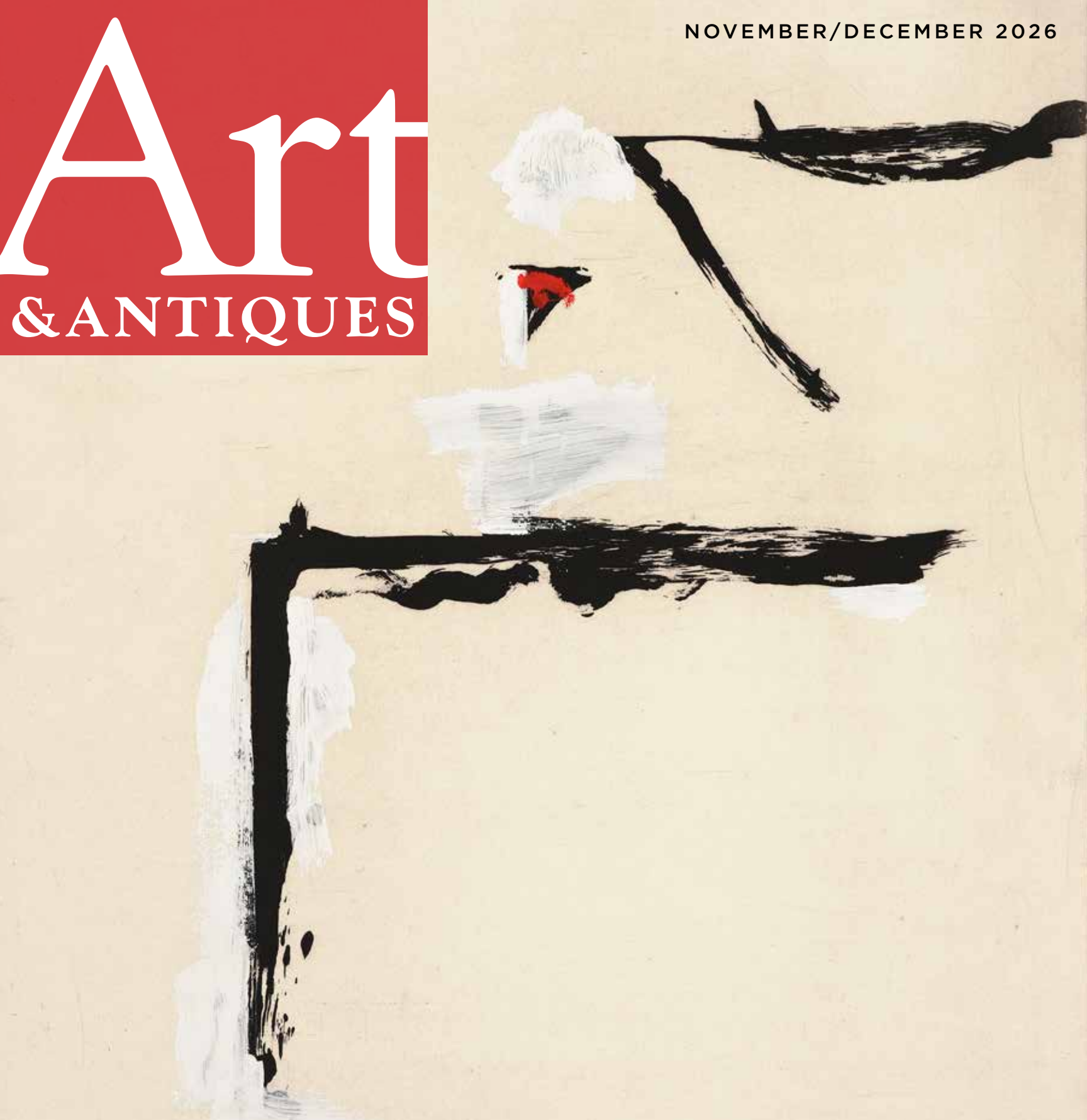
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Art &ANTIQUES



Helen Frankenthaler Depicts Music

BEL-AIR TURNS 100 | VAN EYCK PORTRAITS | POMPEII UNCOVERED | HOLLY FARRELL STILL LIFES | AT HOME WITH LADY ASHCOMBE | SCHOOLGIRL POWER!

THROCKMORTON FINE ART





POINTS WEST
Arts of the Ancient Americas



Far Left: Mezcala
Standing Figure,Late Formative Period, 500 BCE - 100 CE
Black Metadiorite
12.675 x 3 x 1.875 in (32.19 x 7.62 x 4.76 cm)

Top: Mezcala
Stargazer Acrobat,Late Formative Period, 500 BCE - 100 CE
Green Serpentine
6 x 3.12 x 8.375 in (15.24 x 7.92 x 21.27 cm)

Left: Olmec
Seated Ruler on Bench with Glyphs Holding Maize Fetish,Middle Formative Period, 900 - 600 BCE
Green Jadeite
7.625 x 6.125 x 4.75 in (19.37 x 15.56 x 12.06 cm)

Right: Olmec
Deity Mask, Middle Formative Period, 900-600 BCE
Green Jadeite
4.75 x 5.25 x 2.25 in (12.06 x 13.34 x 5.72 cm)



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Art &ANTIQUES







A Bel-Air Birthday 44

Making the case that a neighborhood, the luxe California locale of Bel-Air, is one of America's most coveted antiques

BY DAVID MASELLO

Playing with Color 52

A Musical Interlude at New York University's Grey Art Museum plays a tribute to Helen Frankenthaler

BY JESSE GLASS

Face Time 58

Jan van Eyck's known portraits in oil—all nine paintings, which are housed in European museums—will be displayed together for the first time and made available to the public at London's National Gallery

BY ROGER HARRIS

On The Cover:
One of Helen Frankenthaler's *La Sardana* works from 1987.

Courtesy of the Grey Art Museum, New York University

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ART TALK 9

OBJECT OF DESIRE 10
Botticelli's captivating early 16th-century nativity-centered painting *Mystic Nativity*

ACQUIRING HABITS 12
Blue, a favorite sculpture from the John F. Kennedy Center, has taken a walk down Constitution Avenue to a new and welcoming home

IN PERSPECTIVE 14 AND 64
Extensive coverage of high-profile auctions, exceptional museum exhibitions, and engaging gallery shows from around the United States

PROFILE 18
Lady Ashcombe has been living at Sudeley Castle as the longest serving chatelaine since 1962, when she married Mark Dent-Brocklehurst, whose family had been caring for the 15th-century edifice and estate since the 1830s. She met with *Art & Antiques'* Editor in Chief, David Masello, to talk about her home that she readily shares with the public.

DISCOVERED 26
Holly Farrell's still lifes

EXHIBITION 34 AND 38
The Dallas Museum of Art presents "Journey Through Pompeii: Masterpieces from the National Archaeological Museum of Naples"

The American Folk Art Museum celebrates how young women saw their world through 18th- and 19th-century needlework and ornamental arts

RECORD-BREAKER 68
Estate sale bargain find of Gertrude Abercrombie's *Alderman Merriam's Shells* goes for $1.35 million at Freeman's in New York

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LUCIEN CLERGUE
A Life Through the Lens

October 1, 2026, - January 16, 2027

Image: Lucien Clergue, Nu Zebre, New York, 1997, (5/8)
Gelatin silver print mounted on aluminum, vintage, 47.25 x 31.125 in.

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The City as Art



WHEN I SEE the city I live in, New York, from certain perspectives, I acknowledge it as a work of art. The assemblage of buildings, interspersed with avenues and streets, inserted with rectangles of green parks, vaulted by steel bridges, I see the whole of it as a composition of art. Manhattan, as a constructed manmade entity, is one of the built Wonders of the World, as well as a supreme work of art in the world. It is also an ever-altering work of art as buildings rise and fall, as the Pointillist-dense grid of lit apartments and office lights changes, as the dense agglomeration of elements change character as the day's light shifts. I rarely need to remind myself of this defining dynamic of Manhattan, but the import, and impact, of the city as a work of art strikes me most keenly when I am on a perch high above the streets, or when I am approaching the city by car from the other boroughs or from across the Hudson River and the skyline looms on the horizon like the City of Oz. I recently attended a book publication party for a volume highlighting the works of Will Meyer and Gray Davis, who, in their interior design business, Meyer Davis Studio, create interiors for some of the city's grandest homes. The celebration was held on the 54th floor of an apartment building known as the Jenga Tower, in reference to the game of skill in which you stack blocks hoping not to have the resulting tower fall. The real-life 57-story tower stands firmly in place as it assumes a zigzag/interlocking/overlapping/skewed appearance. The building is sited in one of Manhattan few zones, a kind of valley, where the immediate surrounding cityscape is mostly low-rise, with few other tall buildings in the way. Where the Jenga is situated on Leonard Street in Tribeca, the knot of skyscrapers filling the Financial District are blocks to the south, while the tangle of Midtown buildings piercing the sky lie a couple of miles to the north. The book party took place in an apartment that occupies an entire floor, with a sweeping terrace. To step out onto it at night, as I did, is to see the work of art known as Manhattan at one of its most arresting vantages—the whole surrounding assemblage akin to a sculpture of stupendous dimension and nuance. At night, the palette of colors that bathes buildings is revealed, with greens, blues, reds, and white accenting spires, facades, and architectural flourishes. For those of us, like me, who moved here as a young man, such a sight, such a vista, is an emphatic reminder that I made the right decision to come here to spend my adult life living amid a work of art that continues to spawn other works of art.

David Masello
Editor in Chief



The End as a Beginning

Botticelli's *Mystic Nativity*

NOTHING SIGNALS the imminent arrival of year's end like holiday greeting cards—fashioned out of traditional paper and ink or, increasingly, lively electronic media featuring visual (and aural) reminders that December is once again upon us.

Because of the extravagantly rendered nativity scenes that appear in hundreds of extant paintings completed by artists of the Italian Renaissance, it is to these depictions that Hallmark and other companies have turned over the years to convey through their Christmas cards the beauty—and the mystery—associated with the season defined by Christ's birth.

Even those of different faiths—or of no specific faith tradition—understand the importance of the Christmas season as a time of reflection, relationships, and, of course, the cycle of life. Objectively, as an event that shaped world cultures in ways that can never be quantified adequately, the birth of Jesus Christ is arguably the most consequential event in the evolution of Western civilization.



Botticelli's *Adoration of the Magi* (c.1475) contains this detail, believed to be a self-portrait of the artist.

Among the most captivating of the nativity-centered paintings of the 16th century is Botticelli's *Mystic Nativity,* which is part of the permanent collection housed at London's National Gallery. Believed to have been completed at the very beginning of the 1500s, the painting is an oil-on-canvas masterpiece that measures just over 42 inches in height and nearly 30 inches in width.

Although it is primarily a celebration of the Virgin Mary's role as the mother of Christ, as well as an opportunity to underscore the adoration of the magi who come from afar to witness such a miraculous birth, the painting is also an exalted poetic study in contrasts. Nothing less than the dome of heaven opens over the land-locked shed, while angels dance aloft and among the simple humans with their lowly farm animals; demonic creatures scurry along the bottom of the canvas, as evil succumbs to the upper hand of "good" and the promise of New Testament scripture is brought to life through the death of a way of living without Christ.

In three distinct tiers—Heaven, Earth, and the subterranean territory of the resurrected dead—the artist presents a mystical perspective on the very business of existence. This Object of Desire, especially as a symbol of year's end and the renewal to come in a new year ahead, provides an exceptional opportunity to consider again the messages still available to us via Botticelli's art of more than 500 years ago. ***By Roger Harris***

WIKIMEDIA COMMONS, PUBLIC DOMAIN IMAGE; FROM PAINTING IN UFFIZI GALLERY, FLORENCE

NG1034, SANDRO BOTTICELLI, *MYSTIC NATIVITY*, 1500 © THE NATIONAL GALLERY, LONDON



Mystic Nativity, **painted by Sandro Botticelli in the early 16th-century**

ACQUIRING HABITS

An occasional column that highlights a notable work of art that has recently become part of a permanent collection

True Blue

Blue, a favorite sculpture from the John F. Kennedy Center, has taken a walk down Constitution Avenue to a new and welcoming home

BY DAVID MASELLO

IF YOU HAPPENED to be on a boat on the Potomac River behind the John F. Kennedy Center for the Performing Arts in Washington, D.C., or strolling the grounds of the campus devoted to the 35th president of the United States, a giant blue man appeared to be waving at and dancing before visitors to the arts complex. Indeed, *Blue*, is a 24-foot-high aluminum sculpture by Joel Shaprio (1941–2025), a stick-figure-like presence that is at once both abstract yet wholly recognizable as a human form. Since 2019, the exuberant sculpture, which emits a decidedly, unambiguously joyful presence, occupied a prominent corner site on the campus. The work was completed that year; however, it was suddenly removed from the Kennedy Center in early September 2026 by the current presidential administration. Fortunately a genuine arts-patron hero, David Rubenstein, a man who was the former chairman of the Kennedy Center board (and current head of the Carlyle Group, a private equity firm), danced, figuratively, onto the scene by purchasing the work with his own money ($2 million) to save the sculpture and to have it reinstalled in the Sculpture Garden of the National Gallery of Art (NGA). In its new setting, the work will have an even bigger, more visible presence, with more people taking in its remarkable form. Although the NGA has been quiet, even reticent, about sharing plans for the reinstallation, Shapiro's daughter, Ivy Shapiro, who runs her father's namesake art foundation, has acknowledged to many news sources, including *The New York Times*, that Rubenstein has purchased the work and plans to position it as a permanent public feature in Washington, D.C. While the current president continues to try to get his name etched into the JFK memorial's façade, he seems intent also on removing as much from the campus as possible—certainly the much-adored Shapiro work, but also, among other features, a long expanse of mature weeping willow trees that once lined the Potomac-side terrace of the Center, their raw stumps still visible in their planters. *Blue*, which had been donated to the Kennedy Center by Shapiro, in gratitude for his youthful stint in the Peace Corps (launched by President Kennedy), will move just a mile and a half away from its former home, to take up residence in the lush and popular gardens of the National Gallery—though it's not so unlikely that someday in the future *Blue* will dance his way back to the Kennedy Center, where he "grew up" and where countless people have visited him over the years.



Joel Shapiro in 1973

PHOTOGRAPH DONATED TO WIKIMEDIA COMMONS BY KEITH MILOW VIA KLEON3

PHOTO BY DAVID MASELLO



Joel Shapiro's *Blue*, shortly before its unceremonious removal from the grounds of the John F. Kennedy Center for the Performing Arts

IN PERSPECTIVE

Art-world news and market updates, exhibitions, and events.

COMPILED AND WRITTEN BY ASHLEY BUSBY

Homage to a Heroine

BOSTON'S ISABELLA Stewart Gardner Museum presents "The Book of Esther in the Age of Rembrandt," on view now through January 18, 2027. A joint project with the Jewish Museum, New York, and the North Carolina Museum of Art, Raleigh, the exhibition features five masterworks by Rembrandt alongside works by other 17th-Century Dutch artists, Persian textiles, furniture, and decorative arts, as well as relevant sacred objects and Judaica.

The Old Testament account of Esther is set almost 2,500 years ago in the empire of Ahasuerus. Newly married to the Persian King, Esther initially concealed her Jewish identity. After Haman, a power-hungry royal advisor and vicious anti-Semite, began plotting to massacre the Jewish people, Esther was convinced by her cousin Mordecai to stand against such actions, despite the dangers this might precipitate. She revealed her identity to her husband and called for an end to potential violence. Haman was later executed, and Anhasuerus supported a new decree allowing the Jewish people to defend themselves. The events are now celebrated annually during the Purim holiday.





The dramatic climax of these events is captured in Jan Lievens's *The Feast of Esther* (c. 1625). At center, Esther appears steadfast and certain as she beseeches he husband at right, while the antagonist, Haman, is captured enrobed in shadows in the left foreground.



A megillah, or Esther scroll from the 1640s from influential Jewish engraver Salom Italia, serves to illuminate Esther's connection to Purim and highlight her position in annual religious ceremony.



Renewed enthusiasm for the Esther story in 17th-century Holland is especially intriguing. She was embraced by Dutch Protestants, who emphasized parallels to their own persecution during the period of Spanish Catholic Imperial rule in the prior century. A growing sense of freedom of expression during the period also meant that the Jewish community had begun to more openly practice their religion. Moreover, cities such as Amsterdam were increasingly cosmopolitan, with the people and culture rapidly informed by global markets, especially Dutch ties to the Safavid Empire. Jacob van der Ulft's *Dam Square with the New Town Hall under Construction* (1652-1689) shows the thriving city center dotted with both Dutch citizens and foreign merchants, identified by their turbans and sashes.



The new exhibition also tracks evolving presentations of Esther. *Esther Fainting before Ahasuerus*, a stunning 16th-century Flemish tapestry from the Gardner's collection, shows the Jewish queen swooning on the arm of a handmaiden as she stands before Ahasuerus. The crowded composition does little to emphasize her heroic persona. In comparison, Rembrandt's *A Jewish Heroine (possibly Esther) from the Hebrew Bible* (1632-33) takes a more psychological approach. Esther sits at her toilette, contemplating future actions that will put her life at great danger. While she is rendered softly, she also appears intrepid and resolute as she gazes out at the viewer.



Rembrandt also depicted Esther in the etching *The Great Jewish Bride* (1635). Curators argue that Rembrandt would have been drawn to the legendary woman, not only because of the visual richness of her story but also his allegiance with the newly independent Netherlands and collaborations with the Jewish community throughout his career. Arranged compositionally as a monumental, pyramidal form, here too, Esther appears pensive but steadfast.

THE JEWISH MUSEUM, NEW YORK. GIFT OF THE DANZIG JEWISH COMMUNITY. D 76; NATIONAL GALLERY OF CANADA, OTTAWA. PURCHASED 1953.

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Life Made Visible

LONDON'S Courtauld presents "Salman Toor: Someone Like You," the artist's first major European exhibition, on now through January 10, 2027. Across 19 major paintings, all created since 2019 and many rendered in his signature emerald and viridian greens, Toor presents fictional scenes focused on memory and identity.



Born in Pakistan and with a practice now based in New York, Toor (b. 1983) captures the challenges of contemporary urban life, considering community and human interaction. Scenes feel at once recognizable yet surreal, dreamy yet transgressive, tender yet distressing. That systematic visual and emotional unease serves to convey the



experiences of young, queer South Asian men in the city. According to Toor, his work "straddle[s] different cultures and inhabit[s] the tension between intimacy and exposure, belonging and estrangement. What it means to find a community, but also the daily costs associated with visibility."

While firmly rooted in contemporary experience, Toor's work also echoes art from the past. *The Bar on 13th Street* (2019) evokes 17th-century Dutch tavern paintings, the dizzying bar interiors of Toulouse-Lautrec, and, most notably, Manet's *A Bar at the Folies-Bergère* from the Courtauld's own collection. *Ghost Ball* (2023) references the work of Pandit Seu, an 18th-century Indian court painter, whose *Dancing Villagers* (c. 1730) incorporates similar twisting bodies. In both of these Toor canvases, the men depicted are both of this world and seemingly locked in an ethereal liminal, made visible yet often invisible in their everyday lives.

KEEP AUSTIN WEIRD

IT'S A HOMECOMING of sorts at Austin's Blanton Museum of Art for Nikolai and Simon Haas (b. 1984). Best known for their bizarre installations and kooky creature sculptures, the duo spent their childhood in the eclectic Texas capital soaking up the city's laid-back, counter-culture vibe.

On view through January 17, 2027, "Haas Brothers: Uncanny Valley" inserts viewers into their playful, creative ecosystem but also shines light on their technical prowess and media mastery. *Accretions* consists of a dense arrangement of hand-thrown stoneware vessels glazed in brilliant colors with gold luster and brass-plated details. Each work mimics the kind of slow growth seen in natural formations such as coral or fungus. By slowly building up strokes of wet slip, stroke by laborious stroke, dense tentacle-like appendages emerge, transforming the ordinary vessel into the extraordinary.



PHOTO: JOE KRAMM. COURTESY OF HAAS BROTHERS.

Giants of Abstraction

A REASSESSMENT of the careers of married Abstract Expressionist painters Lee Krasner and Jackson Pollock, on this fall at the Metropolitan Museum of Art, seeks to right past narratives on the duo that have for too long championed mythic male genius and relegated Krasner to the role of Mrs. Pollock. According to David Breslin, Leonard A. Lauder Curator in Charge, Department of Modern and Contemporary Art, "[The show] begins with the fundamental premise that these artists are equals, partners in life, giants in the history of art, and revolutionaries who defined what abstraction could be…The exhibition concerns entwined lives but is also about how different artistic directions come from shared terrain."

With over 120 works from 80 U.S. and international lenders, "Krasner Pollock: Past Continuous" invites a new narrative on artistic partnership, collaboration, and personal invention. The show runs through January 31, 2027.

Across 12 chapters, curators track each artist's origins, their continued negotiations with culture, abstraction and one another during their 15 years together, and Krasner's praxis after Pollock's death. This full-sweep approach to their careers radically differs from past presentations of the pair.

Among some of the most surprising, or standout works, on display, Pollock's *Portrait and a Dream* (1953) counters the simplified, Greenbergian narrative of an artist working in pure abstraction. The divided composition pairs his signature drips and splashes at left, with a swirling self-portrait at right that suggest a connection between self and process, highlighting the era's self-expressionist impulse.

Krasner's ingenuity shines in *Bald Eagle* (1955), which serves as a phoenix-like act of



creative resistance. The collaged surface incorporates not only her own past work, teased apart and repurposed, but also scraps of Pollock's skein-like spatters. The work is at once self and duo, past and present—shards of a shared creative life in a voice that is uniquely Krasner's.



At Home with Lady Ashcombe

INTERVIEW BY DAVID MASELLO



Above: Lady Ashcombe has held court, so to speak, at Sudeley Castle since 1962 and, in the process, saved it by opening part of the structure to the public. Right: One of the property's many gardens that Lady Ashcombe has created and maintains.

LADY ASHCOMBE HAS been living at Sudeley Castle since 1962, when she married Mark Dent-Brocklehurst, whose family had been caring for the 15th-century edifice and estate since the 1830s. As the longest serving chatelaine of Sudeley Castle in its centuries-old history (the castle dates from 1443, though other built elements arose on the grounds in the 11th century), Lady Ashcombe, American by birth, still lives there, though part of it is now open to the public. She has made it her mission to preserve Sudeley's artworks, architecture, gardens, and legacy as one of England's greatest architectural marvels, a place infused with the history of kings (Henry VIII, Edward IV, Richard III) and queens (Catherine Parr, who is buried on the grounds; Queen Elizabeth I). She met with *Art & Antiques'* Editor in Chief, David Masello, to talk about her home, which she readily shares with the public.



PHOTOS COURTESY OF SUDELEY CASTLE

Why does it matter that Sudeley Castle remains a destination for art and architecture?

The story of Sudeley Castle goes back over 1,000 years, and over that time it's been involved in every major development of England's history. A quotation from a leading Tudor historian that I like to cite: "Few places embody the sweep of English history quite so powerfully as Sudeley Castle, where royal ambition, dynastic intrigue and the fortunes of the Tudor age remain inscribed in stone." Its notable art collection and architecture developed with its many owners, particularly in the 19th century when the present family rescued it from ruins following the Civil War in the 17th century, and it was they who collected most of the historic artifacts and, later, the Dutch paintings on view today.

Of the many historic properties in Britain, how important is Sudeley? What really distinguishes the castle?

Sudeley is among the top historic foreign visitor attrac-

PROFILE



PHOTOS COURTESY OF SUDELEY CASTLE

Above: A view of grand buildings and manicured topiaries on the estate. Below: Lady Ashcombe has made an effort to highlight the many garden walkway entrances with flowering trees.









Clockwise from top left: Although many rooms of the castle are open to the public, some quarters, such as a family gathering room, remain private; stone archways link many of the individual gardens; Mark Dent-Brocklehurst and Lady Ashcombe, in the early 1970s, not long before his death at age 40 in September 1972. With her marriage in 1979 to Lord Ashcombe, she became Lady Ashcombe.

tions for the following reasons. It is a lived-in *castle*, representing the most known and popular moments in English history, particularly that of Henry VIII and his six wives, with his last and surviving wife, Queen Catherine Parr, who is buried in the garden of St. Mary's Church. Also, we're in the Cotswolds, and I can admit that there is an often-seen ghost!

Why has Sudeley become a lifelong cause of yours?

I was the young American bride of Mark-Dent Brocklehurst who inherited Sudeley in 1947 when his father died. His mother continued to live here until 1969 when she felt it was time to hand over to Mark and me. We had two children, Henry and Mollie, successful businesses in London, and we were surprised at her decision. Mark said the only way we could afford to take it on was to open it to the public. Mark researched and planned, with advice from other owners of country houses and estates that they opened to visitors. We decided to take it on. After much reorganization and creating the necessary facilities to welcome visitors, Sudeley opened to the public in 1971—while we were still living in London. In September 1972, having sold our house and my jewelry business, and entering our small children in the local Winchcombe School, we arrived on September 8. Mark tragically and unex-

PHOTOS COURTESY OF SUDELEY CASTLE



One of the most distinctive features of Sudeley is the fact that the property contains a royal tomb, that of Catherine Parr (1512–1548), the last of Henry VIII's six wives. She died at Sudeley, shortly after giving birth to her only child, Mary, whose father—Catherine's fourth husband—was Thomas Seymour.





PHOTOS COURTESY OF SUDELEY CASTLE



Above: The stone drawing room is open to the public on occasion. Below: The billiard room features a particularly striking convex mirror.



pectedly died of a heart attack the next day. The shock and grief for me, as well as for his family and friends, encouraged me to refuse to sell the castle. I couldn't let my children lose their father, as well as their family home, and so I have been here for almost 55 years, and apparently the longest surviving owner of Sudeley in its 1,000 year history.

We hear that you wish to establish an American Friends of Sudeley Castle chapter. What do you envision this entity doing on behalf of the castle?

So many Americans, either living in or visiting the Cotswolds, love visiting Sudeley with its American connections. We even fly the U.S. flag, along with the British one, over the castle. We hope that we can increase our support with Friends and perhaps get sponsorship for new exhibitions and events. The country and historic houses of England are fragile and at risk, like so many other things we value in our culture. Sudeley had a near-death experience once at the brutal hands



PHOTOS COURTESY OF SUDELEY CASTLE



PHOTOS COURTESY OF SUDELEY CASTLE

of Cromwell's troops. With the present financial situation and cost of living, many historic country houses are struggling to keep going. I don't want to see Sudeley turned into a ruin once more.

Tell us about your favorite artworks at Sudeley.

I particularly love the copy of a Nicholas Poussin painting that we had to sell for death duties, but a beautiful reproduction of it hangs above my desk. Titled *Le Calme*, it certainly has that effect in my sitting room. There are so many lovely 17th-century Dutch paintings in the collection, a stunning Rubens oil sketch, and Van Dycks—all on view to visitors. In my travels to Asia, Uzbekistan, India, and other exotic places, I have returned home with my own collection of scenes of camels and elephants, mosques, Indian palaces and princes.

How would you describe your role in the restoration

Top: A view through a series of private family rooms. Below: Sleeping quarters referred to as the "Leather Bedroom," for its leather-paneled walls.







and establishment of the estate's 10 gardens?

I am not a knowledgeable gardener, but my background in design has been so helpful and I have loved collaborating with our past and present head gardeners over the years. We have designed the Knot Garden, the East Garden, the Secret Garden, and planted life-size figures of Queen Elizabeth I, Catherine Parr with Lady Jane Grey, and Emma Dent with her dog. (Emma was one of Sudeley's greatest proponents.)

What is like to live a place that is open to the public? How do you maintain your privacy while so graciously welcoming visitors?

I am so used to it, and most days, weather permitting, my two dogs and I go around to greet visitors. Because there is a video that they see about my 50-plus years here, I am often recognized and asked for a photo with them. I am not used to much privacy when here, but I do escape to London from time to time.

When you are alone in the castle, where do you most feel at home there?

Sudeley's 10 gardens are situated on 15 acres and include (above) the Queen's Garden.

PHOTOS COURTESY OF SUDELEY CASTLE

PHOTOS COURTESY OF SUDELEY CASTLE



Sudeley certainly feels like my home. I have been here for much longer than anywhere else in my life and it means a lot to me. I spend most of my daytime in my sitting room in my private apartment—in here I dine, watch TV, and work at my computer, always with my dogs, who claim most of the comfortable places to sit. When alone in the castle, I have the companionship of Tulah, an almost blind and overweight 12-year-old miniature dachshund, and Rudy, and overactive 3-year-old Cockapoo. I try and go to London a few days a month where I meet old friends and go to exhibitions and opera.

Do you feel that you are still an American or more British?

Of course, I hold on strongly to my American roots and I have always felt very comfortable being British. I was warmly greeted when I first married Mark, and I am now a UK citizen, having had to sadly give up my dual nationality for US world tax laws. I enjoy my return trips to the US to see friends and family (some of my grandchildren study in America). I sense that Americans feel a real sense of connection to Sudeley.

Above: The full expanse of the castle, with its chapel visible to the right.

Staying Still

HOLLY FARRELL, A SELF-TAUGHT CANADIAN PAINTER WHO LIVES AND WORKS IN TORONTO, WRITES CANDIDLY ABOUT HER EMBRACE OF THE STILL LIFE AS A FAVORITE SUBJECT MATTER. SHE SPEAKS ABOUT HER LIFE AND HOW SHE ANIMATES ON CANVAS OBJECTS THAT MAY APPEAR OTHERWISE MOTIONLESS. BY HOLLY FARRELL



HOW I BECAME a painter was my road to the still life. Beyond high school, I hadn't considered art in any way. In my 20s, I would often spend weekends at my mother's, where we would paint together, figure out brushwork, paint finishes, and apply traditional folk-art patterns, or our own designs, to wood and metal. At the time, I worked in a group home as a counselor to children who had developmental challenges. As the demands of my work grew, I had fewer weekends to spare. It was then that my husband suggested I turn to canvas, something more manageable in our small apartment. It seemed like a practical solution.

I made a decision to continue with making paintings, and my husband suggested I quit my stressful day job and focus on my art. I could work for him and his house-

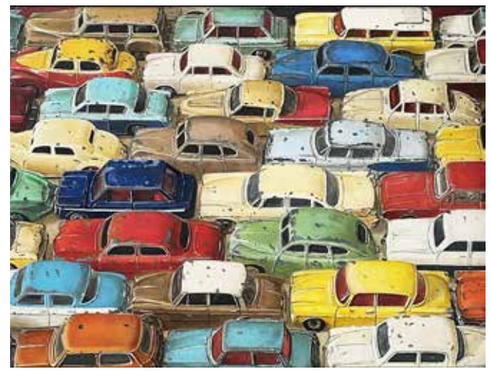


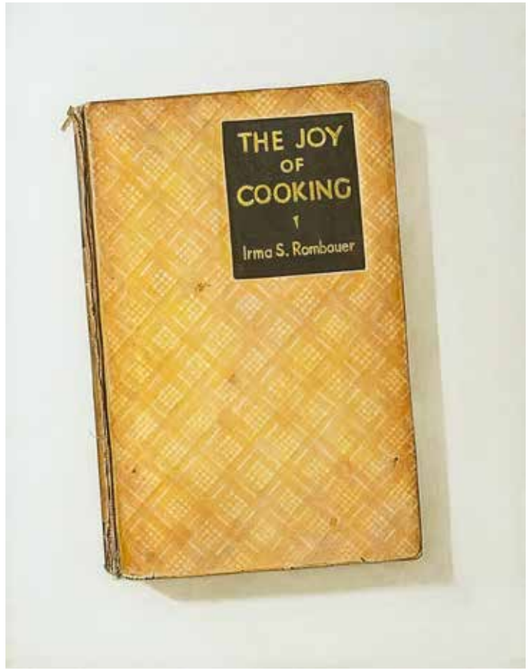


painting partner should we need a bit more money. With such a show of support on his part I felt I had to back it up with a serious effort on my part. I decided I had to learn how to draw. It was in my apartment, gleaning subjects from the things that surrounded me—the cups, bowls, spoons, and chairs of my day-to-day living—that I would set up and draw. Once I was happy with a drawing, I would transfer it onto a board and apply the same techniques I had learned from painting on wood, canvas, furniture refinishing, and other important skills I learned during my stint as a house painter.

I began to see more than the object: I began to see the people, the places, the time connected to them, that their history predated mine, that knowing something of their past added another layer to the paintings, to the point of something more formal, more structured, with more meaning. This is how I came to still life. But more than that, it also crossed the boundary into portraiture. I found that painting in the wear and tear of quotidian life was evidence of more than just use; the paintings were evidence of "living."

So, for me, painting still lifes became a wanted measure of my past, a way to understand and come to terms with the past and the people I knew. Each painting was a meditation of sorts, to understand and appreciate more the people I loved. And in painting the everyday things that I paint, I am painting the same everyday







Below: Holly Farrell, the artist who produced all of the paintings shown on these pages, standing among some of the many books that have inspired her.



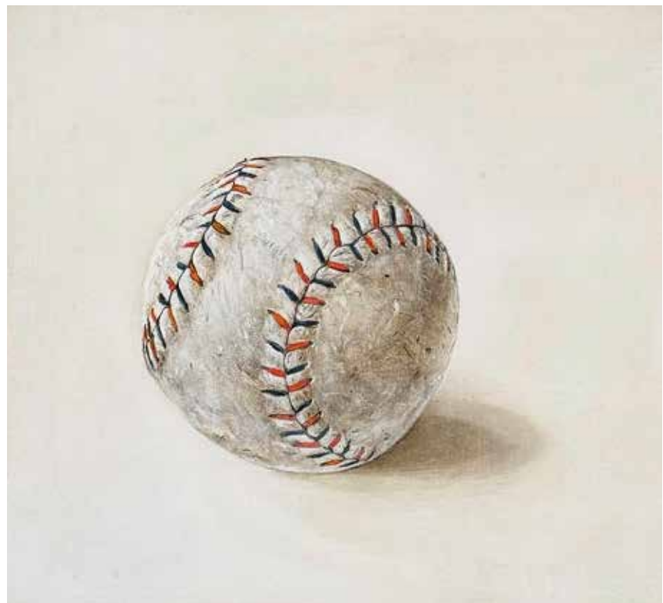
things that other people recognize, connect with, and attach their own stories to. I like that my still lifes become something different to each person who sees them.

Painting the still life began as something I needed to do and became something I wanted to do. When I paint something that is so threadbare, so cracked, so dog-eared, my brush seems an archeological tool, tracing back the lives of what I'm painting, whether it be walking back into my own past, or someone else's.

I love books. They take the most time to paint and require the most energy. My earliest book paintings were children's books, closely followed by cookbooks. My first painting of children's books included my favorite childhood titles—*Anne of Green Gables*, *Hans Brinker or the Silver Skates*, and *Heidi*. I love the dog-eared pages of any book, the dedications within, the softened edges of dustcovers and bindings. In cookbooks, I love the kitchen debris from making, baking, roasting—almost always the pages fall open to favorite recipes. The heat-stained covers of a "one-cookbook" family look almost toasted. Rings of some cup often tattoo the front or back. Always a *Joy Of Cooking* in my cookbooks paintings, a nod to my mother, and to my 1970s self with her looking over my shoulder into one bowl of batter or another. The cookbooks I paint are an homage to anyone, any family, whose life's fulcrum was the kitchen, as it was in our family home.

I am heavily influenced by my reading past. Early on it was an escape from the chaos that was my father, an unrelenting alcoholic who only found peace in passing at 39. He left behind a wife and seven children—not such an easy life for us,







"I am painting the same everyday things that other people recognize, connect with, and attach their own stories to. I like that my still lifes become something different to each person who sees them."











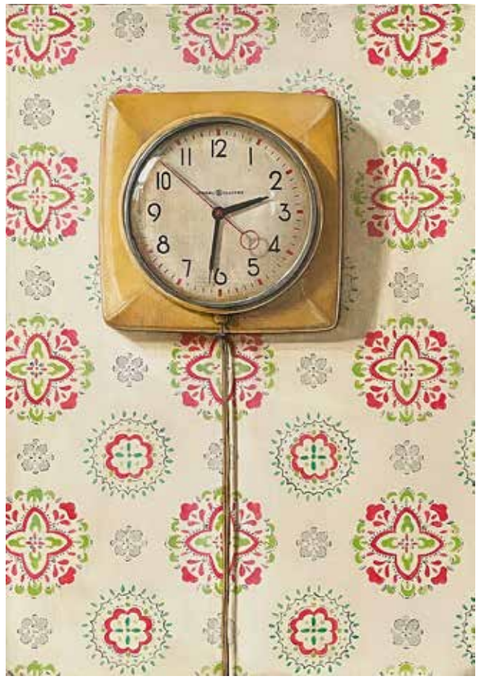
but sad to say, made easier by his being gone. Growing up, I read all sorts of books. I loved trying on characters, sorting out who I might want to be. I loved living in different times and places, plain or fantastic. Books taught me about the world and the people in it. Books were not a pastime for me; they were integral to my living. They still are.

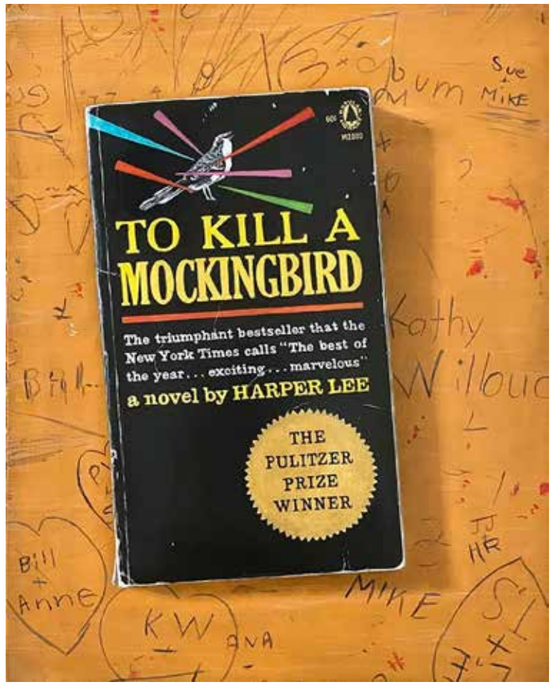
Much of what I paint, no, all of what I paint comes from what I know, what I've known. My early family life was pretty simple in that we had no money, so our time was ours to fill. If I couldn't grab a book then the next best thing would be a good few hours dressing and undressing Barbie. I wasn't much for role playing, I'm surprised that this was such an engrossing thing for me as I am the antithesis of Barbie now. Perhaps that makes it easy for me to love her still—some kind of acceptance. Dinky Toys I have always loved. They provided me endless hours in the sandpile. They were also one of the few toys that survived us seven siblings, so maybe that had something to do with it. I love die-cast toy cars, the vibrant colors











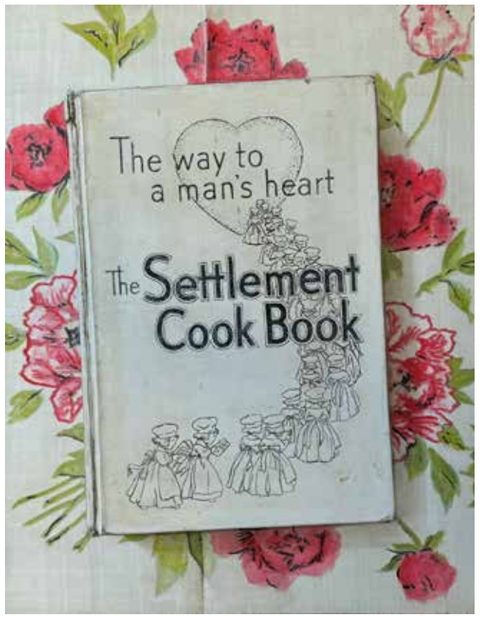
that make my painted traffic jams. I have a large collection which I reach for every now and again. I find them beautiful.

I try to always paint what I see, but on occasion I do find small changes are needed. When I paint pottery or bowls that have a great deal of crazing, I find the busyness can sometimes be a distraction. So, I paint fewer lines, or I might paint in most of the crazing but glaze over it, leaving the idea of crazing. A chair that is too askew, I might shift a leg. A book might need to be a bit taller, depending on the format of the painting. Sometimes a sun-faded color on a book spine needs to be revitalized, or better yet, I am motivated to find the book again, without the fading. I like to keep my subjects as close to home as I can.



I do paint every day when I am home. My studio is connected to my house (a small 1883 worker's cottage), which is good because I am by nature lazy in everything but painting, so being able to walk to work wearing whatever I want, whenever I want, is a bonus. I don't get distracted easily, so once I set to work, that's all I do. My painting is very detail-oriented and until recently I mostly listened to music while I worked. But the past few years my book collection has made it possible to enjoy reading, or, rather my husband often reads to me while I paint. In doing this, he has read us through many classics, modern, popular, not so popular, that we would otherwise have never read. But my work also requires quiet moments to think about what I am painting, make decisions, figure things out.





Knowing when to stop can be a challenge.

I believe that when someone connects with one of my paintings, when it is personal to them, they see a little more than what is actually painted in a given composition. Maybe that's what memory does?I do want what I'm painting to look like what I'm painting, of course, but there are so many layers in the acrylic, the oil, the glazes, and I sand between every coat, then I find myself painting in the details again. I wonder if this layering makes the subject more real to people. Up close one can see the paint. I can see the paint. Because my technique was learned through trial and error, maybe because it's all I know, and I have tried to refine it over the years, I am still locked into its process. I think that is maybe what sets it apart from Realism in fact, but I do feel my paintings belong somewhere close by, because I strive to paint what is there in front of me. And I also try to paint in what I know of its history, which is as important to me as the act of painting itself. They are still lifes, but they are also portraits of a sort.



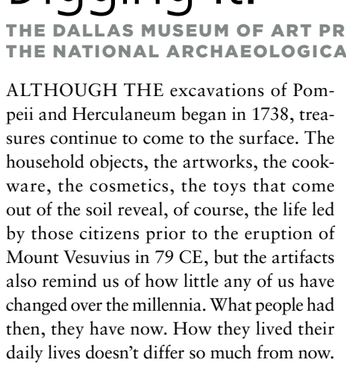
My subject matter is so common, so everyday, so relatable, so I like it when people look at my paintings and start talking about themselves. They begin to change the history of the painting. It becomes theirs. I feel really good about that.



Digging It!

THE DALLAS MUSEUM OF ART PRESENTS "JOURNEY THROUGH POMPEII: MASTERPIECES FROM THE NATIONAL ARCHAEOLOGICAL MUSEUM OF NAPLES," DECEMBER 13, 2026–MAY 2, 2027

ALTHOUGH THE excavations of Pompeii and Herculaneum began in 1738, treasures continue to come to the surface. The household objects, the artworks, the cookware, the cosmetics, the toys that come out of the soil reveal, of course, the life led by those citizens prior to the eruption of Mount Vesuvius in 79 CE, but the artifacts also remind us of how little any of us have changed over the millennia. What people had then, they have now. How they lived their daily lives doesn't differ so much from now. Truly. A show at the Dallas Museum of Art (DMA), which will later travel to the Virginia Museum of Fine Arts and then Nashville's Frist Art Museum, reveals this dynamic of the past–present. *Art & Antiques* spoke to Dr. Anabelle Gambert-Jouan, the Lillian and James H. Clark Assistant Curator of European Art at the DMA, and Brian Ferriso, the Eugene McDermott Director of the DMA. We wanted to hear what this show means to them, how it came together, and why they know this exhibition will matter to a large public. Here is our conversation.
—The Editors of *Art & Antiques*



The Dallas Museum of Art exhibits unearthed treasures from Pompeii and Herculaneum. Left to right: ***Bust of a Faun wearing an ivy wreath and holding a pomegranate*** (1st century CE); ***Heracles and Omphale*** (1st century CE).



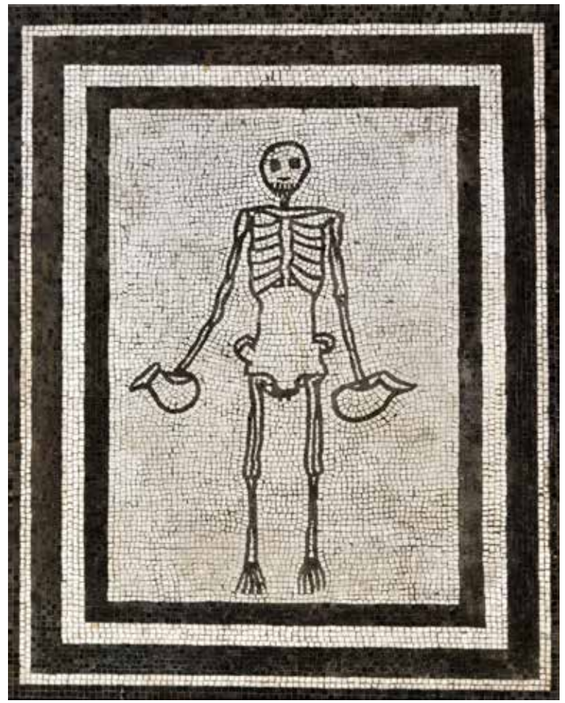
Who chose the 160 items for this exhibition and what were some of the criteria?

Gambert-Jouan: The works in "Journey Through Pompeii" were selected by the exhibition co-curators, me, along with Lisa Brody, of the Virginia Museum of Fine Arts, and Trinita Kennedy, from the Frist Art Museum, all of us working closely with our colleagues at the National Archaeological Museum of Naples. We wanted to convey the range of material uncovered at Pompeii, Herculaneum, and other sites around the Bay of Naples. As is often the case, most historical sources focus on the lives of the elite. While visitors will be able to see many objects and artworks from very wealthy homes, we wanted to consider those who are less visible in the material record, including women and enslaved people. We looked for works that allowed us to weave these stories into the exhibition narrative. We were also interested in highlighting the fact that Pompeii and its region were connected not only to Rome but to the Roman Empire. We included works from Pompeii that highlight these wider connections.

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Clockwise from top left: ***Seated Woman combing her hair*** (1st century CE); ***Skeleton carrying two jugs (askoi)*** (1st century CE); silver patera, with hunt scenes on handle and rim (1st century CE).

What are a few of your favorite objects in the show and why?

Gambert-Jouan: I am drawn to works that create a sense of immediacy and make the past feel tangible. One of my favorite works in the exhibition is a fresco fragment of a group of women in the process of getting ready. We do not know what they are preparing for, but the way one of the young women looks out at the viewer is truly memorable. She makes us feel as though we have just interrupted them. The painting is also very refined, with attention to details like household furnishings, which offer insight into ancient interiors. In general, I'm also fascinated by works that reveal the skill of ancient Roman craftspeople. Alongside frescoes, mosaics, and marble sculpture, the exhibition includes some wonderful examples of metalwork that showcase different techniques and reward close looking [see images].

Is there a difference between the objects from Pompeii and those from Herculaneum?

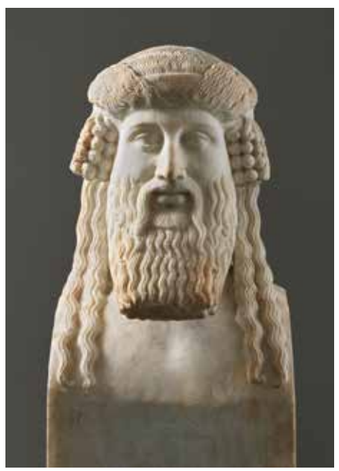
Gambert-Jouan: Overall, one of the main differences is the types of materials that survived the eruption. Pompeii was buried by enormous quantities of ash and lapilli, while Herculaneum was overtaken by pyroclastic surges and mudflows. At Herculaneum, the extreme heat of the pyroclastic surges car-











Clockwise from above left: Metal plate decorated with the head of Medusa (1st century CE); guard dog, rendered as a mosaic (1st century CE); a bronze statuette of Athena (1st century BCE–1st century CE); *Herm with Dionysus* (detail) (early 1st century CE).

bonized organic materials like wood and textiles. As you can imagine, these material remnants are incredibly fragile and do not travel internationally. Interestingly, however, in the exhibition, some of the brightest surviving frescoes come from Herculaneum.

Is there an approximate date for when these objects were excavated from the sites?

Gambert-Jouan: Excavations began officially in 1738 at Herculaneum and in 1748 at Pompeii, under King Charles VII of Naples. Archeological finds from the Vesuvian sites were initially housed at the Royal Palace at Portici. In the 19th century, the objects were transferred to the Royal Bourbon Museum in Naples (now the National Archaeological Museum of Naples). The objects in the DMA's exhibition come from those historic excavations, and some appear in early excavation records. Because these works were discovered so early, when archaeology was still a very new discipline, the works in the exhibition played a central role in shaping how generations have understood and imagined Pompeii and the surrounding sites.

What do you hope this exhibition will accomplish—what effect do you want it to have on viewers?

Ferriso: I am hopeful that the exhibition will connect us to the past in a very direct and meaningful way. Objects from nearly 2,000 years ago that have traveled through time have a unique aura. The best way to experience their specialness is to see them up close, and this exhibition provides a rare opportunity for us to do so here in the U.S. I also want visitors to understand how some aspects of our daily lives resemble those of the Romans. This appreciation can spark audiences' curiosity and encourage further investigation into this culturally rich and diverse city And gaining deeper understanding of other cultures and the possibilities of human creativity is ultimately at the heart of our museum's mission.

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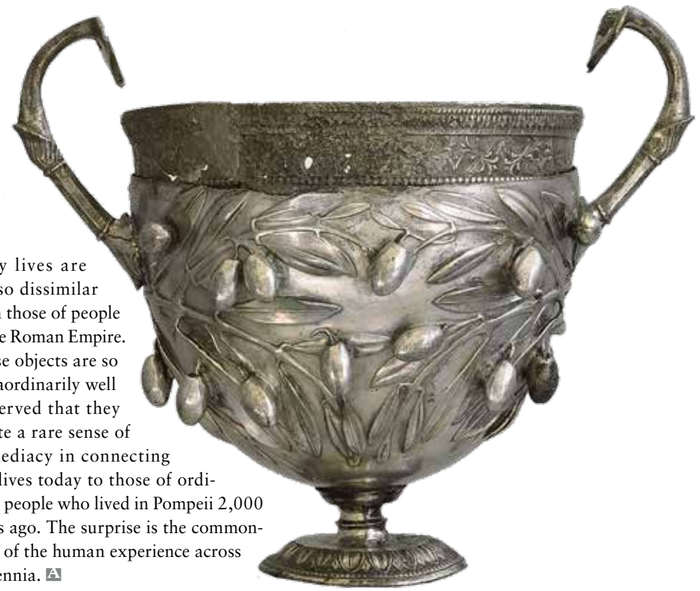




Clockwise from top: A particularly graphic work, rendered in marble, depicting a dog attacking a deer (1st century CE); *Dressing of the Priestess* (1st century CE); Kantharos with olive branches (1st century BCE–1st century CE).

What is something truly surprising about this exhibition?

Ferriso: What is truly surprising is how our daily lives are not so dissimilar from those of people in the Roman Empire. These objects are so extraordinarily well preserved that they create a rare sense of immediacy in connecting our lives today to those of ordinary people who lived in Pompeii 2,000 years ago. The surprise is the commonality of the human experience across millennia.



Her Story

THE AMERICAN FOLK ART MUSEUM CELEBRATES HOW YOUNG WOMEN SAW THEIR WORLD THROUGH 18TH- AND 19TH-CENTURY NEEDLEWORK AND ORNAMENTAL ARTS BY PATTI ZIELINSKI



New York's American Folk Art Museum celebrates the creative powers of girls and young women, who often went unnoticed in 18th- and 19th-century America. Included in the show is a needlework picture on painted silk, from Natchez, Mississippi, embroidered by an anonymous artist in 1811.

LONG BEFORE the male painters who are credited with originating American landscape art completed their works, girls and young women in the 18th and 19th centuries were exploring their relationship with the world around them—and in doing so, created an early visual narrative of a developing nation. The samplers, needlework, watercolors, maps, and other ornamental works created as part of their education depicted motifs that evolved over time to reflect shifting social values, aspirations and anxieties.

"Locating Girlhood: Place and Identity in Early American 'Schoolgirl' Art," on view at New York's American Folk Art Museum through February 28, 2027, explores the worldviews expressed in works that have been historically downplayed as "schoolgirl art."

"By looking back decades earlier, the exhibition demonstrates that young female makers were actively depicting complex place-based representations long before their male counterparts gained prominence," says Emelie Gevalt, the museum's Deborah Davenport and Stewart Stender Deputy Director and Chief Curatorial and Program Officer.

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While previous scholarship on "schoolgirl" art focused primarily on classification, such as identifying teachers, schools, regional styles, and attributions, "Locating Girlhood" delves into the visual content, exploring why these young women repeatedly chose to represent their surroundings and by doing so actively shaped the nation's visual culture. Populated by a wide range of place-based subjects, including pastoral landscapes, gardens, cityscapes, and maps, these items meticulously detailed an America in the process of building itself.

"The exhibition seeks to elevate needlework, watercolors, maps, and ornamental arts from being dismissed as merely decorative crafts or pedagogical exercises to being recognized as sophisticated visual arguments about place,

Clockwise from top left: A townscape of Newburyport, Massachusetts, rendered in silk on linen, circa 1805–10; *Young African American Girl*, circa 1840, is thought to be have been made in Tompkins County, New York; one of the most complex works in the show is a "Fishing Lady" scene of Boston, circa 1747–50, made of wool, silk, beads, and linen.







identity, and national belonging," says Gevalt. "In doing so, it aims to recover overlooked histories by using physical objects to reveal the lived experiences of young women who were largely left out of text-based historical archives."

Drawing on loans from institutions and private collections across North America, the exhibition presents some 100 works from public and private collections, ranging from pictorial needlework, watercolors, and maps to paint-decorated furniture and other objects that are rarely displayed due to their fragility and sensitivity

Above: Mary King made this creation of the "Tree of Life" in Philadelphia in 1754. Left: A circa-1670 work attributed to Sarah Phillips (1656–1707), likely made in Boston.

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Above: *The May Queen (The Crowning of Flora)*, Jacob Marling's moody 1816 oil on canvas.
Below: *Overmantel*, attributed to Faith Trumbull, a 1754 work that likely depicts Lebanon, Connecticut.







Clockwise from top left: *Anna Dorothea Foster and Charlotte Anna Dick*, by Gilbert Stuart, painted in 1790–91; a needlework scene (1807) of Burlington County, New Jersey, by Mary Antrim; *Petticoat Boarder*, a crewelwork fragment showing Newburyport, Massachusetts, circa 1750–75, by Mary D. Burnham.

to light. Standouts include a monumental Boston needlework picture from among the celebrated group known as the *Fishing Lady* scenes (1747–50), one of the most ambitious examples of 18th-century American embroidery; a rare 17th-century needlework picture attributed to Sarah Phillips (c. 1670), among the earliest surviving works of its kind; Mary Lemmon's celebrated quillwork coat-of-arms, known as the *Lemmon-Phillips Filigree* (1735); and Mary King's extraordinary *Tree of Life* (1754), a masterpiece of Colonial American needlework.

The exhibition also celebrates exceptional paintings, samplers and works on paper, like Gilbert Stuart's double portrait of Anna Dorothea Foster and Charlotte Anna Dick (1790–91), Hannah Pearson Cogswell's rare depiction of female education at Atkinson Academy (1811–12), Jacob Marling's *The May Queen* (1816), and an extraordinary 1840s portrait of a young Black student.

"Locating Girlhood" expands the field's narrative beyond affluent Northeastern makers by highlighting how Black girls used samplers as activist tools to demonstrate

"Early American girls were not passive recipients of culture, but active participants who contributed to the visual vocabulary of their era..."



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Clockwise from top left: *Liberty Needlework* (1808), by Lucina Hudson, who was part of the Abby Wright School in South Hadley, Massachusetts; *Ga-hah-no Caroline Parker Mt. Pleasant (Tonawanda Seneca Nation, Wolf Clan)*, a hand-colored daguerreotype, circa 1849; *Hannah and Julie Cogswell Instructing Female Students at Atkinson Academy* (1811–12), a watercolor and pencil on paper by Hannah Pearson Cogswell.

equal capabilities and a push for social progress, how Indigenous makers negotiated cultural persistence amid forced assimilation, and how young women across many other regions, such as the American South and Midwest, actively contributed to this visual legacy.

"Early American girls were not passive recipients of culture, but active participants who contributed to the visual vocabulary of their era," Gevalt says. "By depicting their environments, these young makers used landscape to weave personal identity together with colonial and, eventually, national aspirations. These objects must be taken seriously as complex expressions of how young women understood their world, declared their place within it, and shaped the American visual landscape." A



A Bel-Air Birthday

Making the case that a neighborhood, the luxe California locale of Bel-Air, is one of America's most coveted antiques

One of America's most beautiful places is one that largely can't be seen. Many of Bel-Air's greatest homes, estates, and gardens, even the vistas afforded from hilltops that take in the full expanse of Los Angeles, remain mostly invisible to those passing through. Apart from a couple of gas stations and a modest assemblage of professional offices and stores on Moraga Drive, there's little semblance of a town center (though it could be argued that the Hotel Bel-Air serves as a kind of social town hall). Bel-Air's only notable sculptural elements are its majestic East and West Gates, which mark the entrances to the neighborhood.

So, where exactly *is* Bel-Air and why does it endure as a place with so much character?

Bel-Air, technically a neighborhood of the city of Los Angeles, is among the most desired of locales in which to live. On the occasion of its 100th anniversary in 2023, author David Silver

By David Masello

ALL PHOTOS COURTESY OF RIZZOLI



Above: Zsa Zsa Gabor lived much of her life in Bel-Air. Her first home there burned in the 1961 fire, but she moved into 1001 Bel-Air Road in 1973 and lived there until her death in 2016 at age 99. Below: The site of Bel-Air as it appeared in 1922, when Alphonzo Bell bought the 1,760 acres that comprised the Danziger Ranch.



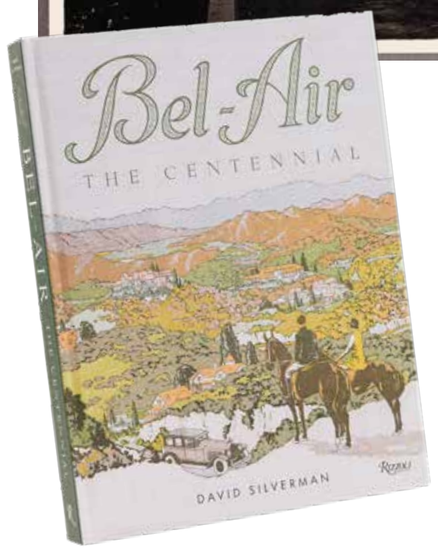
was commissioned to write *Bel-Air: The Centennial* (Rizzoli), a voluminous compendium that reveals much of what *can't* be seen through a car window. And given that there are no sidewalks, a pedestrian has little chance to peek between hedges or over walls to see some of the grandest examples of residential architecture in America, with many homes dating to the 1920s and '30s. But on these pages, we *can* see what lies behind those barriers.

Given Bel Air's 100-plus years in existence, its parcels of land filled with architectural masterpieces, it's fair to call the town an American antique—but one that is decidedly *not* locked in the past. Its very social patina, fueled by its roster of resident Hollywood stars, past and present, continues to assume a new luster.

"I agree with that idea that Bel-Air could be considered having attained *antique* status," says Silverman, from his Brentwood home, where he founded LA House Histories. His one-man autho-

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Above: The East Gate, around 1928, looking north toward Bel-Air Road.
Below: The West Gate, soon after it was completed in 1932.
Inset: Cover of the book by David Silverman (Rizzoli).



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Above, left: Marilyn Monroe at the Hotel Bel-Air's pool in 1951, which became, and has remained (below) a hub of social activity in the neighborhood. Sonny and Cher, in 1967, in the house they bought from Tony Curtis; two years earlier they had released their debut album, which includes what is likely their most enduring hit, "I Got You Babe."



rial enterprise produces commissioned books about the city's historic houses. For *Bel-Air: The Centennial*, which he considers his first published by a mainstream publisher, as well as the first he's written about a neighborhood, as opposed to a single residence, Silverman was invited in 2022 by the Bel-Air Association to put together a volume commemorating the town. Some 100 members of the Association funded his book, which was subsequently republished by Rizzoli as an oversized, deluxe edition.

"Bel-Air remains a classic historical location that maintains a lot of its original historic character, with many of its original homes from the 1920s still in place," Silverman emphasizes. What makes Bel-Air also an antique, of sorts, is its sheer history of who has lived there. In perusing Silverman's book—which includes images of vintage maps and site plans, entrancing aerial perspectives, original brochures produced by the town's developer, Alphonzo Bell, and photos of its resident Hollywood stars at their homes—we see a place infused with an allure that became famous in its own right. The Hollywood Walk

ALL PHOTOS COURTESY OF RIZZOLI

A Bel-Air Birthday



of Fame might better have been placed on these streets, for Bel-Air's galaxy of star residents of the past have included Marilyn Monroe, Elvis Presley, Frank Sinatra, Dean Martin, Jerry Lewis, Frank Capra, Sonny & Cher, Zsa Zsa Gabor, Henry Fonda, Kim Novak, Nancy and Ronald Reagan, Alfred Hitchcock, and, let's add, Jack Ryan (the man who played a critical role in developing Barbie and Hot Wheels, among other pop-culture phenomena).

Of its founding, Silverman outlines how Bell purchased the 1,800 acres that comprise Bel-Air in 1922 (for $2.5 million), whereupon he soon started selling lots. Conservative by nature, Bell initially forbade Hollywood people from even moving into the town. "He restricted the town to having no movie people," Silverman says, "because he found them morally suspect. He enforced that for six years, but as the Depression hit and buyers became scarce, he changed the rules to attract anyone who could afford to be there."

Perhaps the most startling aspect of the book, though, is the realization of the sheer youth of Los Angeles itself—at least the cinematic, freeway-crossed version we know

Above: In the still-popular 1960s situation comedy "The Beverly Hillbillies," newly oil-rich Jed Clampett left his rustic cabin in the American South to live in this Bel-Air mansion. Below: The first house in a new subdivision, known as Stone Canyon Estates, was designed by architect William S. Beckett in 1960.



ALL PHOTOS COURTESY OF RIZZOLI





Above, left and below: In 1961, the interior designer Herbert Cordier bought a ranch house, transforming it into a home with an indoor–outdoor pool bisected by a sliding glass door; the kitchen range floats in the air. Above, right: The Beatles stayed in town following their 1964 Hollywood Bowl concert.



today. Just some 100 years ago, what we can see now of Bel-Air, one of LA's most established and storied neighborhoods, was once hilly, eerily empty ranchland, coursed by a few dirt roads. The now-iconic boulevards of Los Angeles—Sunset, Wilshire, Sepulveda, Pico, Santa Monica—are revealed in period photos as dusty, country lanes snaking along barren land.

Arranged by decade, beginning in the 1920s and reaching into the present, Silverman's book functions as a kind of scrapbook about Bel-Air, with the turn of every page revealing a surprise—the mansion from the 1960s TV series "The Beverly Hillbillies," vintage magazine articles by the likes of Candace Bergen, even homespun images such as a 1970 gathering of well-coiffed women from the town's garden club.

Bel-Air may be small in scale and home to a select group of mostly wealthy, even famous, people, but there is something about the place, too, for which everyone can feel a kinship and affection. It endures as part of the American cultural landscape, and it is aging well. A

ALL PHOTOS COURTESY OF RIZZOLI

A Bel-Air Birthday



Above: Richard Neutra's Henry E. Singleton House was completed in 1959 and occupied five acres at 15000 Mulholland Drive. Below, left to right: Among the most coveted sites in Bel-Air are houses that back up to the golf course that is part of the Bel-Air Country Club.





ALL PHOTOS COURTESY OF RIZZOLI

Playing with Color

A Musical Interlude at New York University's Grey Art Museum plays a tribute to **Helen Frankenthaler**

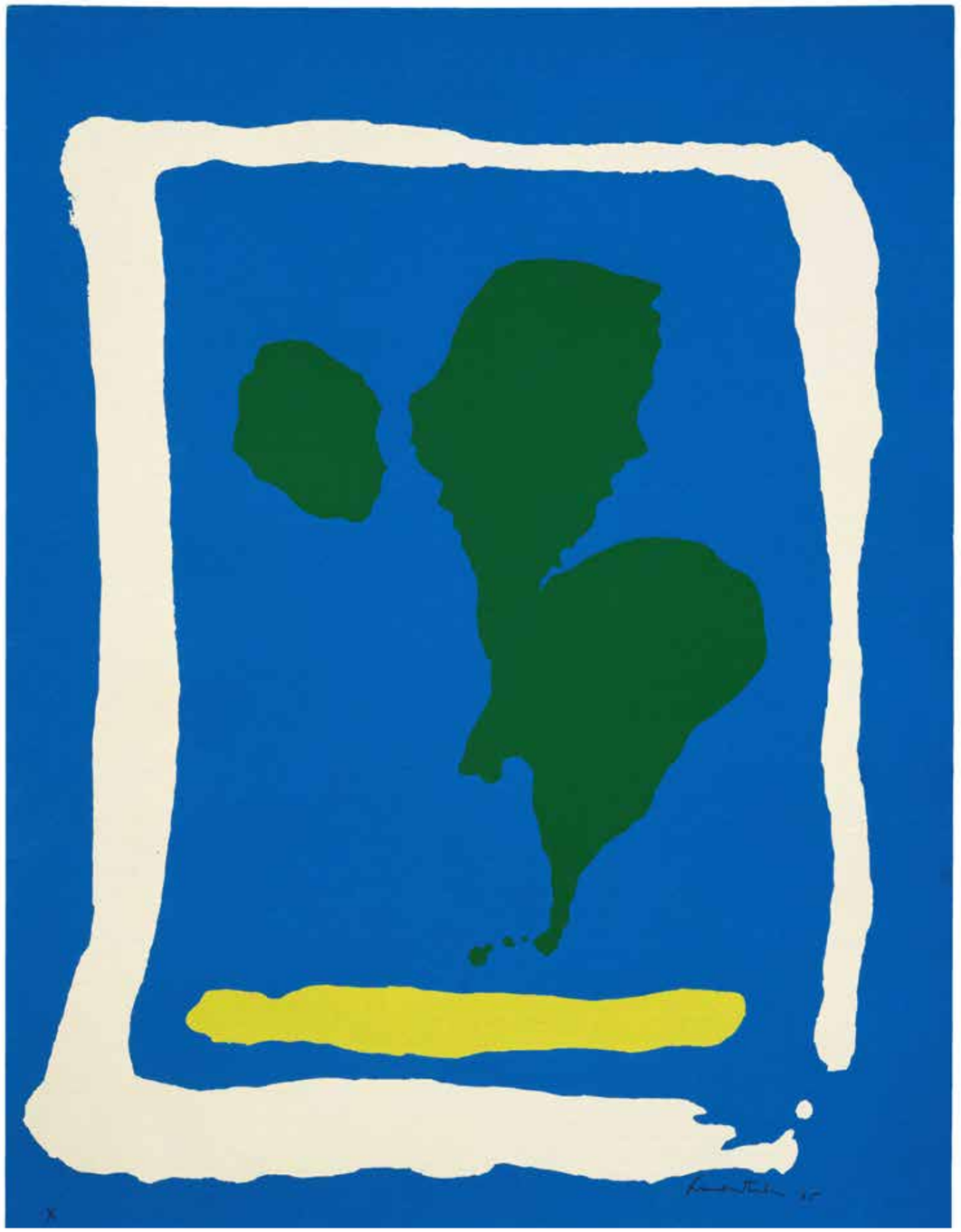
Helen Frankenthaler, who began making prints in 1961 and who is now regarded as instrumental in the postwar revival of American printmaking, called music the most abstract of all arts, and yet she transposed the feeling of music into bold, vivid works on paper. *Making Music: Helen Frankenthaler Prints from the New York University Art Collection*, a show at the school's Grey Art Museum through July 3, 2027, brings together nine bright, dynamic pieces of her art. The collection aims to highlight Frankenthaler's longtime involvement with, and physicalized interpretation of, music.

"When we first began looking at Frankenthaler's prints in the NYU Art Collection, we were struck by her recurring musical references—an angle of her work that is rarely explored," says Tyler Spencer, co-curator of the exhibition, along with Saskia Verlaan, Head of Collections. A screen print, for instance, that Frankenthaler was commissioned in 1978 by the

By Jesse Glass



ALL IMAGES COURTESY OF THE GREY ART MUSEUM. NEW YORK UNIVERSITY



ALL IMAGES COURTESY OF THE GREY ART MUSEUM. NEW YORK UNIVERSITY

Helen Frankenthaler (1928–2011) responded to music on paper. Above: ***Air Frame, from New York Ten portfolio*** (1965). Opposite: One of the four ***La Sardana*** (1987) works.



Above: Frankenthaler was commissioned in 1978 by The Cleveland Orchestra to create an image referencing its 60th anniversary season. Below: The exhibition at the Grey Art Museum, New York University, through July 3, 2027.



Cleveland Orchestra to produce to commemorate the orchestra's 60th season—*Untitled (Cleveland Orchestra Print)*—is particularly striking, with its broad, black, striped strokes that evoke a musical notation staff. By observing the way color increases left to right, one might surmise that the piece conjures music which begins quietly, builds to a crescendo, and ends *fortissimo* ("very loud"), illustrated by a sweep of dark and dramatic color.

"One of the greatest luxuries is to listen, and get filled with music," Frankenthaler wrote, going on to add, "What a gift to receive! Its freedom makes you want to live because it is life; charged with energy, vitality. Moving! Inspiring." Her enthusiasm for music is captured by the four 1987 pieces entitled *La Sardana*, a folkloric Spanish dance tradition. With varying vibrant colors, particularly aqua, green, and yellow, Frankenthaler's experimentation seems to be a nod towards the many potential understandings of the community-bolstering dance.

ALL IMAGES COURTESY OF THE GREY ART MUSEUM, NEW YORK UNIVERSITY

Playing with Color





Subtle differences in two of the four *La Sardana* works, both from 1987. The one on the left is a trial proof V, while the other one is an artist proof V/XII.

ALL IMAGES COURTESY OF THE GREY ART MUSEUM, NEW YORK UNIVERSITY

The arrows and triangular shapes could be imagined as dance-step notations, or feet themselves.

Her close relationships with arts institutions, music festivals, and theater, her involvements doing costume and set design, and her collaborations with other artists provided her with constant inspiration. Frankenthaler spent 10 months in 1983 working on *Divertimento*, with the famous lithographer John Hutcheson. The print borrows its name from a term from classical music, which translates from Italian as *fun* or *amusement*. She later related that the piece pays homage to two of her favorite composers, Joseph Haydn and Wolfgang Amadeus Mozart, with her chosen colors exuding a sense of joyousness, which those artists inspired in her.

"One of the greatest luxuries is to listen, and get filled with music," Frankenthaler wrote, going on to add, "What a gift to receive! Its freedom makes you want to live because it is life; charged with energy, vitality."







Above: *Making Music* (2000). Below, left to right: *Divertimento* (1983); *Spoleto Festival Poster* (1972).

Making Music, from which the exhibit gets its name, is the print that most clearly draws a viewer's attention to the relationship between music and visual art. The work features a shape that resembles a musical staff surrounded by color and shapes that appear as abstracted notes. This piece had a special resonance for me, since I am a drummer in a jazz band. The phrase "play colors" comes up often. At first, it had been hard for me to understand as I was learning to play what was simply notated on sheet music. This Frankenthaler exhibition helps me understand this concept of "playing colors" more clearly. It is an artist's job to tap into emotion and to subsequently create, embellish, and texturize.

The Grey Art Museum is located across the street from the site of the Five Spot Café, a historic jazz venue frequented by Frankenthaler that stood for years at New York's Cooper Square. One might take an afternoon to visit the exhibit, then listen to jazz in the nearby locale, and experience sound and color in a new way.

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Another one of the *La Sardana* works from 1987.

Face Time



Portrait of Giovanni(?) Arnolfini and his Wife **(Short title: *The Arnolfini Portrait*), 1434, oil on wood, 82.2 × 60 cm, The National Gallery, London**

ALL IMAGES COURTESY OF THE NATIONAL GALLERY, LONDON

Northern Renaissance Personages Gather in London

In the first decades of the 1400s, long before the art of photography was born in 1839, Jan van Eyck (c.1395–1441) was honing his skills as a painter of oil portraits—and producing works of art with his brush that were, quite remarkably, *photographic* in their ability to portray through unparalleled realistic detail subjects' gazes, clothes, and even daily habits from the 15th-century world in which the artist lived.

Van Eyck's known portraits in oil—all nine paintings, which are housed in European museums—will be displayed together for the first time and made available to the public at London's National Gallery as of November 21, 2026. The exhibition, "Van Eyck: The Portraits," will run through April 11, 2027.

Commenting on the significance of these paintings, exhibition curator Emma Capron, Ph.D., Curator of Early Netherlandish and German Paintings at the National Gallery, says: "Pushing the possibilities of oil painting to convey a convincing illusion of reality, suddenly we are faced with individuals pulsating with life, every single detail of their appearance captured, sitters who look back

By Roger Harris



Portrait of a Man **(Giovanni Arnolfini?), about 1435–8, oil on wood, 30 x 21.6 cm, Gemäldegalerie, Staatliche Museen zu Berlin**





Left to right: ***Portrait of a Man (Léal Souvenir)***, 1432, oil on wood, 33.3 × 18.9 cm, The National Gallery, London; ***Portrait of a Man in a Blue Chaperon***, about 1428–30, oil on wood, 19.1 × 13.2 cm (excluding additions), Brukenthal National Museum, Sibiu, Romania

at us and who speak to us through elaborate and often enigmatic inscriptions. These portrait's ability to baffle by their precision and liveliness is intact today."

Among the masterpieces in "The Portraits" is the now-ubiquitous painting of a certain man, his wife, and their small dog painted in 1434. *Portrait of Giovanni (?) Arnolfini and his Wife*, part of the Gallery's permanent collection, offers an exceptionally intricate perspective on a moment in the lives of this couple. The excruciating precision mastered by the artist is reflected not only in the principal figures, but also in the view of the outside world through the window and the unexpected reflection seen in the convex mirror at the back of the room.

Also included in this group of portraits is the eye-catching *Portrait of a Man* (1433), which is believed by many art historians to be a self-portrait of the art-

"Pushing the possibilities of oil painting to convey a convincing illusion of reality, suddenly we are faced with individuals pulsating with life, every single detail of their appearance captured, sitters who look back at us and who speak to us through elaborate and often enigmatic inscriptions."

ALL IMAGES COURTESY OF THE NATIONAL GALLERY, LONDON



Portrait of Margaret van Eyck, 1439, oil on oak, 32.6 × 25.8 cm, Municipal Museums Bruges, Groeningemuseum

ALL IMAGES COURTESY OF THE NATIONAL GALLERY, LONDON







ist with a crimson *chaperon* wrapped rather jauntily around his head. In addition to the other outstanding elements of the composition, there is the dazzling display of light and shadow captured in the nuanced folds of the turban-like garment.

Interestingly enough, chaperons appear—wrapped and unwrapped—in four additional portraits on display in the exhibition: *Portrait of a Man (Léal Souvenir)*, 1432; *Portrait of a Man in a Blue Chaperon*, about 1428–30; *Portrait of Jan de Leeuw*, 1436; *Portrait of a Man (Giovanni Arnolfini?)*, about 1435–8.

Portrait of Margaret van Eyck (1439), the only portrait showing a woman alone, is a study devoted to van Eyck's spouse, who was in her early 30s at the time of his completion of this painting. An unusually memorable feature of the portrait is the "horned wimple" that Margaret wears on her head.

Despite the fact that visitors to the exhibition are separated by nearly 600 years from the men and women portrayed in these extraordinary likenesses immortalized through oil on wood, the kinship endures. Even without chaperons and wimples on their heads, modern museum-goers will recognize themselves in the timeless expressions on the faces of these figures from van Eyck's world.

Clockwise from bottom left: *Portrait of an Elderly Man (A Scholar?)*, 1438(?), oil on wood, 34 × 29.5 cm, Kunsthistorisches Museum Vienna, Picture Gallery; *Portrait of Jan de Leeuw*, 1436, oil on wood, 37 × 31.5 cm (including original frame), Kunsthistorisches Museum Vienna, Picture Gallery; *Portrait of a Man (Self Portrait?)*, 1433, oil on wood, The National Gallery, London

ALL IMAGES COURTESY OF THE NATIONAL GALLERY, LONDON

ALL IMAGES COURTESY OF THE NATIONAL GALLERY, LONDON



***Portrait of Baudoin de Lannoy*, about 1435–40, oil on wood, 26.6 × 19.5 cm, Gemäldegalerie, Staatliche Museen zu Berlin**

CONTINUED FROM PAGE 17

Reset



THIS FALL, the Chazen Museum of Art unveils a new object-centered collection reinstallation. Eight new galleries debuted to the public in early October, and a full reopening is slated for November.

The new approach is centered not only on reevaluating disciplinary and site-specific methods but also on enhancing visitor engagement. The Chazen hopes to acknowledge new scholarship and stress interdisciplinary connections all while emphasizing a wide range of perspectives.



Each gallery will now feature a focus object surrounded by work in varied media across time and geographies, effectively questioning media hierarchies and canonical authority. As Amy Gilman, director of the Chazen Museum of Art and senior director for the arts and media at UW–Madison, notes, "We hope to give visitors control of the rhythm of their journey and the confidence to choose their own path through the space and discover what resonates most with them." Perennial favorites remain, but the reorganization also offers opportunities for discovery.

Among featured works, some serve to highlight collection strengths. John Steuart Curry's *Wisconsin Farm Scene* (1941) stands as an exemplar of Midwest Modernism, but it also provides a space for local connection.

Other displays invite consideration of shared experience. Akio Takamori's *Sleeping Woman in Pink and Blue Dress* (2013) is presented alongside other works in sculpture influenced by the psychological.

A presentation of Sam Gilliam's stunning *Pink Flutter* (1969) invites close-looking and a reappreciation of process while also complicating traditional approaches to Postwar abstraction.



ALL COURTESY OF THE CHAZEN MUSEUM OF ART

In Between

A NEW EXHIBITION at the UC Irvine Langson Orange County Museum of Art highlights cross-cultural exchange and a more nuanced accounting for the Japanese immigrant experience in California during the interwar period. On view through February 28, 2027, "Tokio Ueyama: The Hollows Between Mountains" seeks not only to acknowledge the artist's role in California Impressionism but to reposition his life and work within the broader Pacific world. The exhibition also features newly translated personal papers—the result of a two-year collaboration between UC Irvine's Department of East Asian Studies and a Tokyo-based translator.



Ueyama (1889-1954) immigrated from Japan to the U.S. in 1908, studying art at the San Francisco Art Institute and the Pennsylvania Academy of the Fine Arts. He eventually settled in Los Angeles's Little Tokyo. Ueyama actively exhibited alongside Southern California plein air painters and considered other major modernists, including Edward Weston and Diego Rivera, friends. Travel to Japan in the mid-1930s exposed him to then-popular Western-style oil painting, or yōga. This new show reads his work within this larger transpacific Modernist moment.



Katsuura (1940) captures atmospheric light sparkling along the steep, wave-cut sea cliffs in Ueyama's homeland and reflects the tendencies of his California Impressionist peers.

At Santa Anita (The Evacuee) (1942) captures the artist's experiences during WWII internment. He and his wife Suye were first held at the temporary camp at the Arcadia, California racetrack—depicted here—before relocation to Colorado. Like so many unjustly incarcerated artists, Ueyama maintained his practice, finding beauty in a world marred by prejudice, loss, and displacement.

COURTESY JAPANESE AMERICAN NATIONAL MUSEUM, GIFT OF KAYOKO TSUKADA (92.20.3). © ESTATE OF TOKIO UEYAMA. PHOTO: ERIC STEPHENSON, COURTESY DENVER ART MUSEUM

Laced in Beauty



THE HISPANIC Society Museum & Library presents a new exhibition on the historical evolution of the mantilla, the lace veil native to Spain. "Mantilla: Fashion Unveiled" presents works from the 18th century to the present and runs November 20, 2026–March 28, 2027. According to curator Carlos Usabiaga, "Across centuries [the mantilla] has reflected changing ideas about identity culture, continually taking on new meanings with each generation that has worn or reinterpreted it. This exhibition reveals how a single garment can illuminate the political and artistic histories of Spain while continuing to inspire conversations today."

The exhibition shines a spotlight on important HSM&L holdings. Francisco de Goya y Luciente's *The Duchess of Alba* (1797) depicts the enigmatic figure from the late 18th–century court well known for her alluring beauty. Her black lace mantilla signals her adherence to royal portraiture conventions as well as her interest in contemporary maja fashion.

In the galleries that follow, works are arranged centering on symbolic dichotomies, including tradition vs. modernity and national symbol vs. international archetype. The presentation on modernity includes *Les larmes noires (Rossy de Palma)* 2015 by contemporary French duo Pierre et Gilles. The handpainted photo captures de Palma as the grieving Madonna. One of the *Chicas Almodóvar*, de Palma has portrayed headstrong women across the Spanish filmmaker's oeuvre. In her red-carpet appearances, she often creatively references the mantilla, and thus the garment here exists at the intersection of past and present.

Other works track the ways in which the mantilla has been adopted and adapted in Spain and internationally. A 1966 photo of Jacqueline Kennedy by Rafael Cubiles captures the former first lady attending a bull fight in Seville. The lace adornment signifies her respect for local tradition but was also a format that she appropriated for appearances outside of Spain.

Spanish fashion designer Leandro Cano's *Imperio* from the Spring/Summer 2021 *A Tu Vera* collection documents continued fascination with the accessory. The bold red garment was inspired by early 20th-century Spanish starlet Imperio Argentina, whose signature style often incorporated dramatic mantillas.







CLOCKWISE TOP RIGHT: COURTESY OF THE ARTIST AND TEMPLON, PARIS - BRUSSELS - NEW YORK.; COLLECTION OF THE HISPANIC SOCIETY OF AMERICA, NEW YORK. GIFT OF ARCHER M. HUNTINGTON, 1907. A102.; FOTOTECA MUNICIPAL DE SEVILLA; COURTESY OF LEANDRO CANO

Fair Refashioned

PREVIOUSLY known as The Art Fair, the ADAA Fair launches its inaugural edition November 13-16, 2026, at the Park Avenue Armory. This newly reimagined event will feature exhibits from 63 of the approximately 200 member galleries. Since 1962, the organization has advocated for the critical art market roles and cultural contributions of U.S. professional gallerists. Executive Director Kinsey Robb notes, "One of the great pleasures of visiting an art fair is the opportunity to experience an extraordinary range of works, from historical to contemporary, while engaging directly with the people whose expertise, scholarship, and dedication bring those works to life."

This year the ADAA Fair partners with the Whitney Museum of American Art. Proceeds from the Preview Gala on November 12 will benefit educational offerings at the institution.



Michael Rosenfield Gallery will feature work from Filipino-American artist Alfonoso Ossorio (1916-1990), including *Figure (Male)* (1950). Encounters with Art Brut legend Jean Dubuffet in the late 1940s and close friendships with New York school painters such as Jackson Pollock and Lee Krasner helped shape a body of work that blends gestural abstraction with the Catholic devotional imagery of his upbringing.

Julie Buffalohead (b. 1974, Ponca Tribe of Oklahoma) is among artists on display in the booth from Jessica Silverman. The artist utilizes ancestral folklore to metaphorically address contemporary social issues. *The Sacrifice* (2025) was inspired by Frida Kahlo's *The Wounded Deer* (1946) and references the injuries and relationship challenges faced by women.

Krakow Witkin Gallery will showcase Fred Wilson's (b. 1954) sculptural and conceptual engagement with race, identity, and the larger canon of art. *Untitled* (1992) conjoins a reproduction of the *Apollo Belvedere* with a relief of an unknown Egyptian figure and serves to complicate iconicity and histories of Western culture.

Represented by Sikkema Malloy Jenkins, Zipora Fried (b. 1963) densely layers line work to create compositions that blur the line between objective and nonobjective. *Don't Look for Meaning* (2026) utilizes the title to insist on an immediate response free from analysis. Of her work, Fried notes, "There are moments with images where they affect you before you can think. I'm looking for that moment."







CLOCKWISE BOTTOM LEFT: COURTESY THE ARTIST AND JESSICA SILVERMAN. PHOTO CREDIT: RIK SFERRA; COURTESY MICHAEL ROSENFELD GALLERY; COURTESY KRAKOW WITKIN GALLERY; COPYRIGHT ZIPORA FRIED. COURTESY THE ARTIST AND SIKKEMA MALLOY JENKINS. PHOTO CREDIT: JASON WYCHE; COURTESY OF DK FARNUM; COURTESY OF IMPERFETTOGALLERY; COURTESY OF JCRD DESIGNS

Design Destination

CELEBRATING its crystal anniversary, Salon Art + Design is set for its 15th installment November 4–8, 2026, at New York's Park Avenue Armory. An important launch site for the city's winter art and design season, the fair showcases leading international galleries and specialists in furniture, lighting, ceramics, glass, jewelry, textiles, sculpture, painting and decorative arts.

Organizers now also sponsor year-round programming. This past spring Salon partnered with Bergdorf Goodman for a temporary immersive transformation of the retailer's seventh floor. This year's event will also continue a partnership with *Galerie* magazine to offer Salon Art + Design Exhibitor Prizes that highlight exceptional craftsmanship, innovation, scholarship, and curatorial excellence.



Among this year's exhibitors, Italy's Imperfettolab will feature work from founding designer Verter Turroni. The Nok ornamental vase series simplifies the expressive geometries of ancient historical formats. Cast in fiberglass, each vessel is then hand-finished, pairing industrial ingenuity with careful craftsmanship.





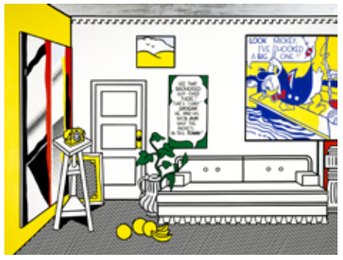
A specialist in mid-century Brazilian furniture, JCRD will bring a stunning plywood easy chair from 1948 by José Zanine Caldas. The self-taught designer's furnishings utilized affordable materials and fabrication to produce sophisticated and sinuous forms.

DK Farnum will present a rare "Osselet" bracelet in 18k gold and ebony c. 1975 from famed French design house René Boivin. Drawing inspiration from human anatomy, the knucklebone-style links blend organic grace with bold geometric presence.

Deliberate Dupes

POP ICON ROY LICHTENSTEIN gets a celebratory new retrospective at the Whitney Museum of Art. On view through May 10, 2027, "Roy Lichtenstein: Like New" features over 130 works from across six decades of a career exploring mass culture and duplication.

The show highlights the ways in which Lichtenstein's thinking and approach almost predicted the image-saturated culture of the 21st century. While on the surface his paintings appear as dupes of advertisements and comics, they were in actuality meticulously handmade and arduously considered.



In work from the 1970s, Lichtenstein turned more introspective, copying not only culture but also himself. *Artist's Studio "Look Mickey"* (1973) was inspired by studio paintings by Matisse. The barrage of past works, framed and displayed across the back wall and rendered in his typical cool-precision, questions the division between high and low and insists that his brand of contemporary art exists somewhere in-between.

Homecoming

BORN IN Columbus, Georgia, in 1977, Coulter Fussell creates work in textiles centered on memory and the American South. Her large-scale, sewn collage works are comprised of materials gathered from friends, family, and acquaintances and seek to expand upon the storytelling capacity of traditional textile formats such as quilting.



Organized by the Mississippi Museum of Art, "Coulter Fussell: Proving Ground" remains on view at the Columbus Museum of Art through January 3, 2027. The exhibition is the artist's first major museum retrospective, and it marks a homecoming of sorts as her father was a curator at COMU during her childhood.

In *Peachtree Mall* (2025) Fussell combines an old circus poster that hung in her childhood bedroom with photographs of the city's Chattahoochee River printed on chiffon and paintings by local artist Mike Howard. One of her "River Raft Quilts," she says it acts as a sort of net that captures slices of experience while also providing a vessel for narrative exploration.

WALKER ART CENTER, GIFT OF JUDY AND KENNETH DAYTON AND THE T. B. WALKER FOUNDATION, 1981. © ESTATE OF ROY LICHTENSTEIN/DACS 2026; COURTESY OF THE ARTIST

Estate Sale Ecstasy

ABERCROMBIE PAINTING SURFACES AMONG PHYSICIAN'S PERSONAL EFFECTS



IMAGE COURTESY OF FREEMAN'S AUCTIONS

FOR ALL OF those world-weary skeptics inclined to dismiss the possibility of finding a nearly forgotten painting by a prominent artist at a neighborhood sale in suburbia, purchasing it for a paltry $30, and then seeing such a prize fetch more than $1 million only several months later at an auction in New York City, there is this—the latest chapter in the story of Gertrude Abercrombie's *Alderman Merriam's Shells*, an understated oil-on-Masonite composition painted in 1951.

Abercrombie (1909–1977), who lived in Chicago's Hyde Park, flourished as a painter in the Surrealist style during the 1950s and exhibited her works in various local venues. *Alderman Merriam's Shells*, last seen by the public at a show in 1953, had been a gift to her physician, John Reynolds, to whom she presented the painting in the 1950s as compensation for medical services that he rendered for Abercrombie's personal benefit.

In its original frame and no larger than a standard letter-size piece of paper, the depiction of 10 seashells splayed against a dark background remained in Dr Reynolds's possession until his death and was part of the Kalamazoo, Michigan, sale conducted by his estate in July. When the artifact sold at auction in October, it realized the highest price ever paid for Abercrombie's work.

Though certainly a story worthy of record-breaking chronicles in the world of 21-century art-related sales, the plucking of *Alderman Merriam's Shells* from the jumble of items up for grabs at the sale is as much a testament to the real possibility of turning a profit on a lucky purchase as it is the redemptive quality of curious people with keen eyes and their willingness to take a chance—and in doing so save something of value from permanent loss or destruction.

Zachary Wirsum, a senior vice president at the auction house, remarked: "I think, objectively, had [the buyer] not purchased it, this would have just ended up in the dumpster. So I think that he saved it from forever being lost in time." ***By Roger Harris***

Offered by: Freeman's New York, October 1, 2026
Estimated: $150,000 to $250,000
Sold for: $1.35 million

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