

**ARTISTS & GALLERIES**



Alexandre Cabanel (1823–1889), *Catharine Lorillard Wolfe*, 1876, oil on canvas, 67 1/2 x 42 3/4 in., Metropolitan Museum of Art, New York City

**New York City**

[cwlac.org](http://cwlac.org) and [nationalartsclub.org](http://nationalartsclub.org)  
January 7–31

In the spirit of their namesake, the members of the Catharine Lorillard Wolfe Art Club will soon host their 123rd Annual Open Juried Exhibition, available to all women artists and held again at the National Arts Club. Founded in 1896, the organization owes its existence to the philanthropic generosity of Miss Wolfe, the only female co-founder of the Metropolitan Museum of Art. During their presentation of more than 50 awards on January 17, the organizers will award the club's highest honor for painting, the Horse's Head Medal designed by sculptor member Anna Hyatt Huntington.

**Miami**

[ascasogallery.com](http://ascasogallery.com)  
through January 31

Recent paintings by the Cuban-born, Florida-based artist Julio Larraz are on view at Ascaso Gallery this season. This exhibition is titled

Julio Larraz (b. 1944), *Canto Confesante*, 2011, oil on canvas, 72 x 60 in.



*Behind the Curtain of Dreams* to underscore the artist's surrealist treatment of scenes from everyday life in the Caribbean world.



Brian Keeler (b. 1953), *Into the Light — Susquehanna Eventide*, 2019, oil on linen, 38 x 42 in.

**Ithaca, New York**

[northstarartgallery.com](http://northstarartgallery.com)  
through March 1

Brian Keeler has long painted the Susquehanna River, taking inspiration from the work of Thomas Cole and other members of the Hudson River School. He recently organized a symposium and protest advocating protection of the river as industrial development threatens ever more of its watershed. Keeler's latest paintings are on view at North Star Art Gallery in the exhibition *The Beauty of the Susquehanna River*, which features both large studio works and smaller plein air studies.



Lon Brauer (b. 1955), *Longshoreman*, 2019, oil on panel, 24 x 18 in., available from the artist

**St. Louis**

[fontbonne.edu](http://fontbonne.edu) and [lonbrauer.com](http://lonbrauer.com)  
January 17–February 14

The Fontbonne University Gallery of Fine Art will soon host a two-person show of recent oil paintings by Lon Brauer and sculptures by Ryan Bradley. An alumnus of the university, Brauer grew up in the heyday of abstraction and

has integrated its aesthetic concerns into his own mature approach to painting figures and landscapes.



Edie Nadelhaft (b. 1964), *After Robert Olsen*, 2019, oil on canvas, 16 x 23 in., Lyons Wier Gallery, New York City

**New York City**

[lyonswiergallery.com](http://lyonswiergallery.com)  
through January 25

Lyons Wier Gallery is presenting the exhibition *Evening in America*, a group of road-trip paintings that picks up where Edie Nadelhaft's first show here (2017's *Big Country*) left off. Based in Manhattan, the artist is an avid motorcyclist who takes weeks-long tours of America collecting sketches, photos, and memories of relatively unremarkable sites. Inspired by forerunners as diverse as David Lynch, Diane Arbus, Donna Tartt, and Walker Evans, Nadelhaft has recently focused on the visual nuances and psychological ambiguity of twilight.



David Peikon (b. 1958), *Empire*, 2018, oil on linen, 24 x 20 in.

**New York City**

[cavaliergalleries.com](http://cavaliergalleries.com)  
January 16–February 6

Cavalier Gallery will soon present an exhibition of recent paintings by David Peikon, ranging from cityscapes to landscapes and botanicals. He has titled it *Stories*

because each work is coupled with a brief narrative about how it came to exist. Peikon notes, "Since I can't always be at the gallery to offer first-person accounts, and since the gallery staff can't possibly know all the details, I hope this will make the experience more rewarding for visitors, helping them engage more completely, and connect emotionally, with the paintings."



William Matthews (b. 1949), *The Slag Ladle*, 2018, watercolor on paper, 23 1/2 x 18 in.

## Denver

[williammatthewsstudio.com](http://williammatthewsstudio.com)  
through February 6

The watercolorist William Matthews has long depicted working people, ranging from cowboys to Amish and Chinese farmers. His latest exhibition, *Steel*, highlights a recent foray into the steel mills of Ohio and Pennsylvania. Building on his ongoing interest in architecture, Matthews contrasts the cold, flat planes of the mills' rooftops with their red-hot interiors, while also offering dramatic portraits of their workers emerging from plumes of fire, steam, and smoke. More than 30 pictures will be on view in his Denver studio, which doubles as a gallery.

## AUCTIONS & FAIRS



Alice Neel (1900–1984), *Ninth Avenue El*, 1935, oil on canvas, 24 x 30 in., Cheim & Read (New York City)

## New York City

[artdealers.org](http://artdealers.org)  
February 27–March 1

The Art Dealers Association of America (ADAA) is again hosting *The Art Show* at the historic Park Avenue Armory. On view will be compelling juxtapositions of modern and contemporary art, and more than half of the fair's 72 exhibitors will feature intimately scaled solo presentations – including 15 dedicated to female artists.

Julio Gonzalez (1876–1942), *Young Woman at Her Toilet*, c. 1906–08, pastel, black stone, and charcoal on paper, 18 x 10 in., Galerie Alexis Bordes (Paris)



## Brussels

[brafa.art](http://brafa.art)  
January 26–February 2

The Brussels Art Fair (BRAFA) is celebrating its 65th anniversary by

welcoming 133 galleries and dealers from 15 countries covering 20 specialties within the realms of fine art, antiques, and design. The largest contingent of exhibitors (50) will be Belgian, with French ones (43) the next largest.

## San Francisco

[fogfair.com](http://fogfair.com)  
January 16–19

To be held at the Fort Mason Center overlooking San Francisco Bay, *FOG Design+Art* offers an encounter with 48 galleries from around the world, including six making their first appearance here. The fair is the anchor of San



Stefan Kürten (b. 1963), *Sorrow's Child*, 2019, acrylic and ink on linen, 59 1/8 x 47 in., Hosfelt Gallery (San Francisco)

Francisco's annual Art Week and will be complemented by an array of talks and panel discussions.



Curt Querner (1904–1976), *The Prisoner Werner Jefferé*, n.d., watercolor and gouache on board, 12 1/4 x 9 1/2 in., Ambrose Naumann Fine Art (New York City)

## New York City

[masterdrawingsnewyork.com](http://masterdrawingsnewyork.com)  
January 25–February 1

*Masters Drawings New York* began in 2006 as a gallery walk held during the Old Masters auctions and the *Winter Antiques Show*. It has since blossomed into a festival of 25 international dealers exhibiting not only drawings, but also paintings, watercolors, sculpture, and oil sketches dating from the 14th through the 21st centuries. Most of these pop-up shows occur along Madison Avenue on Manhattan's Upper East Side. Anyone can register online for the free talks and tours, and can visit an intriguing exhibition of drawings loaned by Maine's Bowdoin College Museum of Art.



Sanford Robinson Gifford (1823–1880), *Lago di Nemi*, mid-1850s, oil on canvas, 13 1/2 x 20 1/2 in. (framed), estimate: \$200,000–\$300,000

## Boston

[skinnerinc.com](http://skinnerinc.com)  
January 23

A highlight of Skinner Auctioneers' upcoming American & European Works of Art sale is the study for Sanford Gifford's Italian landscape *Lake Nemi*, now in Ohio's

Toledo Museum of Art. In 1855, the American artist visited London, where he admired the paintings of the late J.M.W. Turner. He went on to Italy, where he created this picture — about one-third the size of Toledo's, yet conveying the same golden light, evocative atmosphere, and precise detail. This study has remained in the same family for four generations and is expected to exceed its (modest) estimate.



Diego Velázquez (1599–1660), *Camilo Astalli, Known as Cardinal Pamphili*, 1650–51, oil on canvas, 24 x 19 in., Hispanic Society Museum & Library, New York City

## New York City

[thewintershow.org](http://thewintershow.org)

**January 24–February 2**

New York's longest-running art, antiques, and design fair — *The Winter Show* — is set to enliven the historic Park Avenue Armory with 70 exhibitors offering fine and decorative arts dating from antiquity through today. At its heart will be the exhibition *Unrivaled*, highlighting treasures from Manhattan's Hispanic Society Museum & Library, which is currently closed for renovations. This display has been co-curated by art historian Philippe de Montebello and architect Peter Marino.

## MUSEUMS

### Knoxville, Tennessee

[knoxart.org](http://knoxart.org)

**February 7–May 10**

The African-American artist Beauford Delaney (1901–1979) was born in Knoxville, and so the Knoxville Museum of Art holds the largest

Beauford Delaney (1901–1979), *Portrait of James Baldwin*, 1944, pastel on paper, 24 x 18 3/4 in., Knoxville Museum of Art



collection of his work in any public institution. Now the museum is set to open *Beauford Delaney and James Baldwin: Through the Unusual Door*, an exhibition that examines the 38-year relationship between Delaney and the writer and civil rights activist James Baldwin (1924–1987). On view will be more than 50 paintings, works on paper, photographs, and letters revealing how they shaped one another's creative output and worldview through their intellectual exchange.

## Las Vegas

[bellagio.mgmresorts.com](http://bellagio.mgmresorts.com)

**through April 26**



The Bellagio Gallery of Fine Art has opened a two-part exhibition titled *Material Existence: Japanese Art from Jōmon Period to Present*. Curated by Alison Bradley to include works of widely ranging scales, it highlights attitudes toward materiality, the natural world, and spirituality that are unique to Japanese culture. Some works have never been exhibited in the U.S. before. Part I will close on April 26 and then Part II will run May 16–October 11, 2020.

Kohei Nawa (b. 1975), *Throne (G/P Pyramid)*, 2019, mixed media, gold

leaf, and lacquer, 61 x 28 1/2 x 19 1/2 in., photo: Sandwich Architecture & Nobutada Omote



Freya Grand (b. 1947), *Tungurahua*, 2011, oil on canvas, 48 x 60 in.

## Washington, DC

[amamuseum.org](http://amamuseum.org)

**January 23–April 26**

Operated by the Organization of American States (essentially the United Nations of North, Central, and South America), the Art Museum of the Americas (AMA) is an often-overlooked jewel box in the heart of the nation's capital. On view this season is an exhibition, *Dialog: Landscape and Abstraction*, that pairs mid-20th-century abstractions from the permanent collection with paintings by the Washington landscapist Freya Grand. Her immersive landscapes of Ecuador, Peru, Argentina, Chile, Costa

Rica, and the Galapagos Islands share forms, textures, symbols, colors, and compositions with works created by such forerunners as Maria Luisa Pacheco (Bolivia), Angel Hurtado (Venezuela), and Anibal Villacis (Ecuador). The checklist has been selected by AMA curator Adriana Ospina and guest curator Hilary Pierce Hatfield.



Pieter de Hooch (1629–c. 1679), *Cardplayers in a Sunlit Room*, 1658, oil on canvas, 30 1/2 x 26 1/2 in., Royal Collection Trust © Her Majesty Queen Elizabeth II

## Delft, The Netherlands

[pieterdehoochindelft.com](http://pieterdehoochindelft.com)

**through February 16**

The Museum Prinsenhof Delft is the ideal venue to present the largest retrospective in a generation of the 17th-century Dutch painter Pieter de Hooch. Titled *Peter de Hooch in Delft: From the Shadow of Vermeer*, this project gathers 30 paintings from collections in Europe and the U.S.; it has been informed by the groundbreaking research of six scholars who have published their findings in the accompanying catalogue. Hooch is best remembered for innovative views of the courtyards of Delft's townhouses and the rooms surrounding them; his mastery of perspective and effects of light still impresses viewers today.

## Salem, Massachusetts

[pem.org](http://pem.org)

**January 18–April 26**

The Peabody Essex Museum has organized the first exhibition to examine *Struggle: From the History of the American People*, the series of paintings created by the African-American artist Jacob Lawrence (1917–2000). This new project, titled *Jacob Lawrence: The American Struggle*, will reunite — for the first time in more than 60 years — 25 of his 30 panels depicting pivotal moments in early American history. (Five panels remain unlocated.) All emphasize the contributions that blacks, Native Americans, and women made in shaping America's identity. The panels will be complemented by contemporary works made by Derrick Adams, Bethany Collins, and Hank Willis Thomas. This show will travel onward to the Metropolitan Museum of Art (New York City), Birmingham Museum of Art (Alabama), Seattle Art Museum, and Phillips Collection (Washington, D.C.).

Jacob Lawrence (1917–2000), 19: *Tension on the High*



Seas, 1956, egg tempera on hardboard, 16 x 12 in., private collection

## Newmarket, England



After Thomas Gainsborough (1727–1788), *George IV when Prince of Wales*, c. 1782–85, oil on canvas, 30 x 25 1/3 in., Royal Collection Trust © Her Majesty Queen Elizabeth II

[palacehousenewmarket.co.uk](http://palacehousenewmarket.co.uk)  
through April 19

Variouly cast as a wastrel, builder of the Brighton Pavilion, or a slow-witted dupe, King George IV (1762–1830) is one of British history's least understood figures. The exhibition *King George IV: Royalty, Racing and Reputation*, explores his legacy as not only a great art collector, but also as a prominent patron of horse racing. All but one of the 42 artworks featured — including portraiture, etchings, and trophies — are being lent by Her Majesty The Queen. Palace House (The National Heritage Centre for Horseracing and Sporting Art) is an appropriate setting, as it was founded by King Charles II in the 1660s for his horse racing activities. This show coincides with the exhibition *George IV: Art & Spectacle* on view at the Queen's Gallery at Buckingham Palace through May 3 (and

then at the Queen's Gallery in Edinburgh).

## Racine, Wisconsin

[ramart.org](http://ramart.org)  
through April 18

The Racine Art Museum's Charles A. Wustum Museum of Fine Arts is hosting *Watercolor Wisconsin 2019*, the latest edition of the annual statewide competition it has organized since 1966. On view are two- and three-dimensional works on paper painted in such aqueous media as acrylic and watercolor. Jurors Lal Bahcecioglu (Elmhurst Art Museum, Illinois) and Paula Kowalczyk (Christie's, Chicago) were shown 262 submissions and narrowed the field to 106 (created by 85 artists).



Regina Baker, *Summer Hair*, 2019, watercolor on paper, 34 x 26 in., photo: Jon Bolton

## New York City

[italianmodernart.org](http://italianmodernart.org)  
through June 13

The Center for Italian Modern Art has opened *Marino Marini: Arcadian Nudes*, the first U.S. exhibition of large-scale nude sculptures by Marino Marini (1901–1980). Featuring more than 30 pieces created between 1932 and 1949, including a series of small bronzes, it illuminates the artist's creative process as he sought a contemporary means of depicting the classical subject of the female form. Curated by Flavio Fergonz (Scuola Normale Superiore, Pisa), the works have Marino Marini (1901–1980), *Venus*, early 1940s, terracotta, 44 1/2 in. high, private collection © Artists Rights Society, New York / SIAE, Rome



been loaned by public and private collections including the Fondazione Marino Marini. To visit for free, pre-register online or by phone.



The Crocker Art Museum has organized the Redmond exhibition.

## Sacramento

[crockerart.org](http://crockerart.org)  
January 26 – May 17

The Crocker Art Museum is set to open the exhibition *Granville Redmond: The Eloquent Palette*. Redmond (1871–1935) created paintings that capture California's diverse topography, vegetation, and color. Depicting both northern and southern parts of the Golden State, his art ranges in style from contemplative tonalism to colorful impressionism. The silent film star Charlie Chaplin was a friend of Redmond, who was deaf, and noted: "Look at the gladness in that sky, the riot of color in those flowers. Sometimes I think that the silence in which he lives has developed in him some sense, some great capacity for happiness in which we others are lacking." The Crocker's exhibition, the largest ever assembled and the first in more than 30 years, includes 75 oil paintings and 10 more in other media.



Tom Nicholas (b. 1934), *Late Autumn, Rockport Harbor*, 2006, oil on canvas, 16 x 16 in., private collection

## Gloucester, Massachusetts

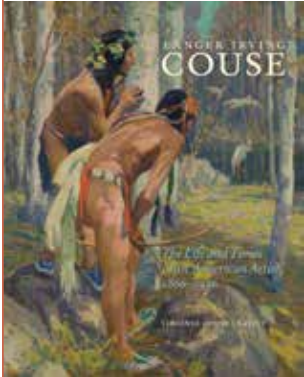
[capeannmuseum.org](http://capeannmuseum.org)  
January 11–April 12

The Cape Ann Museum's new exhibition, *Tom and T.M. Nicholas: A Father and Son's Journey in Paint*, explores 40 years of artistic collaboration. Born and raised in Connecticut, Tom Nicholas has lived in Rockport since the early 1960s, making art in oils, watercolors, and gouaches that got him elected to the National Academy of Design and American Watercolor Society. His son T.M. studied with his father and works out of a studio in nearby Essex. He also exhibits widely and has won many honors. The works in this retrospective will be borrowed from many private collections nationwide.

On February 15, T.M. Nicholas and fellow artist Stapleton Kearns will lecture on the Cape Ann School of Painting. The art historian Judith Curtis will lead a gallery talk on March 14, and T. M. Nicholas will offer another on April 4.

## BOOKS

No one is better qualified to publish the richly illustrated book *Eanger Irving Couse: The Life and Times of an American Artist, 1866–1936* than his granddaughter, the art historian Virginia Couse Leavitt. Enjoying unique access to her family's archives, she has produced the first scholarly



exploration of Couse's lifelong interest in Native American cultures, his upbringing in Michigan, his academic training under William Bouguereau in Paris, and his eventual relocation to Taos, New Mexico. There, in 1915, he helped found the

Taos Society of Artists, serving as its first president and producing hundreds of superb Southwestern landscapes and respectful depictions of Pueblo Indians. Particularly insightful is the correspondence of Couse's wife, Virginia Walker, who was an art student in Paris when the couple met. This 400-page volume is available through the University of Oklahoma Press.

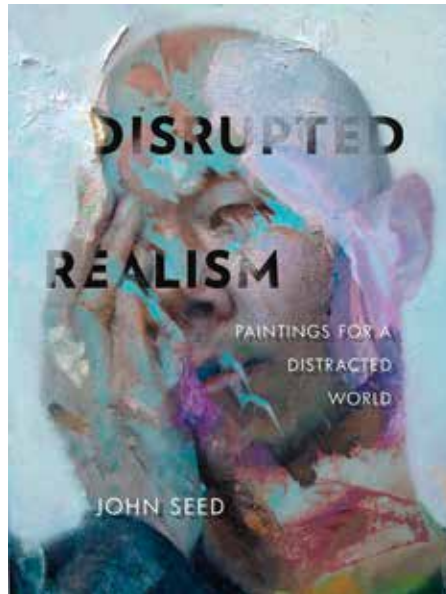
A rediscovered trove of 19th-century correspondence and artworks has yielded a lively biography published by the journalist and historian Eve M. Kahn. *Forever Seeing New Beauties: The Forgotten Impressionist Mary Rogers Williams, 1857–1907* (Wesleyan University Press) is based on letters, sketches, journals, and paintings that surfaced in a Connecticut boathouse in 2012. Williams, a baker's daughter from Hartford, ran Smith College's



art department while spending summers crisscrossing Europe by train, carriage, and bicycle. She socialized with Albert Pinkham Ryder in New York and trained with James McNeill Whistler in Paris. Her paintings, exhibited at venues from Paris to Indianapolis, were praised by critics, but after her untimely death, she fell into

deep obscurity. This book documents the artist's fierce opinions and reproduces her pastels and paintings of everyday marvels, from cottages mirrored in Norwegian fjords to Italian church altars swathed in incense.

The artist, writer, and curator John Seed believes we are "the most distracted society in the history of the world." That's one reason he recently created *Disrupted Realism: Paintings for a Distracted World* (Schiffer Publishing), the first book to survey 38 living artists who distort traditional realism to reflect the fragmentation of modern life. During interviews with these talents, Seed learned that all of them share the need to include perception and emotion in their process. The book contains 190 images, runs 208 pages, and has six thematic sections: Toward Abstraction, Disrupted Bodies, Emotions and Identities, Myths and Visions, Patterns, Planes, and Formations, and Between Painting and Photography.



Two accomplished residents of Appalachia have collaborated to publish the 152-page, limited-edition book *I Come from a Place: Appalachian Watercolors of the Serpentine Chain*. Housed in its own slipcover, the handsome volume contains more than 80 watercolors of this scenic region painted by Alan Shuptrine, accompanied by the prose of Jennifer Pharr Davis, who holds the female world record for fastest supported hike on the Appalachian Trail (47 miles per day). The authors note



that the 18th-century Celtic settlers who moved westward from the Eastern Seaboard gravitated toward this region's rugged landscape because it looked like home. The new publication celebrates the mountain region's land, people, and culture, asking readers to consider "where do we experience our most profound sense of belonging, of home?"



The artist Mort Künstler (b. 1927) is best known for convincing scenes of the Civil War and other historical eras, but in the 1950s, '60s, and '70s he pursued a successful career creating covers and illustrations for such men's pulp magazines as *True Adventure*, *Male*, *Stag*, and *For Men Only*. Edited by Robert Deis and Wyatt Doyle, *Mort Künstler: The Godfather of Pulp Fiction Illustrators* is the first book to explore this overlooked period, when the artist worked "15-hour days, sometimes seven days a week." This 134-page volume contains 150 illustrations and has been published by New Texture.

## OUT & ABOUT



In September, artist Charles Gilbert Kapsner unveiled the fifth and final painting in his Veterans Educational Historic Monument at the Minnesota State Veterans Cemetery in Little Falls. He spent a decade researching and preparing this cycle, which honors the stories, faces, and sacrifices of the women and men of each military service. In appreciation, Kapsner was given the Superior Volunteer Service Medal, the highest award to civilians from the Minnesota National Guard. On hand to bestow it were Brigadier General Lowell Kruse and Brigadier General Sandra Best.

In October, Dean Larson's portrait of Sen. Ted Stevens (1923–2010) was unveiled in the U.S. Capitol's Old Senate Chamber. On hand to remember the lawmaker



Dean Larson with former U.S. Sen. John W. Warner; courtesy U.S. Senate Photography

from Alaska (also Larson's home state) were his widow, Catherine Stevens, and family; Sens. Mitch McConnell, Chuck Grassley, Patrick Leahy, Pat Roberts, Lisa Murkowski, Dan Sullivan, and Charles Schumer; and various friends and colleagues.



Dean Larson (b. 1957), *Theodore F. "Ted" Stevens*, 2018, oil on canvas, 48 x 36 in., Senate Leadership Portrait Collection, U.S. Capitol, Washington, DC

This fall, East Oaks Studios premiered its documentary film, *Jeffrey T. Larson*, at the Catalyst Story Institute & Content Festival in Duluth, Minnesota. On hand to present it were Larson himself and his wife, Heidi, along with executive producers Michael Klein and Louis Carr. Directed by Joe Hawkins, the film has a trailer that can be viewed at eastoaksstudio.com.



This autumn, the National Watercolor Society mounted its 99th International Open Exhibition at its gallery in San Pedro, California. On view were more than 100 water-media paintings made by artists around the world. These had been juried in by the artists Jean Grastorf, Elaine Daily-Birnbaum, and Frank Eber, who selected only 12 percent of all submissions due to space limitations. On the big night, judge Brian Rutenberg distributed more than \$40,000 in awards, including the NWS Purchase Award, which went to Kathleen Giles for her painting, *Vanity* (both depicted here).



In the nation's capital this October, the National Portrait Gallery launched the exhibition *Outwin 2019: American Portraiture Today*, described on page 78. Among its 47 works is *Josephine*, a drawing made by San Francisco resident Joel Daniel Phillips. Here he celebrates with fellow exhibitors Swoon (center) and Sedrick Huckaby.



In Prineville, Oregon, this November, Rimrock Gallery celebrated its third month and first-ever Small Works Show with a party. On hand to welcome guests were exhibiting artists Randall Tillery, Melanie Thompson, Rod Frederick, Shelly Wierzba, and Gene Costanza.



In November, more than 400 guests attended the Scottsdale Artists' School's gala, *Beaux Arts*, which raised more than \$195,000 for this nonprofit organization. A special award was presented to guest of honor Sheila Ingram (depicted here) for her longstanding commitment. Most of the artworks on offer had been donated by the artists who created them, including the signature raffle artworks by instructors Sandy Scott and Joseph Lorusso. Photo: Quinsey Sablan



In October, the environmental activist Robert F. Kennedy, Jr., celebrated the unveiling of a portrait of him by New York artist Christopher Pugliese. The new work depicts Kennedy handling a raptor in a mountainous landscape.



Leslie Lobell, Eric Timsak, Phoebe Fischer, Phoebe Driscoll; photo: Tracey Norvell

This autumn, Leslie Lobell and Eric Timsak presented lectures on their adventures in art collecting during two major plein air programs. Their first talk occurred at the Susan Lynn Gallery (Rockport, Massachusetts) in conjunction with *Cape Ann Plein Air*. Two weeks later, the couple gave two talks on the same day as part of *Palette to Palate* at Rose Hill Farm, the scenic home of Phoebe and Rush Fischer in Coatesville, Pennsylvania. The latter was organized by LandArt Events and benefitted the Brandywine River Conservancy.



In October, Saint Bede Catholic Church (Williamsburg, Virginia) dedicated the first two of what will eventually be 34 mosaic panels circling the drum of its enormous nave. Pictured here are members of the creative team: third from left is Angel Ramiro Sanchez (b. 1974), the Florence Academy of Art (Italy) instructor who is painting scenes of all Catholic saints associated with the Americas. Around him are artisans from the prestigious Barsanti workshop in Pietrasanta, which is now building the next four panels. The panel depicted here features Sts. Tecla, Patrick, Bede, Alphonsus de Liguori, and Gemma Galgani.



Tim Newton admires the portrait of him painted by Sherrie McGraw (left), who co-organized the surprise party with artist Stephanie Birdsall (right).

In November, members of New York City's Salmagundi Club gathered to thank Tim Newton for his many years of service as CEO. He arrived expecting to play pool, but was surprised by a huge crowd of friends and colleagues. Photos: Anthony Almeida



Tim Newton thanks the crowd. Behind him (left) is the club's current CEO, Nick Dawes (Heritage Auctions); at right is artist and club president Elizabeth Spencer.



Tim Newton and his wife, Cathi



Jack & Annette Rau, Bill Rau, Rebecca Rau, Leslie Rau



Jerry Cohen, Steve Cohen, Bill Rau



Drew Horton, Adam Zander, Scott Truitt, Lloyd Schoen, Wesley Palmisano

In the historic French Quarter of New Orleans this autumn, M.S. Rau unveiled its expanded retail space, which now covers nearly 40,000 square feet spread over three floors, plus four courtyards. Led by third-generation owner Bill Rau, the firm has spent three years acquiring two adjacent buildings and interconnecting them while meticulously restoring the complex's rich architectural details. Now the 112-year old business is ready for its next century selling fine and decorative arts, antiques, and jewelry in a handsome space that feels more like a museum than a gallery.

On Halloween, New York City's National Arts Club hosted a party to which guests came in an extraordinarily broad range of imaginatively designed costumes.



Vaughn Massey, LaVon Kellner, Kyle Wagner



Whit Williams, Kate Cordsen