [www.groganco.com](http://www.groganco.com). Public previews will be held Monday, April 27, through Saturday, May 2, at the firm's gallery at 20 Charles Street.

## FOR WHICH IT STANDS...



Emma Amos | Paul Camacho | Kristin Capp | June Clark | William N. Copley | Adger Cowans | Jay Critchley | Rosson Crow | Bruce Davidson

Maria de Los Angeles | Jeremy Dean | Frank Diaz Escalet | Demian DinéYazhi | Shepard Fairey | Skylar Fein | Tim Ferguson Sauder | Larry Fink | Eric Fischl

Audrey Flack | Stanley Forman | Leonard Freed | Barnaby Furnas | Mark Thomas Gibson | John Gutmann | Jane Hammond | David Hammons | Childe Hassam

Al Hirschfeld | Salvador Jimenez-Flores | Jasper Johns | Leandro Joo | Morton Kaish | Marina Kamena | Richard Klein | Katharine Kuharic | Robert Lynn Lambdin | Ernest Lawson | Glenn Ligon | Robert Longo | Danny Lyon | Nathan Lyons

Herman Maril | Keith Mayerson | Julie Mehretu | Jeannette Montgomery Barron | George L. K. Morris | Deborah Nehmad | Imo Nse Imeh | Fred Otnes | Gordon Parks | James Prez | James Prosek | Sara Rahbar | Robert Rauschenberg | Faith Ringgold

James Rosenquist | Joe Rosenthal | Fritz Scholder | Danielle Scott | Dread Scott | Ming Smith | Joseph Smolinski | Florine Stettheimer | Stephanie Syjuco | Philip Trager | Robert von Sternberg | Hank Willis Thomas | N. C. Wyeth | Liu Zhong

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JAUNE QUICK-TO-SEE SMITH  
(French-Cree / Shoshone / Salish, 1940 - 2025)  
*Untitled*



FORD RUTHLING  
(1933 - 2015)  
*Love all out of doors #13, 1986*



TONY ABEYTA  
(Diné [Navajo], b. 1965)  
*Still Life, 2005*



ED MELL (1942 - 2024), *View from Ward Terrace, 1997*



CARRIE FELL (b. 1962), *Line Dancer*



BILL SCHENCK (b. 1947)  
*Skies Dashing About The Mesas*



MARY SHIRAS (1905 - 1981)  
*Adobe in Llano*



WILLIAM FREJ (b. 1948)  
*Holy Week in the Sierra del Nayarit, Mexico, 2019*

## UPCOMING CALENDAR

- May 6-7 Art of the West
- July 22-23 New Mexico Now
- August 11-12 Native Market
- September 15-16 Contemporary Art, Design + Photography

THE FINEST IN THE SOUTHWEST [CONSIGN@SANTAFEARTAUCTION.COM](mailto:CONSIGN@SANTAFEARTAUCTION.COM)

# SANTA FE ART AUCTION

932 Railfan Road, Santa Fe NM  
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*"Lengthening Shadows - Taos" by Terri Kelly Moyers (b 1954), 2011, oil on canvas, 21½ by 57¾ inches (\$7/10,000).*

## Santa Fe Art Auction Previews 2026 Auction Season

SANTA FE, N.M. — Since its inception more than 30 years ago, Santa Fe Art Auction now stands as the oldest, most venerable auction house in the Southwest, positioned in the contemporary Baca Railyard District of Santa Fe — the oldest capital city in the United States and long regarded as the region's largest art hub. With 16,000 square feet of modern open showroom space, Santa Fe Art Auction continues to embrace cutting-edge technologies and expand its in-house expertise, presenting collectors with significant acquisition opportunities throughout the year.

Having eight to ten auctions held live online annually, each sale highlights specific collecting interests while corresponding with significant cultural events in Santa Fe. Spanning from Indigenous and Native American art to Western art, New Mexico regionalism and modern art, design and photography, the auction house offers a wide range of specialties, both classic and contemporary.

High season for the auction house begins this May with Art of the West, which anticipates the popular Rodeo de Santa Fe each year and celebrates the region's rich heritage. Held on May 5-6, the sale will present nearly 500 lots that speak to the rugged,

wild and courageous spirit of the Western United States.

Notable offerings include works by artists who defined New Mexico modernism in the Twentieth Century, including members of the Taos Society of Artists, Santa Fe Art Colony, Taos Moderns and Transcendental Painting Group. With diverse reinterpretations of the Southwestern landscape and cultures through a modernist lens, these artists prompted a radical and enduring shift in Twentieth Century American painting. Look for a fine selection of historic paintings including "Untitled (Chamisa Landscape)" by Robert Daughters, founding member of the Taos Six — an esteemed group of plein air painters who played an integral role in strengthening the modernist art scene in northern New Mexico in the Twentieth Century. This vibrant and quintessential work by the artist is a fine example of his energetic brushwork and keen sensitivity to light and will go to auction with an estimate of \$15/25,000.

Additional standout lots will include works by Forrest Moses, Agnes Pelton, Frank Applegate, Sheldon Parsons, Walter Ufer, Frank McCarthy, J. H. Sharp, O. E. Berninghaus, Oleg Stavrowsky, Carlos Vierra,

Alfred Morang and Louis Leon Ribak. This strong program of leading regional artists will provide collectors with an exceptional opportunity to acquire several historically significant paintings.

Further highlights include exceptional pieces by contemporary Western artists such as Bill Schenck, David Barbero, Terri Kelly Moyers, Fran Larsen, Kim Douglas Wiggins, Malcolm Furlow, Carrie Fell and Arturo Antonio Chávez. Bill Schenck's "Skies Dancing About the Mesas," a dynamic and masterful piece which showcases the artist's signature style, fusing pop-art aesthetics with a photorealist sensibility, will be on offer at \$12/18,000.

Paintings, bronzes and silverwork by contemporary Native American artists including Earl Biss, Kim Seyesnem Obrzut, Frank Howell, Darren Vigil Gray and Roxanne Swentzell are also not to be missed. The house is further pleased to present a fine collection of nearly 100 bronzes, with many by members of the Cowboy Artists of America. An excellent bronze by Colorado-based contemporary artist Carrie Fell, titled "Line Dancer," will be on the block and is estimated at \$5/7,000.

Further along this summer, Santa Fe Art Auction's New Mexico Now auction will be held July 21-22. The sale presents a unique combination of Hispanic and Pueblo works that draw on the region's rich stylistic dialogue and religious history. Coinciding with Santa Fe's famous Spanish Market, offerings include a wide variety of regional devotional works that range from carvings by historic Santeros to contemporary works.

On August 11-13, the house will present its Native Market auction during Santa Fe's famous Indian Market week, the city's largest annual event which brings in 100,000-150,000 visitors each year from throughout the world. The sale offers works by prominent Native American artists practicing today alongside historic Pueblo pieces, and will include a large selection of paintings, textiles, works on paper, baskets, *katsinam*, jewelry and more that exemplify the diversity of Native art forms and techniques.

Contemporary Art, Design + Photography will be held September 15-16, with highlights that include experimental print and photography, original paintings and works on paper and sculptural and design pieces by many leading artists of the Twentieth and Twenty-First Centuries. The firm is actively seeking quality consignments for



*Untitled (Chamisa Landscape) by Robert A. Daughters (1929-2013), oil on linen, 40 by 30 inches (\$15/25,000).*

this September in addition to its summer sales, in particular contemporary glass works and photography.

The auction will present its most significant sale of the year, the Signature Annual Live Sale, on November 6-7. This live event consistently brings spirited in-room bidding and record hammer prices, and is complete with a print catalog, hosted receptions and artist and curatorial talks.

As a long-standing leader in the Western art circuit, Santa Fe Art Auction frequently sets record hammer prices for important classic and contemporary artists. Recent highlights include works by Albert Bierstadt, Pablo Picasso, Fritz Scholder, Edward Curtis, Marion Wachtel, Jaune Quick-to-See Smith, Edward Borein and Bill Schenck. A new auction record was set in 2025 for Malcolm Furlow's "September Shaman," which went for \$30,750 on an estimated \$6/9,000.

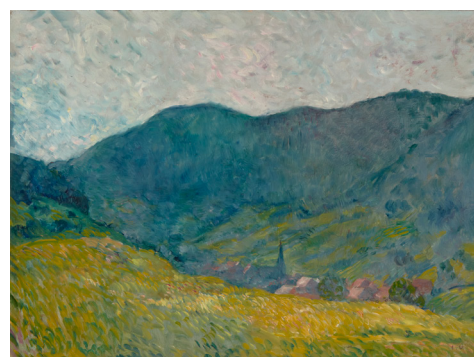
With each year, the auction house continues to service collections of increasing size and importance to bring to market fine works from Western, Native American and contemporary artists. Santa Fe Art Auction is located at 932 Railfan Road, with showrooms open to the public year-round. For information, including preview and consignment inquiries, [www.santafeartauction.com](http://www.santafeartauction.com), [info@santafeartauction.com](mailto:info@santafeartauction.com) or 505-954-5858.



*"Variation on an Abiquiu Landscape #2" by Darren Vigil Gray (Jicarilla Apache, b 1959), 1999, oil on canvas, 42 by 48 inches (\$3/5,000).*

# FINE ART

## Live Auction · May 3



12. Aldro Thompson Hibbard, *Spring Cows, Vermont*, 1919, oil, 25 x 30 in., \$8,000-12,000 · 37. Frank Weston Benson, *Eiders (Ducks Aflight)*, 1924, watercolor, 14 3/4 x 21 1/2 in., \$15,000-30,000 · 9. John Joseph Enneking, *Pasture with Flowering Trees and Sheep*, 1895, oil, 18 x 24 in., \$7,000-10,000 · 5. John Ottis Adams, *Young Girl in the Hollyhock Garden*, oil, 24 x 18 in., \$8,000-10,000 · 18. Aldro Thompson Hibbard, *West River Valley View*, oil, 38 x 48 in., \$15,000-30,000 · 2. Laura Coombs Hills, *Roses in a Pottery Basket*, pastel, 20 1/2 x 17 3/4 in., \$7,000-10,000 · 38. Aldro Thompson Hibbard, *The Catboat*, 1917, oil, 20 x 16 in., \$7,000-10,000 · 44. Frank Swift Chase, *A Summer's Day*, oil, 8 x 10 in., \$10,000-15,000 · 49. William Trost Richards, *Artist's Bluff, Franconia, New Hampshire*, 1872, watercolor and gouache, 8 1/4 x 13 1/2 in., \$30,000-50,000 · 33. Walter Launt Palmer, *Winter Stream*, watercolor and gouache, 20 x 24 in., \$8,000-12,000 · 154. Carroll Sargent Tyson, Jr., *Snowy Owl, from Twenty Birds of Mount Desert Island*, lithograph, 29 x 21 in., \$3,000-5,000 · 135. Jean-Baptiste-Camille Corot, *L'étang au bouleau et la vachère*, oil, 11 1/8 x 16 1/4 in., \$20,000-40,000 · 137. Louis Valtat, *Le village dans la vallée*, oil, 23 5/8 x 32 in., \$20,000-40,000 · 8. Tiffany Studios 'Narcissus' Paperweight Glass Vase, ca. 1910, height: 17 1/4 in., \$8,000-12,000

## GROGAN & COMPANY

FINE ART AND JEWELRY AUCTIONEERS  
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# Six-Figure Sale Results In 2025 Put Shannon's Ahead Of The Competition



**"Personnage No. 2" by Wifredo Lam (Cuban, 1902-1982), 1939, oil on canvas, signed and dated, 36½ by 23½ inches, sold for \$266,700 (\$100/150,000).**



**"The White Sloop (Peconic Bay)" by Irving Ramsay Wiles (American, 1861-1948), 1907, oil on canvas, signed lower right, 20½ by 28 inches, made \$106,250 (\$50/75,000).**

MILFORD, CONN. — Shannon's excelled in fine art sales with exceptional results in 2025. Their customer-service-led approach paid off in quality consignments and strong sales. Owner Sandra Germain commented, "We work closely with our clients and have formed decades-long relationships. As a result, we can attract quality consignments. Our buyers know and trust that we have done our due diligence and are willing to spend more when bidding with us."

The top lot of 2025, "Mother and Child in an Autumn Landscape" by William Trost Richards, sold for \$300,000. It was an exceptional example of Richards' work with rich autumnal colors and an atmospheric twilight sky illuminated by a crescent moon. As Richards' career progressed, he developed a distinctive style characterized by meticulous realism and a focus on light and atmosphere, aligning him with the American Lumi-

nist movement. Today, he is recognized as a significant figure in American art, celebrated for his technical skill and his ability to convey the beauty and tranquility of the natural world.

Irving Ramsay Wiles' "The White Sloop (Peconic Bay)," dated 1907, attracted significant interest, soaring past its \$50/75,000 estimate and selling for \$106,250. Wiles maintained a studio on Long Island, N.Y., across the bay from William Merritt Chase. The impressionism of "The White Sloop" emulates Chase, whom Wiles studied with at the Art Students League in New York City and is widely considered as Chase's successor.

A stunning 1871 Jasper Francis Cropsey titled "Autumn at Greenwood Lake" sold for \$100,000. It had all of the characteristic features of the artist's best work. Rich fall colors, a Luminist sky, a small figure group in the foreground and an

overall atmospheric quality.

Modernist paintings performed well in 2025, led by a rare, early portrait by Cuban artist Wifredo Lam which sold for \$266,700. The portrait was well-documented in the catalogue raisonné and other publications and was in a private collection for nearly 50 years. Dated 1939, "Personnage No. 2" was painted the same year the artist met Pablo Picasso. Picasso referred to Lam as a "lost cousin," and the two artists inspired each other. There was international attention on this lot and several telephone bidders. It ultimately sold online to a prominent private collection of Latin American art.

Pegeen Vail Guggenheim's "Interior" is a naïve-style view of a young married couple in a domestic setting. Guggenheim's mother, Peggy Guggenheim, is one of the most famous American collectors in history, renowned for championing the work of European modernists in America and American Abstract Expressionists in Europe. Paintings by Pegeen are rare, as many were retained by her mother and are in the Peggy Guggenheim Collection in Venice. The work sold for \$63,000 to a private buyer in New York City.

Other highlights from 2025 include the sale of "Patience" by Ashcan artist Robert Henri, which sold for \$88,900. A collection of four works by Jane Peterson, led by an exceptional Venice scene in original condition, sold for \$56,250. The auction also featured three paintings by American modernist Emily Mason, led by an oil painting that sold for \$56,250 after active absentee bids, online bids and telephone bids. A still life by Twentieth Century artist Luigi Lucioni titled "The Syrian Jug," from 1961, sold for \$53,975 to a private collection in England.

More than 600 viewers live-streamed each of the auctions; in-house, Shannon's contacted registered bidders with a bank



**"Mother and Child in an Autumn Landscape" by William Trost Richards (American, 1833-1905), 1876, oil on canvas, panel-backed, signed and dated, 24¼ by 20¼ inches, earned \$300,000 (\$150/250,000).**

of 20 telephone bidders and executed absentee and live online bids. As a result of their extensive targeted marketing strategy, Shannon's attracted interest from 13 different countries and 43 states.

In its Spring 2026 auction on April 30, Shannon's will offer a museum-quality John White Alexander titled "Her Birthday." Towering at almost seven feet tall, "Her Birthday" depicts three vignettes of women arranging a vase of flowers. Shannon's will offer this painting at an estimated price of \$300/500,000. Other quality examples by Andy Warhol, William Merritt Chase, Laurence A. Campbell and Mary Abbott will also be featured in 2026.

Prices quoted include buyer's premium. For information, [www.shannons.com](http://www.shannons.com) or 203-877-1711.



**"Autumn at Greenwood Lake" by Jasper Francis Cropsey (American, 1823-1900), 1871, oil on canvas, signed and dated, 14 by 24 inches, sold for \$100,000 (\$80/120,000).**

# Greenwich's 'Fashioning America' Explores Style Evolution

GREENWICH, CONN. — The Greenwich Historical Society is presenting its third and final exhibition in a series celebrating America's 250th anniversary. On view through January 10, "Fashioning America: 250 years of Greenwich Style" features clothing from the Revolutionary War to today and is drawn primarily from the Historical Society's collection. The costumes on display illustrate the evolution of American fashion, and how these styles reflect changes in American society and culture.

"For 250 years, the ideals of the

American Revolution, as expressed in the Declaration of Independence, have helped shape our national identity," said Historical Society senior curator, Kathleen Craughwell Varda, "and these enduring principles are expressed in the fashions we have worn throughout history and what we choose to wear today."

Visitors will see how significant historical and cultural events influenced American fashion, beginning with the Revolutionary War and the patriotic protest of imported textiles, to the first fast fashion — cotton fabrics

produced cheaply in the textile mills of New England, to the professional attire adopted by women entering the work force and fighting for their right to vote. Several stylish women from Greenwich have also loaned ensembles that hold special memories and were created by some of the Twentieth and Twenty-First Centuries' most important fashion houses, including Yves Saint Laurent, Oscar de la Renta and Valentino, as well as renowned local designers such as Adele Simpson.

"We are absolutely delighted to share our extensive costume collection with

the public for the first time in 30 years," says Historical Society executive director and CEO, Carol Cadou. "This exhibition affirms our longstanding commitment to preserving the most fragile reminders of Greenwich history and provides a telling window into our town's cultural and social transformation over the last 250 years."

A series of public programs and a catalog accompany the exhibition.

The Greenwich Historical Society is at 47 Strickland Road. For information, [www.greenwichhistory.org](http://www.greenwichhistory.org) or 203-869-6899.

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On view APRIL 17–JUNE 4 at THE LUNDER RESEARCH CENTER at COUSE-SHARP HISTORIC SITE in Taos, New Mexico, are more than 70 works in a variety of media by some of the most exciting contemporary artists in America.

Artworks will be sold at fixed prices in a June 6 live draw at LA LUZ DE TAOS BIENNIAL GALA benefiting the Site's programs. Visit [LaLuzdeTaos.org](http://LaLuzdeTaos.org) to claim your chance to own one of these stellar works—by attending the Gala or via absentee ballot.



Vicente Telles



Kevin Chupik



Gabriela Campos



Gustavo Victor Goler

## LaLuzdeTaos.org

- |                             |                          |                      |
|-----------------------------|--------------------------|----------------------|
| Tony Abeyta                 | Andrew Garcia            | J. Chris Morel       |
| Bill Acheff                 | Josh Gibson              | John Pepion          |
| Marla Allison               | Gustavo Victor Goler     | Paige Pierson        |
| Mitch Baird                 | Walt Gonske              | Howard Post          |
| Katelyn Betsill Del Vecchio | Starr Hardridge          | Tony Pro             |
| Carla Bogdanoff             | Sheldon Harvey           | Stephen Quiller      |
| Amery Bohling               | Jonnie Henderson         | Ron Rencher          |
| Eric Bowman                 | Nicholas Herrera         | Andrew Roda          |
| Nocona Burgess              | Brett Allen Johnson      | Eric Romero          |
| Chloé Marie Burk            | Jerry Jordan             | Don Sandoval         |
| Gabriela Campos             | David Kassan             | Roseta Santiago      |
| Debbie Carroll              | Jivan Lee                | Billy Schenck        |
| G. Russell Case             | David A. Leffel          | Ed Smida             |
| Marie Romero Cash           | John Lintott             | Geraint Smith        |
| J. Dylan Cavin              | Arthur Lopez             | Jed Webster Smith    |
| S. M. Chavez                | Juan Lopez               | Ryan Suazo           |
| Len Chmiel                  | Leon Loughridge          | Vicente Telles       |
| Kevin Chupik                | Arla Lucia               | Ezra Tucker          |
| John Coleman                | Ira Lujan                | Jim Vogel            |
| Nicholas Coleman            | Drew Macias              | Nathanael Volckening |
| Frank Croft                 | Bernadette Marquez-Lopez | Beth Wald            |
| Maeve Eichelberger          | Jocelyn Martinez         | Angie Yazzie         |
| Josh Elliott                | Sherrie McGraw           | Scott Yeager         |
| Susan Folwell               | Dean Mitchell            |                      |

FROM TOP:

Kevin Chupik, *High/Low Desert*, acrylic on cradled birch, 24 x 40 in., \$20,000

Gabriela Campos, *On the Road to Chimayo*, archival pigment print, 24 x 36 in., \$2,800

Vicente Telles, *Remedios Mano*, forged mineral pigments, watercolor, oil pastel, carved basswood frame, 24 x 28 in., \$4,500

Gustavo Victor Goler, *Kateri Tekakwitha*, carved wood, gesso, paint, varnish, 18.5 x 10 x 6.75 in., \$5,500

Bernadette Marquez-Lopez & Arthur Lopez, *La Abeja en el Jardin (Honey Bee in the Garden)*, set of hand-carved sterling silver necklace, bracelet, earrings, \$7,000



Bernadette Marquez-Lopez & Arthur Lopez

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- [v Couse Sharp](https://www.youtube.com/channel/UC...)



# WOLFS Gallery Presents 'William Sommer: Visionary Modernist'



*"Brandywine House" by William Sommer (American, 1867-1949), circa 1916, oil on board, 14½ by 19 inches.*

BEACHWOOD, OHIO — William Sommer (1867-1949), one of America's great modernists, will be the subject of WOLFS' long overdue retrospective this spring, "William Sommer: Visionary Modernist." Sommer, a master lithographer by trade, was also the most well-known and highly respected artist in Cleveland at the turn of the last century. Inspired

by the avant-garde Europeans, Sommer created his own shocking palette, highlighting a remarkably prolific career, often using his rural milieu to create brilliant modern compositions. He described his art practice in philosophical terms, saying, "Art is no longer a sensation we take up with the eyes alone. Art is the creation of our spiritual, inward vision, nature just



*"Green Apples" by William Sommer (American, 1867-1949), 1923, oil on board, signed and dated lower right, 21 by 25 inches.*

starts us off. Instead of working with the eyes we conceive with the unconscious and thus the [artist's] complete changing of nature."

Indeed, few American artists articulated the ambitions of modernism as clearly — or pursued them as relentlessly — as Sommer. Yet, despite a body of work that engaged the defining aesthetic and intellectual currents of Twentieth Century art, he remains largely absent from standard narratives of American modernism. "Big Bill Sommer," as friends affectionately called him, spent his most productive years working in Cleveland and the rural community of Brandywine, Ohio — settings that, despite their vitality, lay outside the more recognized centers of avant-garde innovation. His pursuit of visionary experience grounded in inward perception rather than outward description persisted across decades, even when his colleagues turned toward more commercially viable realism. Sommer's relative absence from prevailing historical narratives reveals a significant oversight, one that underestimates both the originality and the sustained experimentalism of his contributions to American modernism.

On view May 8 through August 15, "William Sommer: Visionary Modernist" features more than 100 works, including paintings, watercolors and drawings that span the artist's career. The core of the exhibition is derived from the 60-year collection of Martin Lerner, an art historian and former senior curator of Indian and Southeast Asian art at the Metropolitan Museum in New York City, from 1972 until 2003. This collection began during Lerner's tenure at the Cleveland Museum of Art, where he was first introduced to Sommer's work, and continued throughout his life.

The exhibition will be accompanied by a fully illustrated publication featuring original essays and scholarship by William H. Robinson, former curator of Modern European art and head of the department of European and American painting and sculpture at the Cleveland Museum of Art. The exhibition will be supported by public programming, including guided tours and lectures. Additional lenders include both public institutions and private collections. Some of the works will be for sale.

WOLFS Gallery is at 23645 Mercantile Road. For information, 216-721-6945 or [www.wolfsgallery.com](http://www.wolfsgallery.com).

JUNE 27 – NOVEMBER 8



To celebrate our country's birthday, Connecticut-based creators submitted work to this juried exhibition. See how artists of all media consider American identity and history over the past 250 years.

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## Period Timepieces On Display At Hillwood

WASHINGTON, DC — "On Time: Giving Form to the Fleeting" is on view through June 14 at Hillwood Estate, Museum & Gardens.

For millennia, human civilizations have devised methods and systems of quantifying and measuring time. These time-telling instruments — hourglasses, sundials, clocks and more — became integral elements of everyday life, giving interesting form to this intangible notion.

For the first time, Hillwood presents the museum's collection of lavish Eighteenth to Twentieth Century timepieces,

displaying these objects alongside historic and contemporary loans to explore time's place in society. Viewers can discover the stories of timepieces throughout history — how they were made, how the mechanisms function, how they were displayed or worn — from antiquity and the Renaissance to present day. Trace the journey of humans' perception of time through clocks, watches, paintings, sculptures, decorative art objects and more.

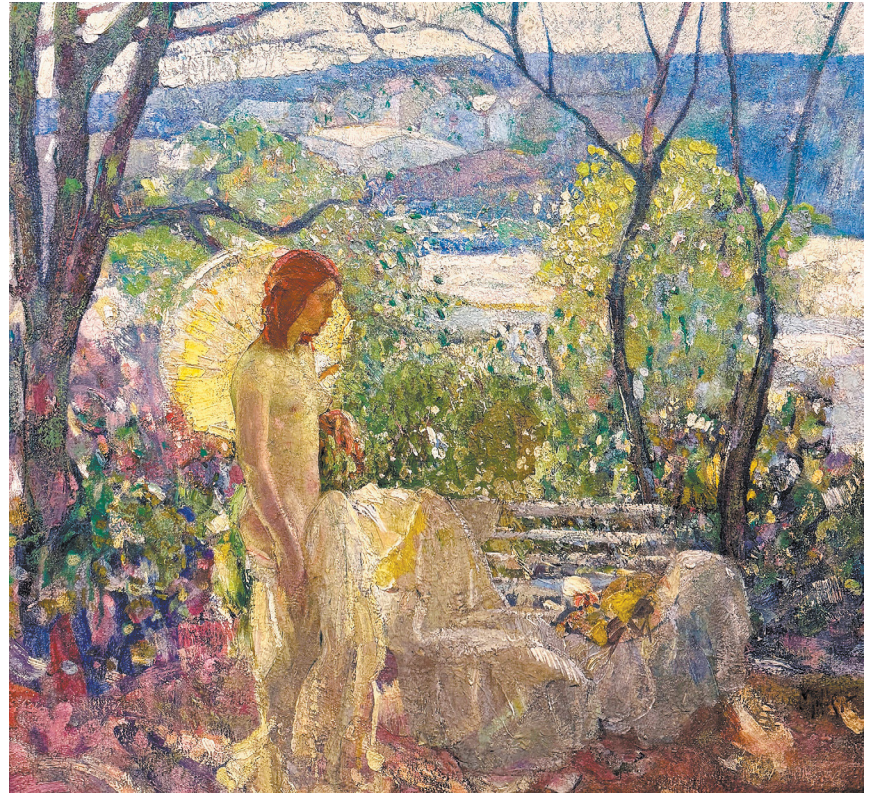
Hillwood is at 4155 Linnean Avenue, Northwest. For information, [www.hillwoodmuseum.org](http://www.hillwoodmuseum.org) or 202-686-5807.



*“The Victorious Allies”* by N.C. Wyeth (American, 1882-1945), 1918, oil on canvas. Published as the cover of *The Red Cross Magazine*, May 1919. Delaware Museum of Art, Gift of the Bank of Delaware, 1989.

# MARK MURRAY

FINE PAINTINGS



## RICHARD EDWARD MILLER

(1875-1943) *Girl with Parasol - Giverny*

Oil on canvas, 30 x 32 inches



## HENRI LEBASQUE

(1865-1937) *Les Coquelicots*

Oil on canvas, 21¼ x 25½ inches

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## Fairfield University Art Museum Presents ‘For Which It Stands...’

FAIRFIELD, CONN. — As the United States approaches its 250th anniversary, the Fairfield University Art Museum offers a timely and thought-provoking exhibition that examines the nation’s history, ideals and contradictions through one of its most potent symbols: the American flag. “For Which It Stands...,” on view through July 25, brings together more than 70 works spanning the early Twentieth Century to the present, highlighting how artists across generations have engaged with — and challenged — the meaning of the flag.

The exhibition has already garnered national attention, named one of “15 Exhibitions Outside of NYC to See this Spring” by *Hyperallergic* and featured by *The Wall Street Journal* as a top way to “Celebrate the Nation Across the Nation.” Such recognition underscores both the quality of the works on display and the urgency of the questions they raise.

Anchored by iconic works like Childe Hassam’s “Italian Day, May 1918” and extending to a newly commissioned textile sculpture by Maria de Los Angeles, the exhibition traces a visual and conceptual arc across more than a century. Along the way, visitors encounter works by influential artists including Jasper Johns, Faith Ringgold, Robert Rauschenberg, Shepard Fairey and Julie Mehretu, each offering a distinct perspective on the flag’s symbolism. For some, the flag appears as a unifying emblem; for others, it becomes a site of tension, critique or reimagining.

Works by artists such as Emma Amos, Dread Scott, Hank Willis Thomas and Glenn Ligon expand the conversation, addressing issues of race, identity, power and belonging. Together, the exhibition asks a fundamental question: Who is represented by the American flag, and who has been historically excluded from its promises?

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

The works on view have been generously lent by a wide range of institutions and collections, including the Yale University Art Gallery, the Delaware Museum of Art, the Gordon Parks Foundation and the State of Connecticut’s CT Artists Collection, among others. This collaborative effort reflects the exhibition’s broad scope and ambition: to tell as complete a story as possible about the American experience through art.

The Fairfield University Art Museum is at 200 Barlow Road. For information, [www.fairfield.edu/museum](http://www.fairfield.edu/museum) or 203-254-4046.



*Bicentennial Quilt by Sylvia Harding, Mary Connors, Josephine Brown, Ann Traver, Johanna Kooij, Winifred Laubach, Mary Gordon, Ruby McClernon, Margaret Smith, Dorothy Smith and Joy Malloy, 1976, cotton and dacron, 86 by 60 inches. Florence Griswold Museum, gift of the makers, 1989.4.*

## FloGris Celebrates America250 With 'Patchwork: Connecticut Artists Consider 250'

OLD LYME, CONN. — To celebrate the 250th birthday of the United States of America the Florence Griswold Museum in Old Lyme is hosting "Patchwork: Connecticut Artists Consider 250," a juried exhibition of contemporary art on view June 27 through November 8.

Museums and cultural institutions across the nation are marking this anniversary in myriad ways. As the historic home of the Lyme Art Colony (1900-1937), the museum will highlight its legacy of supporting contemporary artists by inviting today's Connecticut-based creators to submit work that addresses themes of American identity and history over the country's past 250 years. The exhibition will enlighten visitors to how Connecticut artists represent, contribute to, define and reconsider American identity and history.

A touchpoint of "Patchwork" will be the museum's Bicentennial Quilt. Crafted by Old Lyme quiltmakers in 1976, it features 24 patchwork blocks illustrating historic events, houses, key landmarks and rural subjects in Lyme and Old Lyme. The quilt serves as an inspiration and metaphor for how history is patched together, preserved and reinterpreted by each generation. "Patchwork" offers an opportunity for today's Connecticut artists to contribute their unique perspectives, which may include mending historic absences or patching wounds created by collective chal-

lenges. Art offers a vehicle for creative expression and helps viewers process emotions and understand history differently. The goal of this exhibition is to create community by bringing Connecticut artists together under these themes. Together their work will showcase the richness of Connecticut art in 2026 by reflecting on its history as well as looking to its future.

The exhibition aligns with the themes established by the CT Commission for America 250 (administered by CT Humanities), which encourage organizations to explore how the ideals of the Declaration of Independence shaped our history when planning their 250th celebratory events and programs. Themes are: stories that represent all of Connecticut's people, past and present; how places are uniquely shaped by their communities, natural environment and institutions; how Connecticut's people, sites and events are remembered; and ideas about community building, democracy and civic engagement.

The exhibition will be juried by Jenny Parsons, senior curator; Amy Kurtz Lansing, curator; and David D.J. Rau, senior director, education and visitor engagement, at the Florence Griswold Museum.

The Florence Griswold Museum is at 96 Lyme Street. For information, [www.flogris.org](http://www.flogris.org) or 860-434-5542.

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*Train on High Bridge, c. 1916-1919, Oil on board, 24 x 32 inches*



*Trading Places*, directed by John Landis, screenplay by Timothy Harris and Herschel Weingrod, performances by Eddie Murphy, Dan Aykroyd, Don Ameche, Ralph Bellamy, Denholm Elliott and Jamie Lee Curtis. Paramount Pictures, Cinema Group Pictures, 1983.

# Trading Places, Breaking Vases

BY HUB INTERNATIONAL  
WASHINGTON, DC — In the classic comedy *Trading Places*, Eddie Murphy as Billy Ray Valentine carelessly tosses around a vase in his company-provided home. Accidentally, the vase tumbles to the floor smashing into a dozen pieces. Hoping it was an inexpensive copy, Valentine is told it cost \$35,000. Learning that its replacement value is actually \$50,000, netting a \$15,000 profit, he asks if they would like him to break something else. Of course, the partners emphatically exclaim, “No!”

While this is certainly not a recommended investment strategy, it does illustrate the importance of getting updated appraisal for your treasures. Whether you have precious family heirlooms or you collect paintings, antiques or sports memorabilia, a standard homeowner’s insurance policy will not provide adequate coverage for your most treasured and valuable possessions.

In fact, a homeowner’s policy provides limited coverage for such items — just a few thousand dollars, typically — and that’s after your deductible.

Unique and valuable collections require a special kind of safety net. Scheduling items in your insurance policy is one of the best ways to protect you and your passionate investments against losses due to accident, theft, fire, shipping and looting, natural disasters and more.

Many collectors do not secure proper coverage for their heirlooms or passionate investments. Too often, they overinsure against minor risks and underinsure against major ones.

The solution? Work with a broker who understands how to best insure valued collections and can advise you about a supplementary policy — or valued-items rider — that covers your belongings worldwide, including during transit and shipping. Then, when an object is lost, stolen or damaged, its monetary value will be covered.

In addition, you should consider coverage for:

**Floods and earthquakes.** A basic plan usually excludes water backups, so make sure you have an all-risk policy that includes unlimited backup of

sewers, drains and sump pumps, in the event of floods and earthquakes.

**Mold.** If there’s flooding in your home or business, mold won’t be far behind — and it could seriously damage objects in your collection. All standard homeowner’s policies have limitations for mold, but extra coverage can be purchased.

**Liability.** Liability insurance protects your assets if you become the target of a lawsuit. People who attempt to self-insure for liability can wind up losing everything. So, if you want to go beyond the payouts on your home and auto policies, you should consider a personal umbrella policy with a personal excess liability limit equal to your net worth.

It can’t be stated enough: it’s important to keep your fine arts insurance policies and your appraisals updated.

With the volatility of some markets, values can skyrocket often leaving your coverage in the dust. Unique objects demand special coverage, especially if you are collecting current or emerging artists, it’s very important to keep a handle on valuations. Whether you’re an investor or your collection is one of pure passion, you don’t want to be underinsured in the event of a loss.

And, of course, if you add items to your collection, make sure to update your coverage to include them.

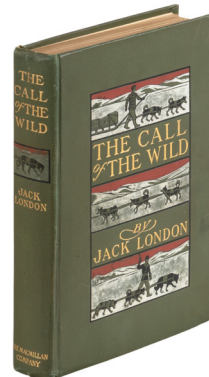
Formerly Flather and Perkins (founded in 1917), HUB International DC office’s staff of expert insurance brokers possesses over 170 years of combined experience in the insurance field. Our staff remains current on changes in the insurance business, not just through traditional course work, but also through their individual dedication to exceed industry standards and client expectations. Our dedicated team of DC insurance brokers tailors coverage recommendations based on the unique needs of each client. We pride ourselves on exceptional customer service, and strive to treat each and every client with integrity, honesty and respect. Our DC insurance office focuses on handling commercial and personal insurance for a wide variety of clients nationwide — including museums, galleries, collections and fine arts dealers.

For information, [www.hubinternational.com](http://www.hubinternational.com).

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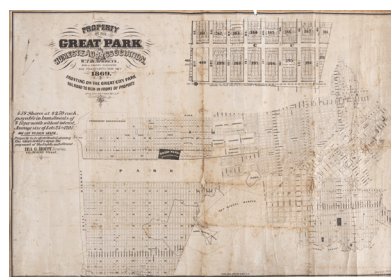
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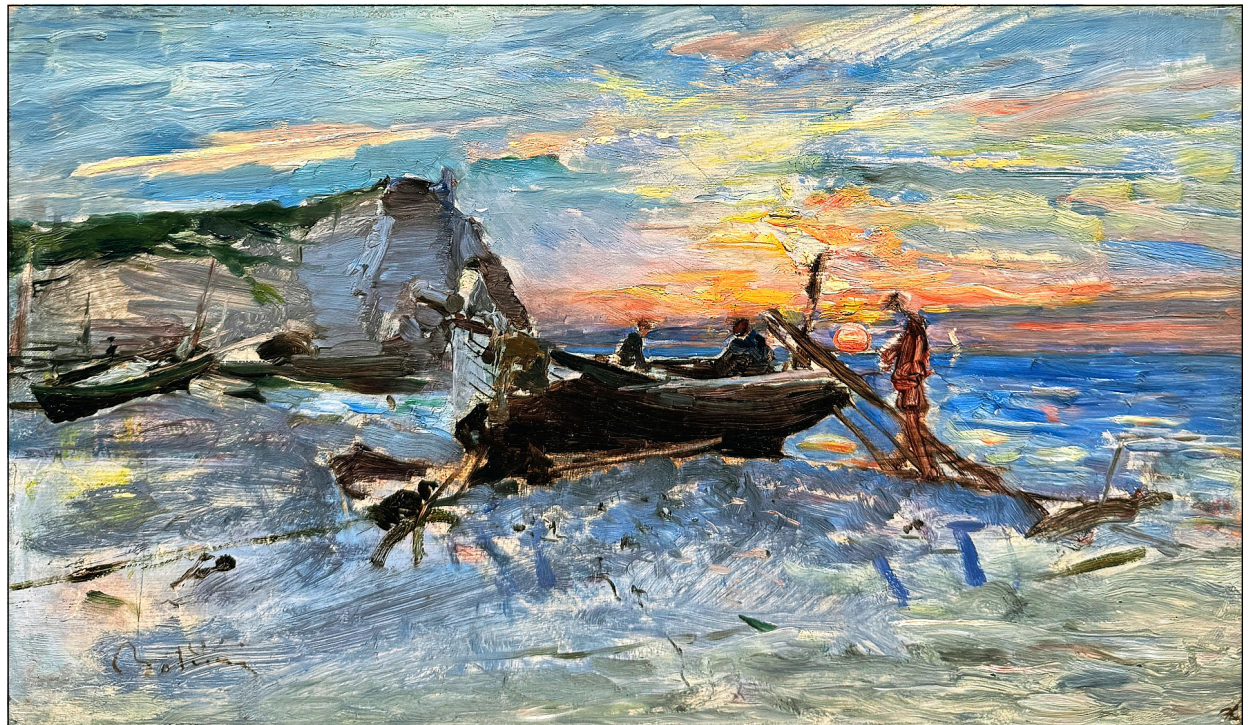
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# Giovanni Boldini At Étretat

NEW YORK CITY — A highlight of this year's Spring Exhibition at Mark Murray Fine Paintings is a small bravura oil study by the Italian painter Giovanni Boldini (1842-1931). The 1879 painting, "Sunset with Fishermen, Étretat," relates closely to Boldini's "Return of the Fishing Boats, Étretat" of the same year, in the collection of the Sterling and Francine Clark Art Institute, Williamstown, Mass. This vibrant study, painted on a panel measuring 7 by 12 inches, depicts fishermen bringing their boat to the shore in the French commune at the end of the day, silhouetted against a radiant and multi-colored sunset.

The related painting in the Clark Art Institute is described as "one of the most remarkable of Boldini's works. Produced during a visit to the Normandy coast in 1879, it is meticulously executed in a small, verging on miniature, scale, yet it also captures a sense of the almost infinite distance of a view over water and the quality of light at the end of a cloudy day... While he was in Étretat, Boldini painted a small group of works in oil that are linked by their shared size and subject matter, as well as at least one watercolor, "The Beach" (Lees, Sarah, ed., *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, vol. 1. New Haven, Conn.: 2012).

In the background of both this study and the Clark painting is the famous Falaise d'Aval, the cliff of Étretat, which was painted by many artists of the period including Courbet, Monet and Boudin, and was the subject of the recent exhibition, "Étretat, beyond the cliffs: Courbet, Monet, Matisse" at the Musée des



"Sunset with Fishermen, Étretat" by Giovanni Boldini (1842-1931), 1879, oil on panel, 7 by 12 inches. Mark Murray Fine Paintings.

Beaux-Arts, Lyon.

Giovanni Boldini, the "Parisian from Italy," is best known for his Belle Époque portraits of an array of

sitters that included Consuelo Vanderbilt, Countess Gabrielle de Rasty, the actress Alice Regnault, Giuseppe Verdi and Count Robert de Montesquiou. However, prior to focusing on portraiture, Boldini produced paintings of a wide range of subjects. "In trying to account for this varied output," writes Lees, "early assessments of Boldini's paintings are contradictory. In a single year, 1878, one writer described him as 'of his type, very diverse and without specialty, a painter as extraordinary as [Mariano] Fortuny. He draws marvelously well and is a colorist by instinct,' while another commented that 'Boldini's best work is in his landscapes... and in these landscapes the best feature is the delightful and masterly rendering of sunshine and of daylight.'" (Lees, Sarah, *Giovanni Boldini in Impressionist Paris*. Ferrara, Italy: Ferrara Arte, 2009).

Boldini was greatly influenced by the early exhibitions of the Impressionists in the 1870s.

"Several of the participants were undoubtedly known to Boldini, including Edgar Degas (1834-1917), who was partially of Italian heritage, had traveled to Florence several times, and later befriended Boldini, as well as Giuseppe de Nittis (1846-1884), an Italian who had recently settled in Paris" (Lees, 2009). "Sunset with Fishermen, Étretat," on view at the gallery's Spring Exhibition, is a rare Impressionist gem painted during the blossoming early Paris years of this great artist's career.

Mark Murray Fine Paintings is at 116 East 62nd Street. For information, [www.markmurray.com](http://www.markmurray.com) or 212-585-2380.



"Return of the Fishing Boats, Étretat" by Giovanni Boldini (1842-1931), 1879, oil on panel. Clark Art Institute, 1955.647.

## Met's 'Gothic By Design' Surveys Architecture

NEW YORK CITY — The Metropolitan Museum of Art presents "Gothic by Design: The Dawn of Architectural Draftsmanship," the first-ever exhibition to examine Gothic architecture drawings in the context of art history. The exhibition is on view through July 19.

The Gothic era produced some of the most monumental and beautiful structures of the Western world, recognized to this day as icons of the European cityscape, yet rarely discussed as the product of the ingenious and innovative contributions of individual architects. This design legacy has, however, been preserved in a substantial though obscure body of preparatory drawings and prints. "Gothic by Design" introduces this body of work to a general audience and the scholarly community, illuminating the significant impact the practice of drawing had on stylistic developments during the Gothic period.

"Until now, few have been given a glimpse into the meticulous design process that imbued Gothic architecture with its most sublime qualities," said Max Hollein, the Met's Marina Kellen French director and CEO. "This exhibition illuminates the work of

visionary designers, showcasing drawings and objects of immense creativity and inviting the public to engage more deeply with a magnificent architectural tradition."

With more than 90 works including drawings, prints, books, manuscripts, goldsmith's work and architectural elements drawn from The Met collection and over a dozen lenders, "Gothic by Design" brings together a large group of graphic works that showcase Gothic architectural design and craftsmanship. Many of the artworks represent notable loans that will travel to the United States for the first, and likely only, time for this feature exhibition. Juxtaposing drawings and prints from the Thirteenth to Sixteenth Century with key objects from the period, the display focuses on strategies of design, including collaborative practices, modular design and morphologies of form.

Femke Speelberg, curator, department of drawings and prints at The Met, said, "Offering audiences the rare opportunity to engage at length with little known, yet often monumental masterpieces of the Gothic era, the exhibition will explore themes that

resonate across time and culture, including identity and legacy building, artistic development and creative exploration and ingenuity and wit in design."

Until now, the remaining body of Gothic architectural drawings has chiefly been studied by a small number of architectural historians who approach the drawings primarily as blueprints for existing buildings. Excluded from surveys of early drawings, they have never been looked at from a wider art historical perspective — in fact, many scholars are unaware of their existence. Similarly, there is at present no study dedicated to drawings and prints for goldsmith's work and other small-scale objects for the period before the High Renaissance, and it is often assumed that goldsmiths rarely drew, instead commissioning painters or sculptors to create designs for them. There is ample evidence to suggest, however, that goldsmiths did draw and were even commissioned to design beyond their own discipline, including in the realm of monumental architecture.

The Met is at 1000 Fifth Avenue at 82nd Street. For information, [www.metmuseum.org](http://www.metmuseum.org) or 212-535-7710.

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“Good News Coming” by Marla Allison, acrylic on canvas, 24 by 24 inches.



“Gathering Storm (21 Chairs)” by Geraint Smith, print, 18 by 24 inches.

## ‘La Luz De Taos’: More Art, More Fun, More Taos

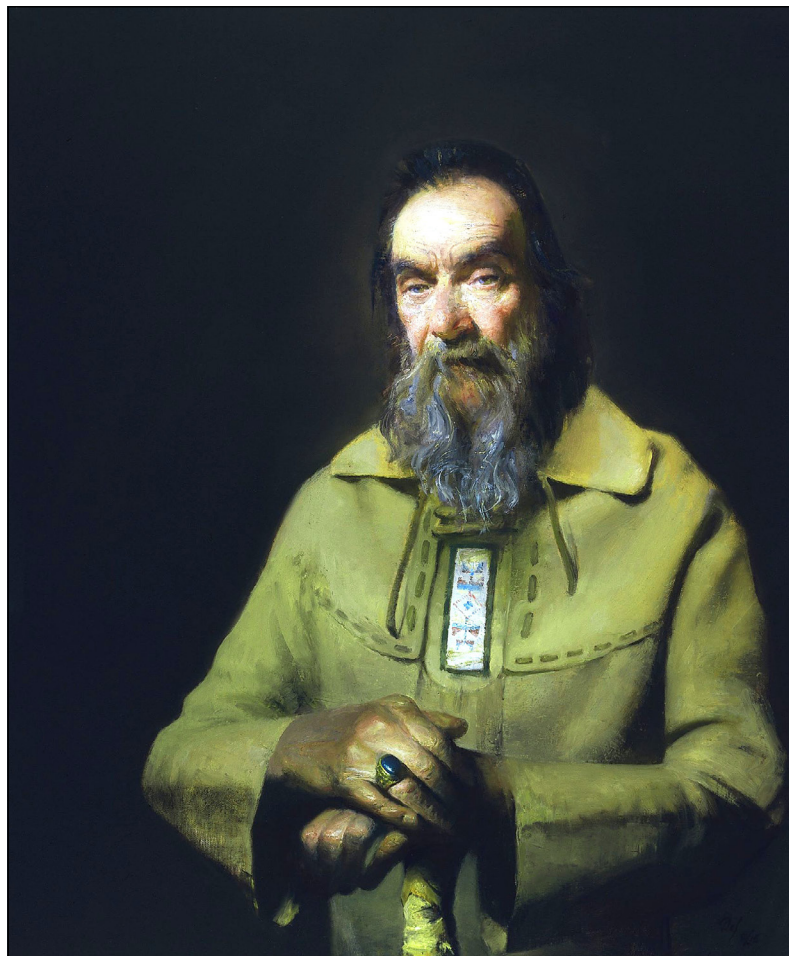
TAOS, N.M. — Over the years, Couse-Sharp Historic Site (CSHS) has held a biennial gala and art sale to support its programs, and 2026 marks the ninth event, the third to include an exhibition and be dubbed “La Luz de Taos.” The April through May exhibition, with 71 artists represented, precedes the celebration weekend, June 5-6, which features entertaining and educational events previous attendees know and love.

“La Luz de Taos 2026” opened April 17 in the Dean Porter Gallery of The Lunder Research Center (LRC) on the downtown Taos campus of CSHS. It features works by contemporary artists in a variety of media — paintings, sculptures, glass, ledger art, pottery, mixed media works, photography, textiles, beadwork, woodblock prints, santos, jewelry and more. The event website, [www.laluzdetaos.org](http://www.laluzdetaos.org), has a complement of the artwork live online.

One of the focuses of the LRC is the Taos Society of Artists (TSA). Eanger Irving Couse and Joseph Henry Sharp, whose studios and homes are the basis of the historic site, were two of the founding members in 1915. Eventually 12 artists were admitted as full members, and six more as associate members living and working in Santa Fe, about 80 miles south.

“The TSA left a profound artistic and social legacy,” said Davison Packard Koenig, executive director and curator. “Their shared vision of creating a uniquely American art permanently influenced not only the world of art but also prevailing perceptions of Native America and the American West. The artists in ‘La Luz de Taos’ represent a breadth of backgrounds, presenting a contemporary vision of our region, its people and the nuanced history and traditions imbued in the landscape.”

Participating artists include Tony Abeyta, Bill Acheff, Marla Allison, Mitch Baird, Katelyn Bet-sill Del Vecchio, Carla Bogdanoff, Amery Bohling, Eric Bowman, Nocona Burgess, Chloe Marie Burk, Gabriela Campos, Debbie Carroll, G. Russell Case, Marie Romero Cash, J. Dylan Cavin,



“John LeBleu, Mountain Man” by David A. Leffel, oil, 30½ by 32¼ inches.

S. M. Chavez, Len Chmiel, Kevin Chupik, John Coleman, Nicholas Coleman, Frank Croft, Maeve Eichelberger, Josh Elliott, Susan Folwell, Andrew Garcia, Josh Gibson, Gustavo Victor Goler, Walt Gonske, Starr Hardridge, Sheldon Harvey, Jonnie Henderson, Nicholas Herrera, Brett Allen Johnson, Jerry Jordan, David Kassan, Jivan Lee, David A. Leffel, John Lintott, Arthur Lopez, Juan Lopez, Leon Loughridge, Arla Lucia, Ira Lujan, Drew Macias, Bernadette Marquez, Jocelyn Martinez, Sherrie McGraw, J. Chris Morel, John Pepion, Paige Pier-son, Howard Post, Tony Pro, Stephen Quiller, Ron Rencher, Andrew Roda, Eric Romero, Don San-

doval, Roseta Santiago, Billy Schenck, Ed Smida, Geraint Smith, Ryan Suazo, Vicente Telles, Ezra Tucker, Jim Vogel, Nathanael Volckening, Beth Wald, Jed Webster Smith, Angie Yazzie and Scott Yeager.

The big weekend kicks off Friday, June 5, with an open house, art preview and exhibition closing reception at the LRC and historic site. Saturday morning, June 6, will feature a panel discussion, “What Is ‘Art of the West’ in 2026?” The panel will be moderated by Michael Clawson, editor of *Western Art Collector* magazine, and includes Susan Folwell (potter, Santa Clara Pueblo), Arthur Lopez (sculptor), Ryan Suazo (painter, Taos Pueblo), Ezra Tucker (painter), Jim Vogel (painter) and Michael Grauer (art historian and museum curator). The discussion will also be livestreamed on the CSHS YouTube channel (@couse-sharp).

The main event is the June 6 evening gala and art sale at El Monte Sagrado Resort. Attendees will chat, wine and dine and enjoy music and dancing. The centerpiece will be the draw sale to determine the lucky people who win the chance to purchase each of the works. All artworks will be sold at fixed price. Those unable to make it to Taos can purchase a set of absentee ballot slips to participate remotely.

Participating artist Nathanael Volckening commented, “Growing up in Taos, I was deeply influenced by the surrounding landscapes, cultures and luminaries of the Taos Art Colony. There is something truly

enchanting about the light — *la luz* — of northern New Mexico. Just as that light has inspired the work of generations of artists before me, it continues to ignite my own passion for painting. Participating in this exhibition is a homecoming to the artistic roots that continue to shape my own journey. I am honored to be part of the continuum that is Taos’ artistic legacy and very grateful to the CSHS for its mission and invaluable stewardship.”

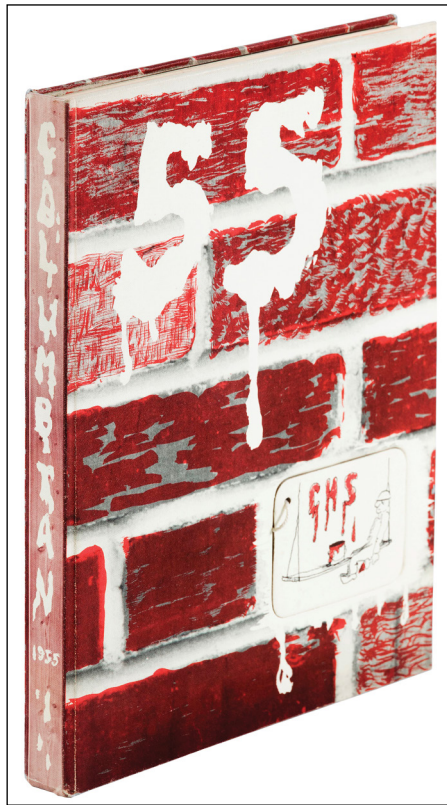
The Couse-Sharp Historic Site is at 146 Kit Carson Road. For information, 575-751-0369 or [www.couse-sharp.org](http://www.couse-sharp.org).

# PBA Galleries To Offer Works Of William Wiley

BERKELEY, CALIF. — Driving around the Northern California college town of Davis, amid all the student bicyclists, the perceptive traveler might catch a car or two with the classic and time-hallowed bumper sticker, “Keep Davis Boring.” Slogans and appearances can be deceptive out west. This “boring” agricultural town’s college, which started as the University Farm for UC Berkeley’s College of Agriculture, would in time become the principal laboratory — in a Quonset hut named Temporary Building 9 (TB9) — for the creative explosion known as the Bay Area Funk Movement. Founded in 1958 as part of the incipient university, the UC Davis art department would, within just a few years, attract internationally known artists such as Benicia, Calif., oddball Robert Arneson, Wayne Thiebaud, Manuel Neri, Roy DeForest and the subject of our feature, the late great William T. Wiley (1937-2021).

Wiley was always an artist as his high school work attests. In some ways, the 1955 Columbia High School yearbook that he designed ranks as one of his greatest artist’s books. Featuring a cut-out with a characteristic Wiley caricature, the cover illustration and lettering prefigure much of his carnivalesque style. Inside, the black-and-white portraits of his classmates — damned, it seems, to a 1950s America in gray flannel suits — are illuminated in blocks of vibrant color reminiscent of Miró or Calder.

Like many others of the Beat generation, Wiley made his way to San Francisco where he enrolled in the California School of Fine Arts (later renamed SF Art Institute). He would start teaching at TB9 at Davis in 1962, the same year that Arneson set up his non-functional and funky ceramics studio. While “funk” meant different things to different artists, the Davis faculty took the Beat challenge to American culture and fused it with the Dada rejection of all forms of official art, constituting what might be considered a late and jazz-steeped rever-

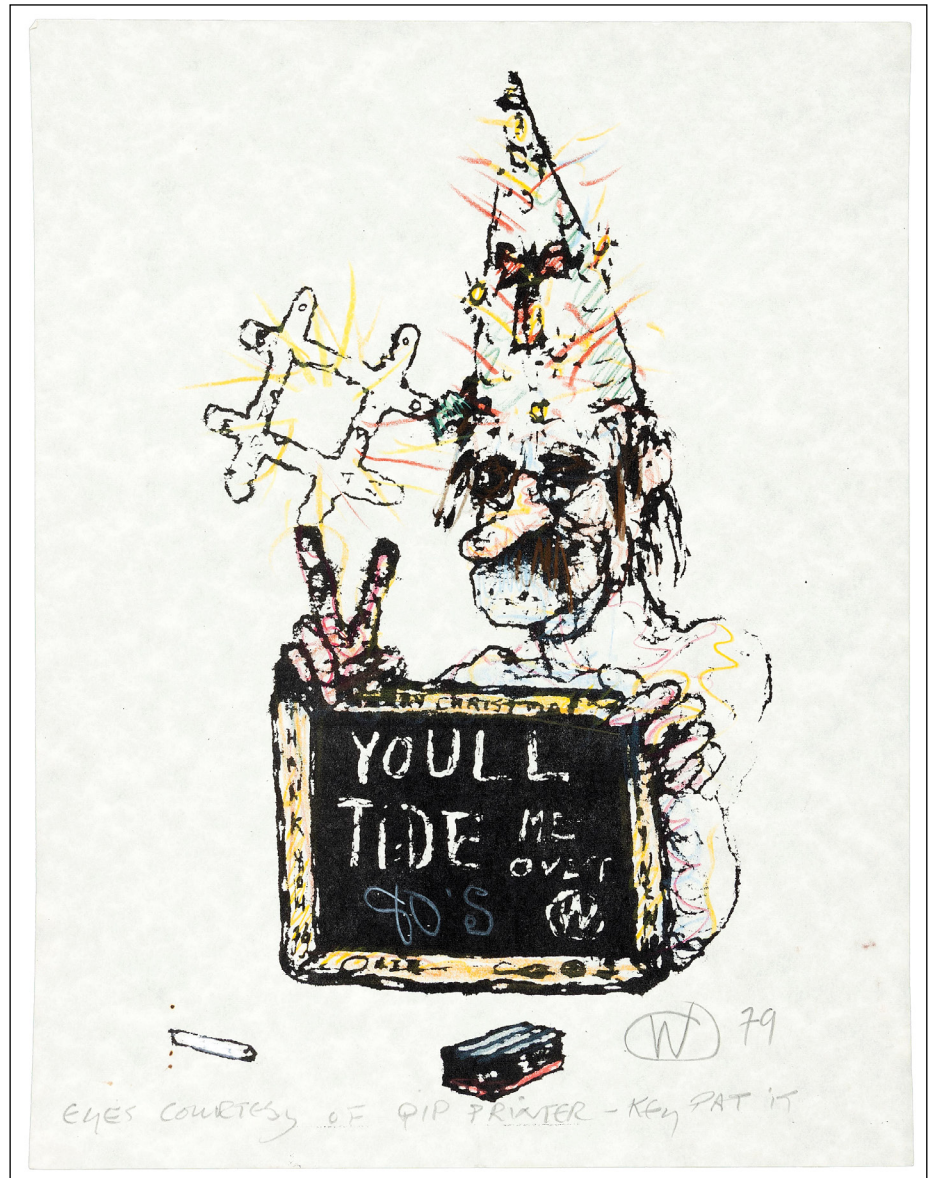


1955 high school yearbook designed by Wiley.

beration of the modernist secession.

While Wiley taught at UC Davis and lived in the small Marin town of Woodacre, he still managed to affect the art world in San Francisco. Ever prolific, he would partner with another Beat, poet and printer Andrew Hoyem. Together they would create several artists’ books including *The Voices of Marrakesh: A Record of a Visit by Elias Canetti* (2001); *Godot: An Imaginary Staging of Waiting for Godot* (2006); and the marvelous two-volume edition of *Don Quixote* (2009-10). In addition to artists’ books, Wiley would work on individual prints with San Francisco’s legendary print-making studio Crown Point Press, Trilium Press, Electric Works and others.

Just as Wiley finished his massive *Don Quixote* with its 87 relief prints, a retro-



Wiley's alter-ego, “Mr Unnatural.”

spective of his work was organized at the Smithsonian American Art Museum. According to the Museum’s then-director Elizabeth Broun, “...as ‘minimal’ and ‘cool’ prevailed on the East Coast, he was often reclassified as a California ‘funk’ regionalist. Yet as the art world opens up again, Wiley emerges anew

as a universal commentator with more relevance than ever, a grounded anchor in a free-fall world.”

PBA Galleries will be offering a collection of William Wiley’s works on May 28 and is accepting additional consignments. For information, [www.pbagalleries.com](http://www.pbagalleries.com) or 415-989-2665.

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