

ARTISTS & GALLERIES

**Petoskey, Michigan**

crookedtree.org  
June 1–August 31

Camille Przewodek (b. 1947), *Glance at Setting Sun*, 2013, oil on panel, 14 x 11 in.



The Crooked Tree Arts Center will host the American Impressionist Society's third annual *AIS Impressions Small Works Showcase*, a juried exhibition of recent works by the organization's talented members. Camille Przewodek will serve as the judge of awards.

**New York City**

nationalsculpture.org  
June 14–16



Steff Rocknak (b. 1966), *The Queen*, 2010, laminated basswood, slightly larger than life-size

America's leading organization for professional sculptors, the National Sculpture Society, will soon gather for its annual conference. On offer is the Richard McDermott Miller Competition (in which 10 emerging artists sculpt from a live model); a talk by Harold Holzer on his new book *Monument Man: The Life and Art of Daniel Chester French*; a presentation by Jason Arkles, host of *The Sculptor's Funeral* podcast; an awards dinner; and even a "sculpture safari" at the Central Park Zoo.

**Greenwood Village, Colorado**

pastelsocietyofcolorado.org  
May 11–June 29

An array of 80 pastel works will be on view during the



Xenia Sease (b. 1972), *Misty Morning Light*, 2018, pastel on paper, 8 x 10 in., private collection, awarded First Place at last year's edition

Pastel Society of Colorado's *Mile High National Pastel Exhibition*. Held at the Curtis Center for the Arts and juried by the pastelist Barbara Jaenicke, it represents a diverse selection of recent creations by some of the country's finest practitioners.

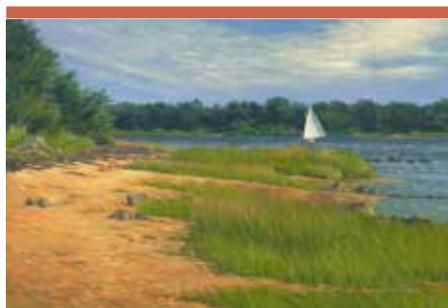
**New York City**

denisebibrofineart.com  
May 16–June 15

Denise Bibro Fine Art is presenting the exhibition *The Best of All Possible Worlds*, which features new realist paintings by Thurston Belmer.



Thurston Belmer (b. 1985), *The Fakest of Flowers I*, 2019, oil on panel, 44 x 54 in.



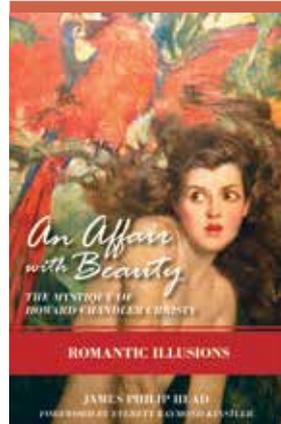
William Gotha (b. 1948), *Namequoit Point*, 2018, oil on linen, 20 x 30 in.

**Orleans, Massachusetts**

gallery31capecod.com  
June 29–July 19

Gallery 31 Fine Art is hosting an exhibition of recent ocean and beach scenes by the New England oil painter

William Gotha. Titled *Cape Cod and the Nearby Sea*, the show will underscore the Cape's intimate relationship with the ocean that surrounds it. Gotha will demonstrate his techniques on opening day, June 29.



The American painter Howard Chandler Christy (1872–1952) began his career as the leading pupil of William Merritt Chase, then won international fame as an illustrator by creating the "Christy Girl." In 1950 young Everett Raymond Kinstler (b. 1926) sketched Christy

and now — in his role as America's best-known portraitist — he has penned the foreword of *An Affair with Beauty — The Mystique of Howard Chandler Christy: Romantic Illusions*. This is the second in a biographical trilogy authored by James Philip Head, a Virginia attorney who devotes his "afterhours" to researching Christy. The new volume approaches the master's story through the eyes of his wife and former model, Nancy Palmer Christy. For details, visit [anaffairwithbeauty.com](http://anaffairwithbeauty.com).



David Noalia (b. 1977), *Passion*, 2018, oil on canvas, 55 x 55 in.

**London**

osg.uk.com  
June 17–July 4

Osborne Studio Gallery is hosting the first solo show in London focused on David Noalia, the gifted equestrian painter based in Seville, capital of the Spanish province of Andalusia. The artist's favorite subject is the Andalusian horse, which he cherishes for its extraordinary "movement, elegance, and power." This show's timing is ideal, as it coincides with the highlight of the British racing season, Royal Ascot.

**New York City**

artistdavidpeikon@gmail.com  
May 9–12

David Peikon's latest solo show is titled *Products of Obsession: The Series* because, he explains,



David Peikon (b. 1958), *Night Watch*, 2018, oil on linen, 40 x 30 in.

"Anyone who knows me knows I am obsessed with painting." On view in this pop-up installation at 157 Hudson Street are six series

totaling 60 paintings. His subjects range from cityscapes and scenes of farms, fields, trees, and waterways to botanicals. Entirely self-taught, Peikon recently suffered an injury to his painting arm and promptly learned how to paint with the other one.



David Riley (b. 1977), *Bandit*, 2018, oil on canvas, 36 x 60 in.

**Santa Fe**  
manitougalleries.com  
June 14-July 8

At its attractive location at 225 Canyon Road, Manitou Galleries will exhibit new works by the Utah-based painter David Riley and the New Mexico sculptor Hib Sabin, who carves his natural forms in wood and then paints them. Riley's gifts as a portraitist shine through in the striking depiction of a young raccoon illustrated here.



Forrest Moses (b. 1934), *October Stream Detail*, 1996, oil on canvas, 30 x 32 in.

**Santa Fe**  
lewallengalleries.com  
through June 15

LewAllenGalleries is honoring the 85th birthday of the renowned painter of abstracted landscapes Forrest Moses with his first solo show mounted since 2012. For Moses, painting is an act of reverence for the beauty of

nature, where the aesthetic of decay is as important as that of growth. A beloved figure in Santa Fe since 1969, Moses is now living in California for health reasons and no longer makes art. This project surveys his artistic evolution through more than 30 paintings, and it also encompasses 15 works collected by his friends Charles MacKay (former general director of the Santa Fe Opera) and Cameron McClusky.



Kim Casebeer (b. 1970), *Gloriousness*, 2019, oil on canvas, 40 x 60 in.

**Kansas City**  
brandonjacobsgallery.com  
May 2-18

Brandon Jacobs Fine Art Gallery is exhibiting new paintings by the Kansas artist Kim Casebeer. The show is titled *Light of the Landscape* because she has recently focused intensively on light, which, she explains, "can change an ordinary scene into something extraordinary."



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

**Wellesley, Massachusetts**  
pagewaterman.com  
June 1-8

Page Waterman Gallery is hosting a show of new paintings by Michelle Jung, who spends half of her time in Wellesley and the other half in California. The works on view will reveal how her bi-coastal living and working arrangements influence how and what she paints. Jung will demonstrate her techniques on June 8.



Crystal Moll (b. 1962), *West Blue*, 2017, oil on canvas, 18 x 18 in.

**Baltimore**  
crystalmoll.com  
through May 3

On the occasion of its 10th anniversary, Crystal Moll Gallery is presenting the exhibition *Is Blood Thicker than Oil?* All three of the artists featured work in oils, but that is where their similarity ends. Crystal Moll paints urban landscapes en plein air and is particularly inspired by the streets of Baltimore. Her father, Ron Primm, paints commissioned portraits and the models who pose in his Norfolk studio. His son (and Crystal's brother) Jason Primm is drawn to the figure but usually works without reference to live models.

**Berkeley**  
shohgallery.com  
June 5-29



Ximena Rendón (b. 1983), *Spectre*, 2019, oil on aluminum panel, 20 x 20 in.

The artist Ximena Rendón has curated the exhibition *MUSE*, to be presented at SHOH Gallery, which specializes in art from the Bay Area. On view will be paintings and drawings that focus primarily on the female form. Rendón intentionally selected a mix of female and male artists: Eliza Ivanova, Jeremy Mann, Nadezda, Aaron Nagel, Zach Oldenkamp, Karla Ortiz, Albert Ramos, Ximena Rendón, Helice Wen, and Ondrea Wicklund. The opening reception is set for June 8.



Mary Erickson (b. 1957), *Morning Respite: White Egret*, 2019, oil on linen, 24 x 18 in., private collection

### New York City

[salmagundi.org](http://salmagundi.org) and [americantonalistsociety.com](http://americantonalistsociety.com)  
May 3-10

The American Tonalist Society was founded in 2016 by Daniel Ambrose, Elaine Basa, Donald Demers, and Mary Erickson during an artists' retreat in Port Clyde, Maine. Inspired by the resurgence of tonalism today, the organizers have invited 26 colleagues to present recent works in the society's first exhibition, *Shades of Gray*. Its presentation at the Salmagundi Club makes special sense as that venue was closely associated with tonalism in the 19th and early 20th centuries.

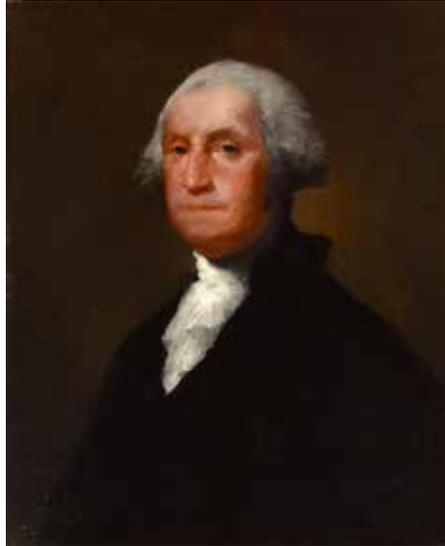


Cornelia Hernes (b. 1979), *The Jade Kimono*, 2019, oil on board, 12 x 10 in.

### Laguna Beach, California

[vanessarothefineart.com](http://vanessarothefineart.com)  
April 27-May 30

Vanessa Rothe Fine Art is exhibiting the spring edition of its ongoing *Realism Without Borders* series, which features more than 50 works by 25 artists whose approaches range from classical realism to combinations of detailed rendering with blurred edges or abstracted backgrounds. The contemporary works have been made by Russian, Ukrainian, American, French, Norwegian, Icelandic, Chinese, and German artists, and there is a selection of historical works from Russia and the Soviet Union, plus a canvas by the early California impressionist William Wendt. On May 4, artist Derek Penix will demonstrate his techniques.



Attributed to Gilbert Stuart (1755-1828), *Portrait of George Washington*, c. 1815, oil on canvas, 30 1/8 x 24 1/8 in.

### New Orleans

[rauantiques.com](http://rauantiques.com)  
through June 8

M.S. Rau Antiques is presenting the exhibition *From Sea to Shining Sea: 200 Years of American Art* at its atmospheric gallery in the French Quarter. On view are 80 paintings, watercolors, and drawings highlighting the variety of American artistic achievement from the colonial era through the World Wars. "During a time when our country appears divided, we want to celebrate our finest historic moments as a nation," says Bill Rau, a third-generation dealer and expert. Among the artists represented are John Singleton Copley, Frederic Edwin Church, Winslow Homer, Thomas Eakins, Mary Cassatt, and Childe Hassam.

### AUCTIONS & FAIRS



Crowds enjoying last year's edition of *Summerfair*

### Cincinnati

[summerfair.org](http://summerfair.org)  
May 31-June 2

The 52nd annual *Summerfair* will welcome more than 300 artists and 20,000 patrons. With its tree-lined paths along the Ohio River, Coney Island is the ideal setting for this celebration of photography, painting, fiber, jewelry, ceramics, woodworking, music, and cuisine. This is the main fundraiser for a nonprofit organization that supports young and individual artists, as well as small and mid-sized community-based arts entities.



A sale is made at last year's *Carmel Art Festival*; photo: Michael Troutman

### Carmel-by-the-Sea, California

[carmelartfestivalcalifornia.com](http://carmelartfestivalcalifornia.com)  
May 17-19

The 26th *Carmel Art Festival* will again include plein air painting and quick draw competitions, a silent auction and art sale, "Sculpture-in-the-Park," art-making experiences for youngsters, live music, and more. Held at Devendorf Park, the festival is free of charge for everyone.

### MUSEUMS



James Lancel McElhinney (b. 1952), *Sunset: Columbia Bridge*, 2018, archival pigment print from watercolor sketchbook, 3 1/2 x 10 in. (image)

### Philadelphia

[phillyseaport.org](http://phillyseaport.org)  
through September

Now on view at the Independence Seaport Museum, James Lancel McElhinney's project *O.T.W. — On the Water: The Schuylkill River* began as a series of conversations among artists, rowers, and historians about this waterway's identity as a nexus of American art, science, literature, and commerce. Celebrating the spirit of exploration and expeditionary journal-painting, his exhibition also presents historic images in dialogue with those made by artists who depict the river today, including Patrick Connors, Tom Judd, Stacy Levy, Deirdre Murphy, Jacob Rivkin, and Joseph Sweeney. Ultimately McElhinney and his colleagues hope visitors will rediscover Philadelphia's "Hidden River," perhaps even with a sketchbook in hand.

### Clarksville, Tennessee

[customhousemuseum.org](http://customhousemuseum.org)  
through June 9

Every year the Customs House Museum curator Terri Jordan creates an invitational show that opens in March to mark Women's History Month. This year's edition, *15 Over 50*, focuses on the creators rather than the art. "The idea came to me after speaking with some very accomplished female artists. The general consensus was that, as we get older and leave behind the raising of children and the needing of jobs with steady incomes, we have more time



Terry Strickland (b. 1960), *Fast Lane*, 2010, oil on canvas panel, 32 x 47 in.

and experience to become comfortable in our artist skins. The worry of pleasing the audience fades and the talent strengthens." The artists participating in *15 Over 50* work in diverse styles and mediums, and live all over the country.



An installation view of *The Screen Show*

### Rockland, Maine farnsworthmuseum.org through September 22

The Farnsworth Art Museum is presenting *The Screen Show*, a juried exhibition of new works by Maine artists. Two folding screens from the museum's collection have served as a point of departure for a range of contemporary interpretations. Folding screens were especially popular in the late 19th and early 20th centuries, typically serving as room dividers or to (un)dress behind. Over the years they have offered artists opportunities for more experimental forms of expression.

### Salem, Massachusetts pem.org May 11–December 1

Robert Havell, Jr.  
(1793–1878)  
after John  
James Audubon  
(1785–1851),  
*Iceland or Jer  
Falcon*, 1837, from  
*Birds of America*,  
no. 366, hand-  
colored engraving  
and aquatint,  
38 5/8 x 25 1/2 in.  
(image), collection  
of Carolyn A. and  
Peter S. Lynch,  
photo: Bob Packert



For almost half a century, philanthropists Carolyn and Peter Lynch traveled widely to explore American culture. They were particularly active participants in the groundswell of interest in American art that followed the bicentennial in 1976. Spanning three centuries, their holdings encompassed important paintings by Martin Johnson Heade, Childe Hassam, Georgia O'Keeffe, Winslow Homer, and John Singer Sargent, as well as 18th-century furniture from Boston, New York, and Philadelphia, modern furniture by Sam Maloof, and Native American artworks. The Lynches were devoted supporters of the Peabody Essex Museum, which is now proud to present the exhibition *A Passion for American Art: Selections from the Carolyn and Peter Lynch Collection*.



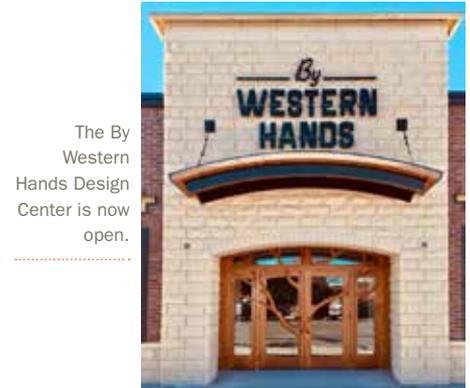
Milton Avery  
(1885–1965),  
*Thoughtful  
Swimmer*, 1943,  
watercolor on  
paper,  
30 3/4 x 22 1/2 in.,  
private collection,  
New York; © 2019  
Milton Avery Trust  
/ Artists Rights  
Society (ARS), New  
York; photo: Paul  
Mutino

### Greenwich, CT brucemuseum.org May 11–September 1

The Bruce Museum is taking a fresh look at the art of Milton Avery, whose modernist brand of abstracted representation is well known, by considering it alongside that of his talented wife, Sally, and their daughter, March. On view are landscapes, seascapes, beach scenes, and figural compositions, as well as rarely seen sketchbooks that document their wide-ranging travels around America and the world. These paintings, watercolors, drawings, and prints are particularly reflective of the family's love of summertime, which for them offered moments of heightened creativity. On May 30, the exhibition's curators, Kenneth E. Silver and Stephanie Guyet, will participate in a public conversation with Barbara Haskell, a curator at New York City's Whitney Museum of American Art.

### Cody, Wyoming bywesternhands.org

A long line of artisans has called Cody, Wyoming, home, all using their hands and local materials to create pieces that preserve the Western spirit. By Western Hands (BWH) is a nonprofit organization founded to preserve, promote, and educate new generations of artisans in this tradition. Now it has opened the By Western Hands Design Center in a renovated building downtown. The public can visit, free of charge, to meet master artisans who create handmade works out of wood, leather, bone, beading, textiles, antler, glass, metal, and other materials. All are juried into the BWH Artists' Guild, and their creations are sold to the public in the center's gallery.



The By  
Western  
Hands Design  
Center is now  
open.

Also here are a woodshop and demonstration space for educational events, workshops, and artist residencies. BWH is collaborating with Northwest College on a program of apprentice-style internships that offer academic credit, and local scholar Wally Reber is leading the BWH museum and archive that trace the region's artisanal legacy. Much credit is due to BWH co-founders Carlene Lebourg and Harris Haston, who have spearheaded this initiative.

### St. Petersburg, Florida mfastpete.org through July 28



Jean Davidsz. De  
Heem (1606–  
1683/4), *A Still Life  
of Flowers in a Glass  
Vase in a Stone  
Niche*, n.d., oil on  
panel, 13 1/2 x 10  
1/2 in.

Now at the Museum of Fine Arts in St. Petersburg is the exhibition *A Feast for the Eyes: European Masterpieces from the Grasset Collection*. This is only the second time this private collection has traveled outside of Spain. On view are 40 paintings that depict still lifes, landscapes, and scenes of daily life, all dated between 1600 and 1750. Most are Dutch or Flemish, but some are German, Spanish, and Italian. The artists represented include Jan Breughel the Elder and Canaletto. Based in Madrid, Juan Manuel Grasset has been collecting art for more than 50 years, and now his daughter, Christina, manages the collection. On May 2, National Gallery of Art curator Alexandra Libby will lecture on 17th-century still life paintings.

### Los Angeles getty.edu through June 9

The J. Paul Getty Museum has partnered with the National Gallery of Canada to organize the first exhibition devoted to Oscar G. Rejlander (1813–1875), the influential and prolific photographer who counted Queen Victoria, Prince Albert, Charles Darwin, and Lewis Carroll among his devotees, yet has more recently been overlooked. Born in Sweden, Rejlander settled in England and became renowned for his bold experimentation with



Oscar G. Rejlander (1813–1875), *Head of St. John the Baptist in a Charger*, c. 1860, albumen silver print, 5 9/16 x 7 in., George Eastman Museum, EX.2019.5.106

photographic techniques and keen understanding of human emotion. On view are 150 photographs, ranging from landscapes and portraits to allegories and witty commentaries on contemporary society, alongside a selection of his early paintings, drawings, and prints.



Giambattista Tiepolo (1696–1770), *Perseus and Andromeda*, 1730–31, oil on canvas, 20 3/8 x 16 in., Frick Collection, New York; photo: Michael Bodycomb

### New York City frick.org through July 14

The Frick Collection has opened an exhibition that explores Giambattista Tiepolo's first significant project outside Venice. In the early 1730s, he was commissioned to paint a series of ceiling frescoes for the Palazzo Archinto in Milan. Sadly, the building was destroyed by bombs during World War II, but now the Frick has reunited, for the first time, five preparatory works related to the project — three paintings (including the Frick's oil sketch illustrated here) and two drawings. Also on view are prints and books illustrated by Tiepolo, as well as documentary photographs taken between 1897 and the early 1940s.

## OUT & ABOUT



Juan Ramirez with his *Far from Your Loving Eyes* · Korin Faught with her *Holly Moon* · Daniel Bilmes with his *Chrysalis*

In Pasadena this March, Arcadia Contemporary enjoyed a success with its *Mondo Tondo* exhibition. Participating artists created memorable images on round surfaces, evoking the Old Masters with a fresh twist.

At the Autry Museum of the American West in Los Angeles this February, the benefit exhibition and sale known as *Masters of the American West* attracted many admirers. Photos: Scott Jones



The James R. Parks Trustees' Purchase Award went to Thomas Blackshear II for his painting *Wild West Show*. ■ The Artists' Choice Award, sponsored by Mona and Frank Mapel, went to JoAnn Peralta for her painting *Spanish Shawl II*. Seen here with Peralta (left) is her model, Maria.



In February, the artist Daniel Graves launched his first solo exhibition in Florence since he moved there 40 years ago. *Continuum* was on view at the world's oldest academy, the Accademia delle Arti del Disegno. As the beloved home of such members as Michelangelo and Cellini, it was an ideal venue in which to survey Graves's art. Hundreds of guests attended the opening celebration.



(CLOCKWISE FROM TOP LEFT) Daniel Graves with Jason Balducci and Lynn Guo of TIAC ■ Left to right: Daniel Graves; Cristina Acidini (president of the Accademia); Giorgio Bonsanti (its general secretary); Andrea Granchi (head of the Accademia's painting division); David Spencer (Florence Academy of Art board president); Susan Tintori (FAA executive director); Jennifer Nash Kochevar (Daniel Graves's artist representative) ■ Susan Tintori and David Spencer ■ Andrea Granchi welcomes the guests.