

Bidders Love Rare Robert Indiana Portfolio At Swann Books & Autographs Auction



NEW YORK CITY — Books and autographs came to Swann Galleries on February 17, featuring autographs from inspirational figures across technology, politics, literature and beyond, alongside scarce first editions from the Twentieth Century and noteworthy artist books. Robert Indiana's (1928-2018) "The Book of Love," a portfolio of 12 original poems and 12 original prints, led the day, selling for \$104,000, including buyer's premium. Exceedingly scarce, according to ABPC and Rare Book Hub, it was only the second artist's proof copy to appear at auction, was impeccably preserved, with little to no evidence of handling. With poems by Robert Creeley (1926-2005) and title/limitation on parchment signed by the publisher Michael McKenzie, complete set of 12 color screenprints (24-by-20-inch sheets), each signed, numbered and dated "96" in pencil, the artist's proof set was numbered "AP 9/15" (the edition was 200), and each poem was initialed by Creeley and each print signed by Indiana. More highlights of the sale will follow in a later issue.

Barnes Foundation Surveys Southwest Art In 'Water, Wind, Breath'

PHILADELPHIA — In its centennial year, the Barnes Foundation presents "Water, Wind, Breath: Southwest Native Art in Community," a major exhibition of historic and contemporary Southwest Native art, including Pueblo and Navajo pottery, textiles and jewelry. Exploring living artistic traditions that promote individual and community well-being through their making and use, this exhibition is the Barnes's first dedicated to Native American art and is on view in the Roberts Gallery through May 15.

The exhibition is co-curated by Lucy Fowler Williams, associate curator-in-charge and Jeremy A. Sabloff Keeper of American Collections at the Penn Museum of Archaeology and Anthropology, Philadelphia, and Tony Chavarria (Santa Clara Pueblo), curator of ethnology at the Museum of Indian Arts and Culture, Santa Fe.

It features approximately 100 works, including objects that Dr Albert C. Barnes col-

lected in New Mexico in 1930 and 1931, as well as works by contemporary Native American artists that highlight the connections between historic pieces and modern practices.

"We are delighted to present this exhibition showcasing objects from the Barnes collection and exploring their artistic, cultural and historical contexts alongside works by contemporary Native artists," says Thom Collins, the Neubauer Family executive director and president. "We hope this project will bring Southwest Native art to the attention of a broad audience and forge new pathways for study and collaboration between Native and non-Native communities long into the future."

Barnes initially traveled to the Southwest for the health of his wife, Laura. On their first trip in 1929, the couple was hosted in Taos, N.M., by American art patron Mabel Dodge Luhan and her Pueblo husband, Tony Lujan, who introduced them to artists

and activists who defended Native rights to land and religious practices.

Archival correspondence reveals Dr Barnes's relationship with leading figures who influenced his collecting, including artist Andrew Dasburg and archeologists Kenneth Chapman and Jesse Nusbaum (then director of the Museum of New Mexico), along with prominent traders across the region.

The exhibition is organized into five main sections — evoking the four cardinal directions surrounding a central dance plaza — including Pueblo pottery, Navajo weaving, silver jewelry making and Dr. Barnes's experiences in the Southwest. A final section examines the importance of the Pueblo dance as an enduring practice essential to communal health and well-being.

The Barnes Foundation is at 2025 Benjamin Franklin Parkway. For additional information, www.barnesfoundation.org or 215-278-7000.

American Painters In France

DENVER, COLO. — The Denver Art Museum (DAM) has opened "Whistler to Cassatt: American Painters in France." The exhibition features more than 100 paintings made between 1855 and 1913 in the first comprehensive examination of France's stylistic impact on American painting of the period.

From academic training in Paris to exploration of the countryside landscape, "Whistler to Cassatt" reveals both the visual and conceptual influences of France on American painters in the Nineteenth and early Twentieth Century. Thematically organized, the exhibition will feature seven sections, opening with a dramatic gallery reminiscent of the Paris Salon, an annual showcase of artworks that determined the success of an artist's career. Subsequent galleries will highlight a wide spectrum of artistic styles championed by American art-



"Mother and Child" by Mary Cassatt, circa 1889, oil paint on canvas, 28 3/4 by 23 5/8 inches, Cincinnati Art Museum, Ohio, John J. Emery Fund/Bridgeman Images.

ists, including classicism, realism, tonalism, impressionism and hybrids of each — that were honed from lessons by Paris' private ateliers, official

enrollment in École des Beaux-Arts, and summer months spent at artist colonies throughout Normandy and Brittany.

The significant artistic contributions of James Abbott McNeill Whistler, John Singer Sargent and Mary Cassatt also take the stage in the exhibition's narrative. These artists were known to be part of the first wave of Americans to cross the Atlantic Ocean to Europe, and to Paris — then considered the center of the art world. Each contributed to the rich complexity of American painting, which was in close dialogue with their French contemporaries during this period.

Following its presentation at DAM, the exhibition will travel to the Virginia Museum of Fine Arts, where it will be on view in Richmond, April 16 to July 31.

The Denver Art Museum is at 100 West 14th Avenue Parkway. For information, 720-865-5000 or www.denverartmuseum.org.

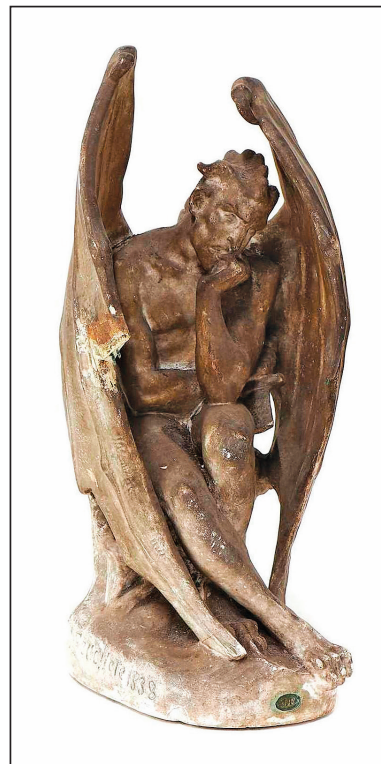
Diamond Sparkler Highlights Michaan's Gallery Auction

ALAMEDA, CALIF. — Michaan's gallery auction on February 18 presented a variety of jewelry. A top highlight was a stylized diamond, yellow gold ring featuring two figures flanking a diamond, weighing more than two carats, as if propelling the diamond up into the air. It sold for \$12,700 and featured one old European-cut diamond weighing approximately 2.50 carats, flanked by two baguette-cut diamonds weighing a total of approximately 0.10 carat weight, set in a 14K white gold gallery atop a 14K



yellow gold band designed as two human figures holding up the center diamond. Size: 6 3/4. Watch for a recap of further highlights later.

Mephistopheles Figure Leads Sworders' 'Out Of The Ordinary' Sale



STANDSTED MOUNT-FITCHET, U.K. — Bidders were not scared by the relatively poor condition of a rare 15-inch-tall, modeled plaster figure of Mephistopheles or Satan after Jean-Jacques Feuchere (French, 1807-1852) that was the top lot in Sworders' two-day "Out of the Ordinary" sale February 15-16. After considerable interest, largely from the United Kingdom and France, it sold to a French private collector, bidding on the phone, for \$12,022, nearly 30 times its high estimate. The 626-lot sale was the fifth edition of the popular annual event, which offers oddities in every category, from the mythic to the macabre to the medical, and everything in between. It achieved a total of \$299,200.

Prices quoted include the buyer's premium and have been converted to US Dollars. A more extensive sale recap will appear in a future issue.

'Us Them We' Explores Race Identity At Worcester Art Museum

WORCESTER, MASS. — The Worcester Art Museum (WAM) presents its new exhibition, "Us Them We | Race Ethnicity Identity," an in-depth look at how contemporary artists since the mid-1970s have used formal artistic devices in their work — such as text, juxtaposition, pattern and seriality — to explore socio-political concepts.

On view through Juneteenth (June 19), the exhibition includes works from 47 artists drawn from the museum's collection along with several significant loans all expressing diverse perspectives on identity. The exhibition features photography, prints, painting and sculpture. "With this exhibition, we hope to generate a new conversation about how identity can be revealed through form itself. An artist's decision to use certain visual motifs like repetition, movement, language and contrast can serve to emphasize larger concepts about race and ethnicity," said co-curator Nancy Kathryn Burns, the museum's Stoddard associate curator of prints, drawings and photographs. "There's truth to

the idea that 'The medium is the message.' Art allows us to receive certain messages. However, too often, big ideas like those of political protest allow viewers to bypass a rigorous critique of a work's individual elements."

Fellow co-curator Toby Sisson, associate professor and program director of Studio Art at Clark University, said, "As an artist and a professor, a thorough and thoughtful approach to media is essential. Teaching studio art is an opportunity to reveal the importance of formal concepts, which are important to artists, and ultimately to audiences, as is self-expression around issues of identity." In tandem with the exhibition, the museum also presents a second exhibition featuring 11 Clark University students whose work address themes of identity, often in very personal ways. In drawings, photographs, paintings and collages, the students created responses to objects in "Us Them We."

The Worcester Art Museum is at 55 Salisbury Street. For information, www.worcesterart.org or 508-799-4406.