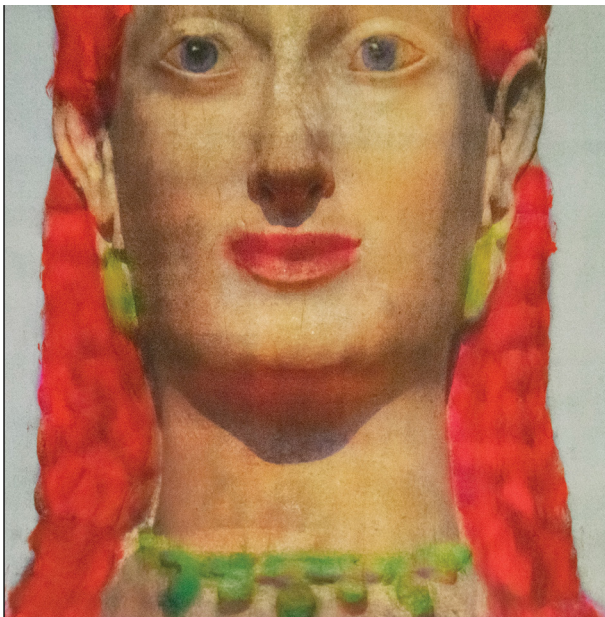
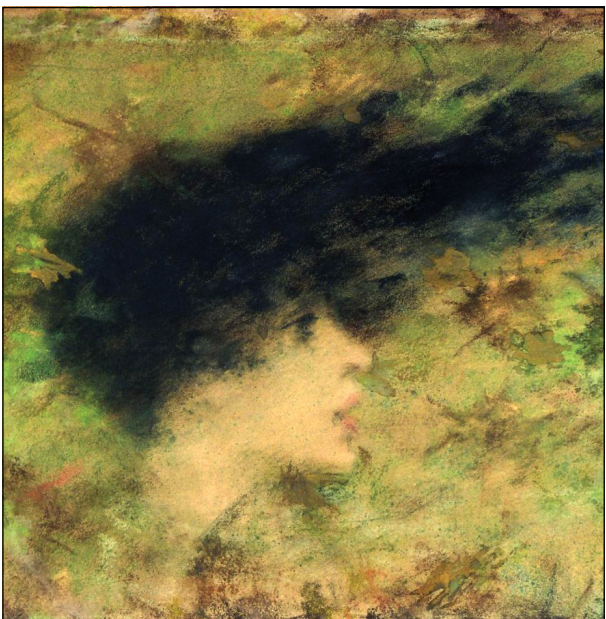




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FloGris Celebrates Connecticut Artists For America 250

OLD LYME, CONN. — To celebrate the 250th anniversary of the founding of the United States the Florence Griswold Museum in Old Lyme, Conn., is hosting its first ever, multi-media juried exhibition, "Patchwork: Connecticut Artists Consider 250." The exhibition is on view through November 8.

The goal of "Patchwork" is to create community by bringing artists together under the themes of American identity and history established by The America 250 | CT Commission. These four themes — "For the Common Good," "Telling Inclusive Stories," "Doing History" and "Power of Place" — consider the nation's founding ideals and how we realize them today.

The 97 works on display offer Connecticut's artistic community a way to contribute their own observations, mend absences and uniquely engage with the United States' semiquincentennial. Written reflections by the 86 Connecticut artists who form the "patchwork" of creative responses provide visitors a better understanding of these deeply personal works.

"The jurors were delighted and deeply impressed by the breadth of talent and creativity that Connecticut's artistic community demonstrated through their submissions," notes Jenny Parsons, curator



A selection of artworks from the Florence Griswold Museum's "Patchwork" exhibition, including prints, paintings, collage, quilts and mixed media.

of the exhibition. "The selected artworks offer a range of unique, important, and

poignant reflections on the United States' semiquincentennial." "Patchwork" was

juried by Museum staff: Amy Kurtz Lansing, curator; Jennifer Stettler Parsons, PhD, senior curator; and David D.J. Rau, senior director, education and visitor engagement.

Looking for a new way to spend time with family and friends during the holidays? Enjoy favorite traditions and make new ones during Holiday Magic, November 27 through January 3. The museum campus truly lights up for the holidays!

In a renowned museum tradition, hundreds of unique miniature artworks decorate dazzling Christmas trees and displays. These pieces are crafted in various styles from watercolors, to glass, to ceramics, including several brand-new additions each year. Miss Florence Griswold's historic boardinghouse is decorated for a 1910 holiday with sumptuous mantelpieces and décor in beautifully appointed period rooms.

Holiday Magic events include holiday teas, crafting, special seasonal workshops and drop-in family-friendly activities. The FloGris Shop is stocked with special finds to delight everyone on your list or consider the gift of a museum membership, a gift of the arts, all year long, for anyone on your list.

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

A New Chapter for BG Fine Art / Bert Gallery

Next Bert Gallery Studio Sale Set For Sunday, Oct. 4

EAST PROVIDENCE, R.I. — It has been an exciting year for BG Fine Art / Bert Gallery since relocating to an intimate new space at the Rumford Center in East Providence. The firm has continued its Bert Gallery Studio Sales auction series, organized two single-artist exhibitions and introduced a streamlined website.

The upcoming fall exhibition "The Providence School: Unfolding the Story of American Art" continues the gallery's tradition of promoting regional American art. During the Nineteenth Century, Providence became a center of substantial wealth generated by the Industrial Revolution — and with that prosperity came an extraordinary commitment to cultural development. The Providence Art Club was formed, the Rhode Island School of Design (RISD) was founded, the Providence Athenæum was thriving and Vose Galleries, one of America's oldest art galleries, was established.

Within this fertile cultural environment, a small coterie of artists flourished. They embraced Barbizon landscape painting, followed the latest developments of the Paris Salons and eventually explored the revolutionary ideas of the Arts and Crafts movement. A sampling of these artists and their work can be viewed both on the BG



"Landscape Dorset, England" by John Noble Barlow (1861-1917), oil on canvas, 24 by 30 inches.

Fine Art / Bert Gallery website and in person at the gallery.

On October 4 at 6 pm, the firm will hold another Bert Gallery Studio Sale on

the LiveAuctioneers platform, showcasing a curated selection of works from private collections and estates. After more than 40 years in the gallery world,

BG Fine Art / Bert Gallery is regularly approached to sell works of art by many households. The auction platform gives the firm another way to bring these paintings to a wider audience — particularly the many interesting works that have made their way to Rhode Island from collections far afield. The complete auction listing will be posted on LiveAuctioneers, with a direct link available through the BG Fine Art / Bert Gallery website.

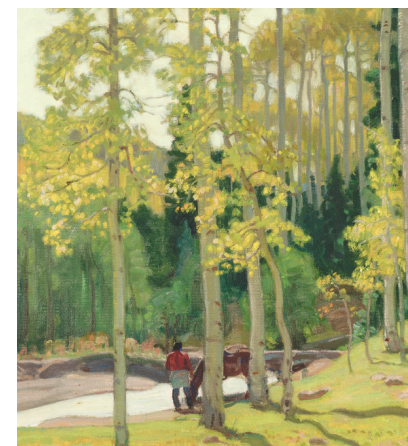
The newly streamlined website brings together the many facets of BG Fine Art / Bert Gallery. On the site, visitors can find latest news and events, highlighted inventory, current exhibitions, estate collections and information about professional appraisal services.

Along with the Providence School collection, explore the estates of James D. Herbert and Louise Marianetti, as well as highlights from the work of Modernist Walter S. Feldman and the Walter S. Feldman Trust at Brown University.

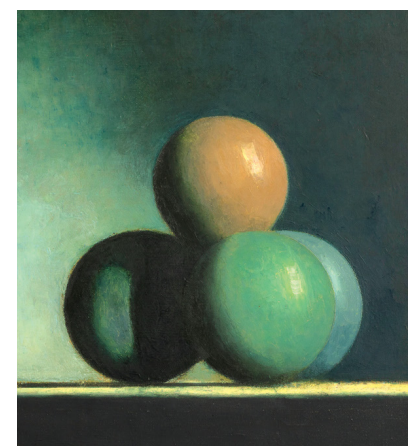
BG Fine Art / Bert Gallery is open by appointment and always available by telephone or email. The gallery is at Rumford Center, Building #9, Suite 9007. Contact director and owner Catherine Little Bert at bgfineart9007@gmail.com or 401-751-2628.

For information, www.bertgallery.art.

THE SIGNATURE SALE 2026



THE PREMIER SALE OF THE YEAR



ANNUAL LIVE AUCTION

Session I Fri., November 6 at 1:00pm MST
Session II Sat., November 7 at 9:30am MST
Session III Sat., November 7 at 1:00pm MST

Preview Reception: Wed., November 4 from 5:00 – 7:00pm
Open House: Fri., November 6 from 9:00am – 6:30pm
Post Auction Brunch: Sun., November 8 from 9:00 – 11:00am

SANTA FE ART AUCTION

932 Railfan Road, Santa Fe, NM
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The John Batterson Stetson set of 20 volumes and 20 portfolios of The North American Indian by Edward S. Curtis (1868-1952), 1907-30, photogravure, letterpress, edition 31 of 500 (\$600/900,000).



"Appeal to the Great Spirit" by Cyrus Edwin Dallin (1861-1944), 1913, bronze, 21¼ by 14¾ by 21¼ inches (\$60/90,000).

Santa Fe Art Auction's Signature Sale Is Nov. 6-7

SANTA FE, N.M. — Santa Fe Art Auction's Signature Annual Live Sale will be conducted this year on November 6 and 7. This significant auction offers the finest of all the categories that Santa Fe Art Auction brings to market throughout the rest of the year. Each November sparks spirited in-room bidding and record hammer prices, complete with a print catalog, hosted receptions and artist and curatorial talks throughout auction week.

As a long-standing leader in the Western art circuit, Santa Fe Art Auction frequently achieves record-setting prices for works by prominent classic and contemporary artists. This year's sale will include a fine selection of Western paintings and sculpture, historic photography and Native American textiles, pottery, paintings, jewelry and works on paper.

This year's Signature Sale will present the John B. Stetson set of Edward S. Curtis' *The North American Indian* — one of the most compelling and historically distinguished complete sets of Curtis's monumental

publication to remain in private hands. John Batterson Stetson, Jr. was a noted American bibliophile and son of the founder of the Stetson hat company. A total of ten portfolios comprising 364 photogravures are individually signed by Curtis in the print margin, making this a historically resonant, highly distinct set.

Santa Fe Art Auction is further privileged to offer a stunning reverse-painted glass work by Rebecca Salisbury James titled "White Roses at Twilight" (1941). James was a pioneering Taos artist of the early to mid Twentieth Century known as a master of the meticulous and historic art of reverse-painted glass. This serene, intricate floral composition is a quintessential work by the artist and will be offered with an estimate of \$200/300,000.

Collectors can also find paintings from important New Mexico modernists and members of the Taos Society of Artists, including an excellent piece by Oscar Edmund Berninghaus, titled "Morning of the Fiesta -

Taos Pueblo" (\$120/180,000). Look for works by Ernest Martin Hennings, Emil Bistram, Robert Daughters, Forrest Moses and Bert Geer Phillips, as well as paintings, prints and sculpture by leading Native artists including Steven Yazzie, Helen Hardin, Jaune Quick-to-See Smith, Earl Biss, Tony Abeyta, Allan Houser, Kim Seyesnem Obrzut and Lisa Holt + Harlan Reano.

Since its inception more than 30 years ago, Santa Fe Art Auction stands as the oldest, most venerable auction house in the Southwest, positioned in the contemporary Baca Raillyard 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.

For information, www.santafeartauction.com or 505-954-5858.



"Desert Life" by Steven Yazzie (Diné [Navajo]/Laguna, b 1970), 2012, oil on canvas, 47¾ by 47¼ by 2 inches (\$3/5,000).



"Tired War Dancer" by Dorothy Eugenie Brett (1883-1977), 1964, oil on canvas, 38 by 34 inches (\$15/30,000).

John T. Sharp's Carvings Exhibited At Wolfs

CLEVELAND — John Sharp (b 1943) is a wild-life wood sculptor born in Cuyahoga Falls, Ohio. He studied architecture and industrial design at Kent State University and worked in the industry for 18 years before becoming a full-time sculptor in the 80s. Sharp's work will be on view at Wolfs Gallery in "Beyond The Third Dimension: Superrealistic Wood Carvings by John T. Sharp," October 16 through January 30.

Sharp's career, practice and meticulous process are rooted in a deep reverence for his chosen medium. "I have a love for the medium, for trees and wood, wood in any form: firewood, construction, fine art," he said. The American hardwoods Sharp favors — among them black walnut and cherry — do more than connect him to the natural world. They often determine the subject and composition of his works.

From his stockpile of locally sourced woods, Sharp selects a section of log for its dimensional potential and grain patterns, often building a composition around the grain's central axis in a way that animates the surface of the life-sized subjects he carves. A Y-shaped log, for example, might give rise to a bird with spread wings, ready to take flight. Working without a single preliminary sketch, and from a single portion of log, Sharp carves until the material reveals whimsical nature scenes: a bird fishing, a snake slithering sneakily under the surface of the water, a pair of

pheasants perched on a log in search of their next meal.

Sharp's extensive tool collection reflects this mastery of material and form. After using a chainsaw to rough out the form, he uses 30-40 tools per job — gouges for all radii, right and left bevels, planers and spokeshaves bent and chiseled to the perfect degree and exact angles. With his impressive assortment of custom tools and hand-carving techniques, he captures a balanced weight in space that is grounded yet dynamic. The finish Sharp achieves with meticulous sanding, polishing and layers of linseed oil also reflects his aesthetic commitment to material and form. The ultra-smooth glossy surface, he explained, "emphasizes the form and conveys the subject," in what he considers to be a stylized form of realism that accentuates the elegance of nature.



Master carver John T. Sharp's carving tools, August 2026.



Master carver John T. Sharp stands in front of his stock pile, August 2026.

Though Sharp's ability to read and model raw material comes naturally, it was also shaped by nearly two decades in industrial design. After a career as a model and pattern maker in Akron, Ohio, including a formative period of training with master pattern maker Rak Suh Kim, Sharp began his fine art career in 1982. He has earned major recognition for his one-piece reductions, leading the field with three decades of awards at the Ward World Championship Wildfowl Carving Competition in Ocean City, Md., and the Master Wildlife Artist Award from the Leigh Yawkey Woodson Art Museum in Wausau, Wis., in 1996.

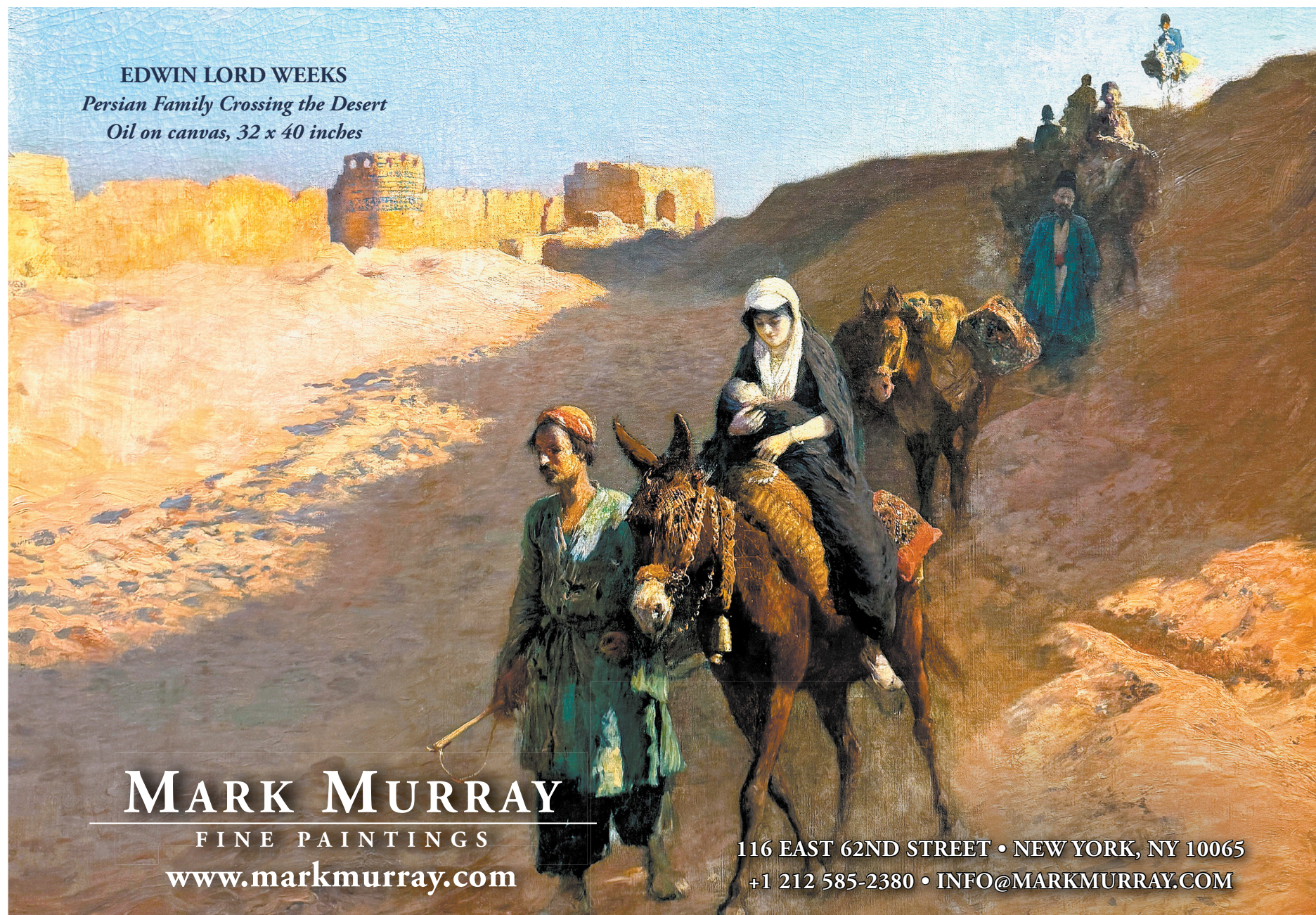
His work is in private, corporate and public collections, including the Cleveland Museum of Natural History, the Leigh Yawkey Woodson Art Museum, the Ward Museum of Wildfowl Art, the Algonquin Gallery and Museum in Canada and England's Nature in Art Museum and Gallery.

Wolfs Gallery is at 23645 Mercantile Road. For information, www.wolfsgallery.com, info@wolfsgallery.com or 216-721-6945.

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BEYOND THE THIRD DIMENSION:

Superrealistic Wood Carvings

by John T. Sharp

Opening Friday, October 16

On view through Saturday, January 30



Seven Pound Trout, 2016

Black Cherry, 21 x 25 x 16 inches



Parakeets, 2005

Black Walnut, 36 x 40 x 15 inches



Mallard, 2013

Black Walnut, 24 x 24 x 18 inches

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Parker No. 47 "Lucky Curve," fountain pen affectionately called "Pregnant Parker" due to the graceful curvature of its barrel.

Fountain Pens As Art Objects

BERKELEY, CALIF. — There are writing instruments, and then there are fountain pens that for some exist for a different purpose altogether. The finest collectible pens are not only tools for putting ink on paper; they are works of art, combining sculpture, craftsmanship, history and design in an object small enough to rest comfortably in one's hand.

Holding an exceptional fountain pen allows one to experience artistry in a small package. The barrel might be made from figured celluloid, polished resin, hard rubber or a precious metal.

The cap might have an intricate engraving, enamel work or delicate chasing. Even the clip, an apparently utilitarian component, is a distinctive design element. Inside lies the nib — the pen's defining instrument — often engraved with elaborate patterns and painstakingly tuned by hand.

Vintage examples from makers such as Montblanc, Parker, Waterman, Pelikan and Namiki possess a visual character tied to the period in which they were made. Art Deco pens often display the geometric designs of the 1920s and 30s, while Midcentury examples reflect the streamlined optimism of the postwar era. Contemporary independent makers have pushed the form in entirely new directions, treating the fountain pen as a canvas for engraving, lacquer, marquetry and precious-metal work.

However, beauty goes beyond appearance. A fountain pen's physical presence is just as important. Its weight, balance and texture matter. The cap may close with a satisfying click. The nib flexes subtly beneath the hand. Ink flows across paper with a character that varies from one pen to another. These sensations give the fountain pen an intimacy. A fountain pen is an artwork designed to be handled.

Both art and utility appeal to collectors of fine writing instruments. One might admire a pen inside a display case, but the instrument reaches its fullest potential when used. A handwritten letter, journal entry or signature is an act involving an object whose beauty is simultaneously being appreciated and put to work.

In an age of disposable technology and instantaneous digital communication, these are objects made to endure. A good fountain pen can outlive its original owner by decades, sometimes generations. It can be repaired, restored and passed along, acquiring a history of its own.

Perhaps that is why the finest collectible fountain pens occupy such an unusual place between craftsmanship and fine art. They remind us that there can be beauty in an everyday object — and that even the act of writing a few words can be accompanied by beauty, patience and a sense of occasion.

PBA Galleries will conduct a Fine Pens auction on October 22, beginning at 11 am PT. The catalog will be online at the beginning of October at www.pbagalleries.com. For information, pba@pbagalleries.com or 415-989-2665.



Montblanc Brandenburger Tor Artisan Edition fountain pen, limited to 89 examples, modeled after the Brandenburg Gate.

Exhibiting A Masterpiece By Lévy-Dhurmer

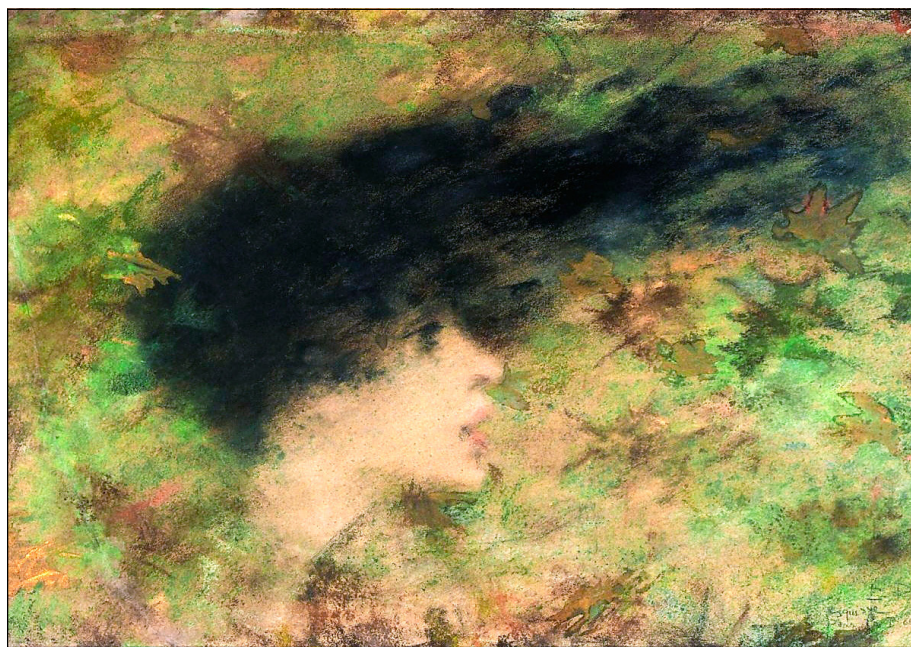
By MARK MURRAY

NEW YORK CITY — This year's autumn exhibition at Mark Murray Fine Paintings includes an important enigmatic painting by French Symbolist painter Lucien Lévy-Dhurmer (1865-1953). "Bourrasque (Gust of Wind)," exhibited twice in Paris in 1896 and in London in 1985, is coming to the gallery from a private collection where it remained for more than two decades. This seminal work, an oil on canvas measuring 42 by 23½ inches, represents the culmination of numerous smaller studies of the head of this female figure. One of these studies, illustrated here, is in the collection of the Musée des Beaux-Arts de Brest.

The theme depicted in "Bourrasque" (only version with a full-length figure), and the various studies, is that of a femme fatale caught in a squall in an autumnal woodland setting surrounded by a swirling mass of falling leaves.

The woman's face is depicted in profile, her long auburn hair matching the red leaves, her mouth open as if screaming against the gale — all rendered in a monochromatic palette that contributes to a dreamlike and yet also suspenseful atmosphere.

Lévy-Dhurmer had a "Baudelarian passion for hair. He used to ask Renée Vivian's most beautiful friends to pose for him with their hair down, as melancholy bacchantes or morphinomaniac Sapphos" (Philippe Julian, *Dreamers of Decadence: Symbolist Painters of the 1890s*, New York City, 1971, p. 168). The allegorical nature of this autumnal subject, a mysterious woman entwined with nature, both sublime and tragic, recurs often in the artist's work as he explores other seasons and mythological themes.



Study for "Bourrasque" by Lucien Lévy-Dhurmer (1865-1953), circa 1896, pastel on paper, 15 by 23 inches. Musée des Beaux-Arts de Brest.

"Bourrasque" was one of two paintings Lévy-Dhurmer chose to be his first exhibits at the Paris Salon des Artistes Français in 1896, and it was a highlight of the artist's first one-man exhibition in the same year at Galerie Georges Petit in Paris.

The exhibition was made possible with the support of his friend and patron, Belgian poet Georges Rodenbach, whose portrait by the artist is in the Musée d'Orsay, Paris, and whose daughter he later portrayed with the city of Bruges in the background.

Lévy-Dhurmer began his studies at the L'école Communale de Dessin et de Sculpture in Paris in 1879. In 1886, he met artist Raphaël Collin, who helped and counseled

him. He worked for a time as a decorator of luxury chinaware in Golfe-Juan. After a journey to Italy, where he discovered classical art, he returned to Paris. He was one of the early exhibitors at the Salon de la Rose+Croix, together with Fernand Khnopff and Edmond Aman-Jean.

The artist "assumed the name Lévy-Dhurmer (formed by adding two syllables of his mother's maiden name: Doldhurmer) in order to avoid being confused with another artist. An admirer of the Pre-Raphaelites, Lévy-Dhurmer in his own work combined an academic craft with Impressionist haze and idealized, Symbolist subjects ... He favored such subjects as shaggy heads of



"Bourrasque" by Lucien Lévy-Dhurmer (1865-1953), 1896, oil on canvas, 42 by 23½ inches. Mark Murray Fine Paintings.

Beethoven, swooning women or Salome greedily kissing the severed head of John the Baptist. Most of these figures are shown emerging out of a luminous haze" (Michael Gibson, *The Symbolists*, New York City, 1988, pp. 181-2).

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

THROUGH NOV 8

PATCHWORK

Connecticut Artists Consider 250

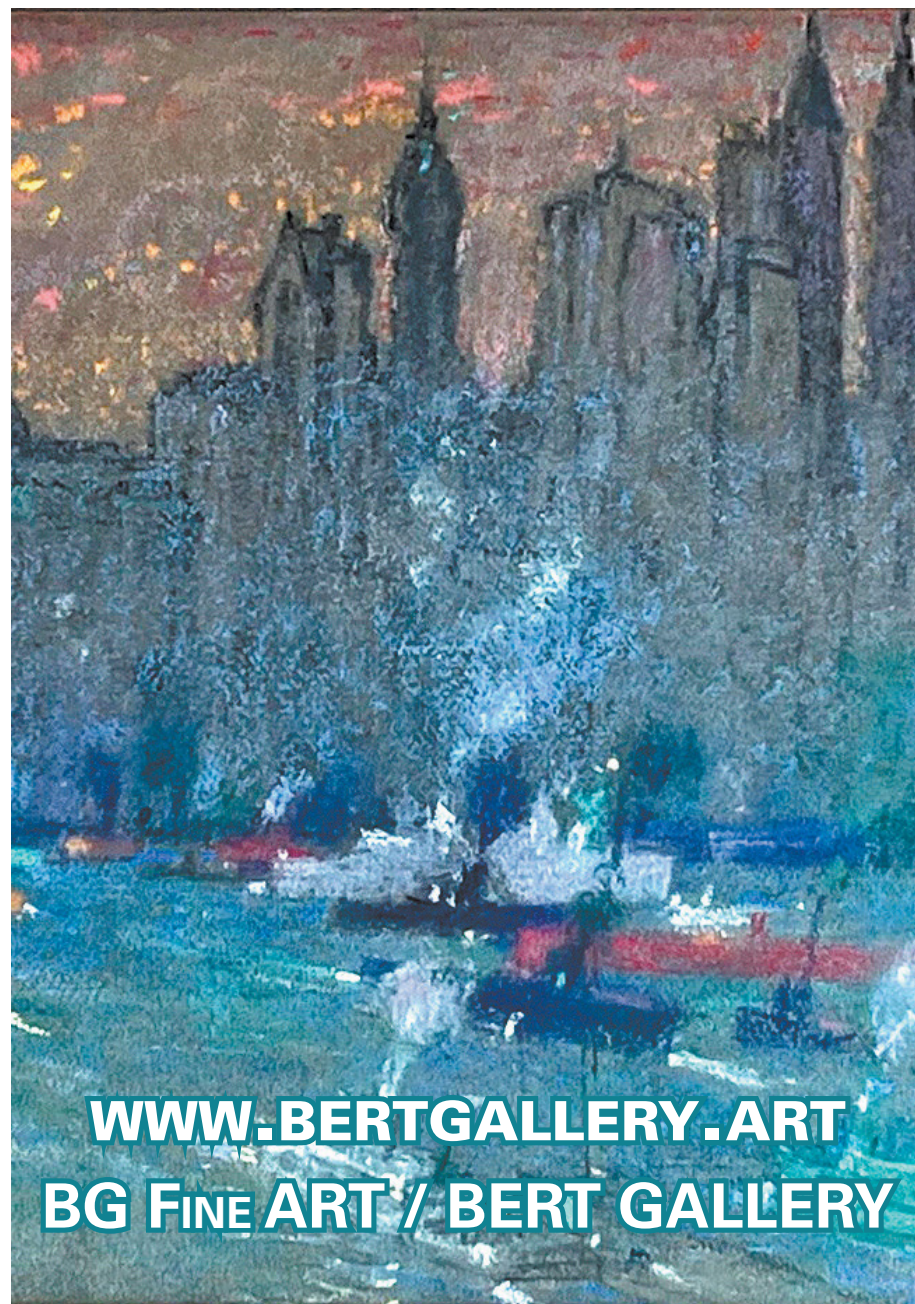


Andrea Lawl Manning,
Spangler, 2026. Acrylic
on canvas, 56 x 52 in.

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Shannon's To Offer Fall Fine Art Auction Oct. 29

MILFORD, CONN. — Shannon's Fine Art Auctioneers will host their annual Fall Fine Art Auction on Thursday, October 29 at 6 pm ET. The auction, featuring roughly 200 lots, will showcase several examples of quality American art, Modern art and European paintings.

Following the successful sale of Wifredo Lam's "Personnage N. 2" in the spring of 2025 for \$266,700, including buyer's premium, Shannon's will now offer Lam's "Personnage N. 1" at an estimate of \$150/250,000. Painted the year after Lam met Picasso, both paintings illustrate the influence of Picasso, Surrealism and African art. Both were collected together in Italy and descended in a family collection.

Other Modernist paintings in the auction include a Henrietta Mary Shore titled "Beach Flower." This abstract shell-like composition relates to paintings by Georgia O'Keeffe, a contemporary of the artist. Estimated at \$40/60,000, the painting will likely attract interest from both private collectors and museums. Shore was a Canadian-born artist who spent most of her artistic career working in Los Angeles and New York City.

A large-format work by Henry Koerner titled "The Bride," 56 by 40 inches, will be featured for the first time at auction. Dated 1950, this hyper-real composition depicts a bride exiting a municipal office where she has just been married. The three male figures, oddly resemble each other adding an eerie element to the composition contrasted with the celebratory rice in the foreground. The painting is estimated at \$100/150,000.

Three paintings of New York City by contemporary American Impressionist Laurence A. Campbell will be included. The largest of three, "Broadway in Winter," 24 by 20 inches, depicts American flags lining a busy New York City street scene. Shannon's is excited to offer Campbell's patriotic painting this year as a highlight of the broader 250th anniversary celebrations. The painting is estimated to bring \$30/50,000.

Historical American Impressionist paintings include a Charles Courtney Curran estimated at \$25/35,000. The figure group framed by a blossoming rhododendron bush illustrates the art-



"Personnage 1" by Wifredo Lam (Cuban, 1902-1982), 1939, oil on canvas, 36 by 23¼ inches (\$150/250,000).

ist's expertise in painting both flowers and people. The sunlit composition is a beautiful dual portrait of a mother and daughter in the garden.

Another impressive offering in this category is an Irving Ramsay Wiles, measuring 34 by 46 inches, depicting the artist's studio in Peconic, estimated at \$40/60,000. The open space with high ceilings is sparsely furnished with Japanese and Chinese antiques. Furnishings in this composition can be found in other Wiles portraits and paintings done in his Peconic studio.

A Martha Walter oil painting of three ladies seated for a refreshment under the shade of an umbrella will be offered at \$30/50,000. Walter's bold brushwork and pastel color palette capture the atmosphere and energy of the scene.

Shannon's excels at attracting quality Nineteenth Century American paintings, and this sale is no exception. An autumn landscape by William Trost Richards will be offered for \$60/80,000, depicting fall foliage on the banks of a wooded creek, a lone figure crosses behind on a hiking trail.

A Thomas Worthington Whittredge depicting a picnic scene on the banks of the Hudson River will be offered at \$20/30,000. The painting dates to



"Broadway in Winter (View from Union Square)" by Laurence A. Campbell (American, 1939-2024), oil on canvas, 24 by 20 inches (\$30/50,000).

circa 1860 when the artist transitioned his European training into a distinctly American style. Whittredge expert Anthony Jansen identified the scene as likely Grand View just below South Nyack, N.Y. Other Nineteenth Century American art, including a portfolio of works by Fidelia Bridges, will be prominently featured in the auction.

A unique theme of this auction will be a selection of circus paintings. A circus scene by John Steuart Curry of clowns gathered outside tents with horses and dancers visible in the background will be offered at \$30/50,000. A masterpiece-quality painting by Robert E. Weaver, a second-generation Regionalist artist, will be offered at \$8/12,000. Measuring 48 by 48 inches, this large-format composition depicts a parade of elephants in painstaking detail with dancer perched in a trunk.

A rare Carl Holsoe of a woman reading by a sunlit window will lead the European painting offerings this fall. Estimated at \$60/80,000, this painting is characteristic of Holsoe's best interiors. His realistic, academic style is often compared to Seventeenth Century Dutch masters.

Other artists featured in the October 29 auction include Luigi Lucioni, Emile Albert Gruppé, Theodore Penleigh Boyd, Peng Wei, Eric Sloane, Lester Johnson, Jane Peterson, Carrie Mae Weems, Aaron Douglas and more.

Public previews are weekdays October 19-28, 11 am-5 pm, and Saturday, October 24, 10 am-3 pm. Sign up for periodic email updates on the Shannon's website or follow Shannon's on social media. Consignments are accepted year-round. For information, www.shannons.com, info@shannons.com or 203-877-1711.



"The Studio, Peconic" by Irving Ramsay Wiles (American, 1861-1948), oil on canvas, 34¼ by 46¼ inches (\$40/60,000).



Autumn landscape by William Trost Richards (American, 1833-1905), oil on canvas, 13½ by 20¾ inches (\$60/80,000).

Brooklyn Museum Presents European Masterpieces From The Pearlman Collection

BROOKLYN, N.Y. — Opening October 2 and on view through April 18, the Brooklyn Museum presents “Cézanne to Modigliani: Gifts of Modern Art from the Pearlman Collection.” The exhibition, which follows LACMA’s presentation on view in early 2025, showcases more than 50 Modern European works from the late Nineteenth to mid Twentieth Century, drawn from the collection of Henry and Rose Pearlman. Featuring paintings, sculptures and works on paper, “Cézanne to Modigliani” celebrates the transformative gift of this collection to the Brooklyn Museum, LACMA and MoMA. The Pearlman Foundation’s decision to entrust the stewardship of these treasures to be shared across three institutions is the ultimate manifestation of their family’s generosity and commitment to sharing their prized artworks with a wide public. This will be the Brooklyn Museum’s sixth exhibition of works drawn from the collection, honoring the Museum’s longtime relationship with the Pearlmans. The gift of 29 of the Pearlman artworks to Brooklyn marks one of the most significant gifts of European art in the Museum’s history.

“The Pearlman collection is an exquisite selection of Modernist works, and we are thrilled to offer our visitors in Brooklyn a final opportunity to see them all together,” says Lisa Small, senior curator, European art. “We are particularly excited to spotlight the works that are entering our collection and commemorate a truly momentous gift for our institution.”

The artworks on view exemplify the radical new styles, subjects and art world economies that began to disrupt centuries of academic traditions and hierarchies in the Nineteenth Century. It features artists from a range of backgrounds — including several Eastern European immigrants — who explore the complexities of representation, abstraction, materiality and illusion. Brooklyn’s presentation will foreground narratives of encounter and connection: between Pearlman and the artists he collected (including fascinating provenance



“Jean Cocteau” by Amedeo Modigliani, 1916, oil on canvas. Brooklyn Museum, gift of the Henry and Rose Pearlman Foundation and Family, 2026.30.7. Photo by Bruce White.

and conservation stories); between artists and their subjects; and among the artists themselves.

The exhibition opens with the painting that inspired Pearlman’s passion for Modern European art and would guide the rest of his approach to collecting: Chaim Soutine’s “View of Céret” (1921-22), which is among Brooklyn’s gifts. Another Brooklyn gift, a notable early canvas by Toulouse-Lautrec that parodies a classicizing

Salon painting, emphasizes the tensions between tradition and innovation — in subject and form — that characterize all the artworks Pearlman collected.

The show also features the first two Amedeo Modigliani paintings to enter the Brooklyn Museum’s collection, portraits of “Jean Cocteau” (1916) and “Léon Indenbaum” (1915), as well as a rare limestone bust by the artist. Other works entering the collection that will be on view include works by Gustave Courbet, Honoré Daumier, Edgar Degas, Paul Gauguin and Camille Pissarro.

The Pearlmans collected Paul Cézanne in depth, including several major landscapes, figural works and a cache of watercolors by the artist. Additional artworks by Édouard Manet, Alfred Sisley and Vincent Van Gogh further reveal the Pearlman collection’s status as an elite grouping of Modern European masterworks.

In addition to the artworks, “Cézanne to Modigliani” will have a special focus on the Pearlmans’ personal story, including Henry’s collecting vision and relationships with artists like Oskar Kokoschka and Jacques Lipchitz, each of whom created a portrait of him. Through photographs, letters and archival documents, Brooklyn’s presentation will also spotlight the Pearlmans’ lasting connection with the borough of Brooklyn and its museum. Henry, the son of Russian-Jewish immigrants, was raised in Park Slope and with only a high school education became a successful businessman during World War II, when he founded the Eastern Cold Storage Insulation Company. Rose immigrated to the United States from Minsk, Belarus, at age four, grew up in Brooklyn and was a savvy practical advisor to Henry as he built the collection. Starting in the 1950s, the Pearlmans made many long-term loans to the Brooklyn Museum, and their collection was the focus of six special exhibitions here, the last one of which took place in 1986.

The Brooklyn Museum is at 200 Eastern Parkway. For information, www.brooklynmuseum.org.



JAMES WELLING Cento

September 25 - December 12, 2026

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fairfield.edu/james-welling-cento



HIEROGLYPHS TO HYPE The Modern Afterlife of Ancient Egypt

September 18 - December 12, 2026

Fairfield University
ArtMuseum
BELLARMINE HALL GALLERIES
fairfield.edu/hieroglyphs-to-hype

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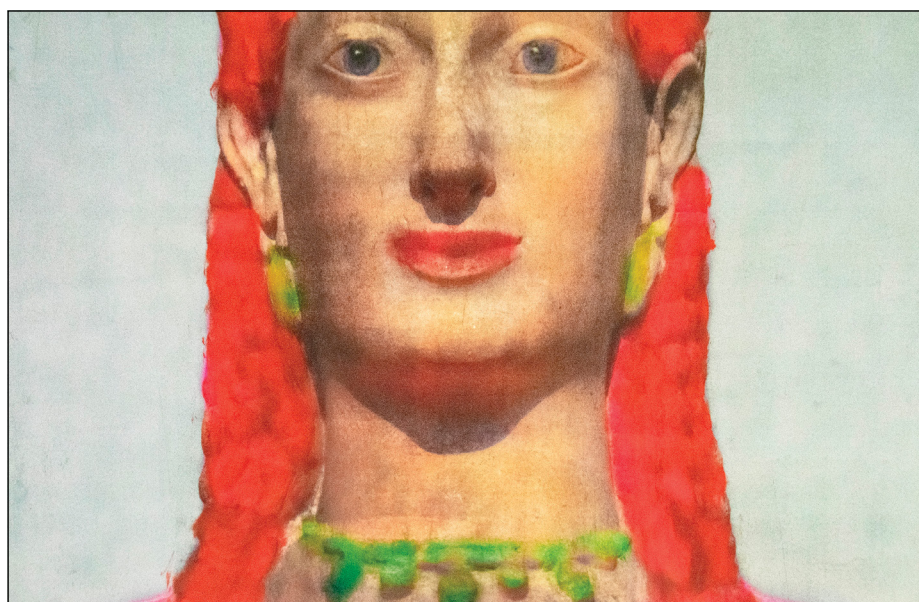
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"Phrasikleia" by James Welling (b 1951), 2021, oil pigment, oil pastel, wax over electrostatic print on polyester. Courtesy of the artist. © James Welling.

Fairfield University Art Museum Fall Exhibitions

'Hieroglyphs To Hype' & Art By James Welling

FAIRFIELD, CONN. — This fall, the Fairfield University Art Museum invites the public to explore the enduring legacy of the ancient world through two major exhibitions: "Hieroglyphs to Hype: The Modern Afterlife of Ancient Egypt" and "James Welling: Cento." Opening in September, these exhibitions bridge the gap between antiquity and the contemporary, offering fresh perspectives on how we perceive, preserve and "reanimate" history.

Opening first in the Bellarmine Hall Galleries (through December 12), "Hieroglyphs to Hype: The Modern Afterlife of Ancient Egypt" examines "Egyptomania" — the Western obsession with Egyptian culture that began in the Nineteenth Century. The exhibition features a diverse array of paintings, prints and sculptures, ranging from refined fine art to commercial objects and Afrofuturist works. With significant loans from the Yale Center for British Art, the Wadsworth Atheneum and the Hood Museum of Art, the show explores the range of artistic responses to — and common misconceptions about — ancient Egyptian visual culture.

In the Walsh Gallery, the museum will present "James Welling: Cento" (September 25 to December 12), marking the first American museum exhibition of this major series by the acclaimed Connecticut-born photographer. Welling's work focuses on the classical world of Greece and Rome and exists in a space between photography and painting. By overlaying intense colors, Welling invites viewers to consider "polychromy" — the vibrant colors that originally adorned ancient marble but have since faded. The exhibition also includes his "Personae" series, where Welling adds eyes from Old Master paintings to ancient portrait busts. Welling describes this as a way of "reanimating" the men and women of antiquity, "so that they may live anew in the present moment."

Museum director Carey Weber notes the exhibition's unique appeal: "I think people will find these photographs fascinating on many levels. They are aesthetically beautiful but disorienting at times. We are so pleased to be able to share these works with our museum patrons this fall."

A robust selection of free public programming will complement the exhibitions. All



"Spells + Incantations" by Jane Hammond (b 1950), 2007, lithograph and screenprint in colors with chine collé and gold leaf. Fairfield University Art Museum, Museum Purchase 2024, 2024.30.01. © Jane Hammond.

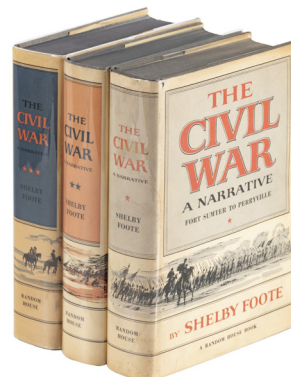
programs are free and open to the public.

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

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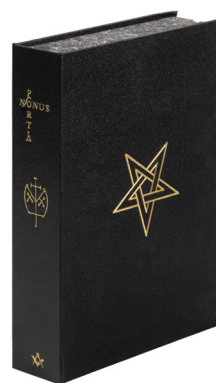
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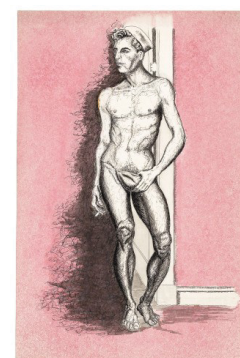
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Autumn Landscape



ERIC SLOANE, American (1905-1985),
"The Red Bridge"



THOMAS W. WHITTREDGE, American (1820-1910),
Picnic on the Hudson, ca. 1860



LAURENCE A. CAMPBELL,
American (1939-2024), "Broadway in Winter"



WIFREDO LAM, Cuban (1902-1982),
"Personnage 1", 1939

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Aaron Douglas
Emile Gruppe
Jane Peterson
Anne Packard
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