



EVENTS
PREVIEW

GREAT ART WORLDWIDE

A WOMAN ARTIST GETS HER DUE

**SUZE ROBERTSON: DEDICATED,
INDIVIDUALISTIC, MODERN**

Museum Panorama Mesdag
The Hague, Netherlands
panorama-mesdag.nl/en
September 23, 2022–March 5, 2023

Around the world, scholars are busy recovering or revisiting the often forgotten stories of women artists. A fine example of such an exhibition is one this season at the Museum Panorama Mesdag in The Hague, devoted to the Dutch artist Suze Robertson (1855–1922) and timed to mark the centenary of her death. On view soon will be more than 80 paintings and drawings, many borrowed from private collections, constituting the first investigation of her art in over 40 years and certainly the largest such show ever mounted.

Robertson was born and died in The Hague, and her most significant period of study occurred in the city's Royal Academy of Art. She made her name depicting working-class



SUZE ROBERTSON (1855–1922), *Pietje (Girl Reading)*,
c. 1898, oil on panel, 16 1/2 x 12 1/2 in. private collection

people, especially agricultural laborers and their families, indoors or on the farm. Many visitors will be reminded of Vincent van Gogh's earlier work, and indeed there is reason to think the two artists were aware of each other, given the small size of the Dutch art scene then and the fact that Van Gogh was only two years older.

The museum has subtitled its exhibition *Dedicated, Individualistic, Modern* to underscore the “all-in” aspect of Robertson's practice. It probably would have been easier for her, as a woman, to make pretty art, but instead she tackled tough subjects in a range of media including oils, pastels, and watercolors. Robertson was friendly with, and collected by, the museum's wealthy founders, Hendrik Willem Mesdag and his wife, Sientje Mesdag-van Houten, who surely would have been pleased that the institution bearing their name has also produced a groundbreaking catalogue filled with new research on this overlooked artist.

CELEBRATING BEAUTY

C4C ARTS WEEKEND

Collectors for Connoisseurship
Amagansett, Long Island
windowstothedivine.org/event/c4c-arts-weekend-in-the-hamptons
October 6–10

This October, Collectors for Connoisseurship (C4C) will present its 2022 Arts Weekend on the East End of Long Island, offering an array of educational programs, tours of private collections and museums, and garden parties — all focused on the rich artistic history of this region best known as the Hamptons. Many of the events will be hosted by Lucy and Steve Cookson, C4C Founding Connoisseur



VINCENT XEUS (b. 1981), *O'Land (Kennedy Collection)*,
2022, oil on wood, 36 x 30 in.

members who live on an estate in the historic Devon Colony.

C4C Founding Connoisseur members from around the country will first gather on October 6 for a welcome reception and dinner, then meet again the following evening to inaugurate an exhibition titled *Beauty*, which will also be available for public viewing by online reservation the next day. The artists participating in this show are Lu Cong, Scott Fraser, Ron Hicks, Quang Ho, Dan McCaw, Danny McCaw, John McCaw, C.W. Mundy, Daniel Sprick, Adrienne Stein, and Vincent Xeus. (Many of them will be in attendance.) Saturday's public education programs will

include talks by Helen A. Harrison, director of the Pollock-Krasner House & Study Center, and Peter Trippi, editor-in-chief of *Fine Art Connoisseur*.

On Friday evening, Xeus will be presented with C4C's Fra Angelico Artist of the Year Award, a unique glass sculpture created by artist Kit Karbler and bestowed on a master artist who inspires the community through service to the art world. As a leading Asian American artist with studios in Manhattan and California's Napa Valley, Xeus straddles Eastern and Western aesthetics, blurring their boundaries to offer a synthesis of abstraction and figuration. Illustrated here

is *O'Land* from his recent Kennedy Collection of large oil paintings. Xeus created this series for *Better Angels*, his solo touring exhibition that explores the unique contributions made by female members of the Kennedy family — including Rose, Ethel, Eunice, Jean, Jackie, Caroline, Rosemary, and Kathleen ("Kick") Kennedy.

C4C is a national network of collectors and art lovers who encourage an understanding of the importance not only of viewing art in museums and public places, but also of collecting art for their own personal spaces, thereby supporting the vocation of living artists. C4C is operated by Windows to

the Divine, a Colorado-based nonprofit foundation that fosters patronage by hosting exhibitions and providing educational programs. Its own philanthropic efforts support the Dominicans in Denver, who serve the poor, homeless, and elderly.

Chairperson Shannon Robinson notes, "Celebrating and contemplating beauty is needed now more than ever, and there could be no more perfect setting to do this than in the Hamptons." Past C4C Arts Weekends have been held in Paris, New York City, Atlanta, Savannah, and Denver. To participate this October, visit the organization's informative website.

CHANGES AFOOT

TRANSITIONS: THE BEAUTY OF LIFE'S JOURNEY

Firehouse Arts Center
Pleasanton, California
firehousearts.org/gallery
through October 22

The talented Bay Area artist Ellen Howard has reprised her recurring role as a guest curator at the Firehouse Arts Center, this time for an exhibition titled *Transitions: The Beauty of Life's Journey*. On view are 85 recent oils, pastels, and watercolors by 20 California artists depicting figures, landscapes, and still lifes, all inspired by the theme of change.

In nature, of course, this theme might be visualized by shifts in the seasons or times of

day, and in people through our evolution from youth to adulthood. Or artists might consider how objects are used over time, compare historical ones with those we use today, or ruminate on their own creative processes.

The exhibitors are Brian Blood, Bill Cone, Inna Cherneykina, Nancy Seamons Crookston, Ellen Howard, Michelle Jung, Paul Kratter, Tia Kratter, Richard Lindenberg, Carolyn Lord, Kim Lordier, Terry Miura, Linda Mutti, Michael Obermeyer, Carole Rafferty, Randy Sexton, Barbara Tapp, Elizabeth Tolley, Durre Waseem, and Dug Waggoner. During September, Crookston, Howard, Kratter, and Lord will offer free demonstrations of their painting techniques; please check the center's website for details.

CAROLE RAFFERTY (b. 1953), *We've Been Married a Long Time*, 2022, oil on canvas, 20 x 16 in.



ART WITH A POINT

INDIANA WATERWAYS: THE ART OF CONSERVATION

Indiana State Museum
Indianapolis
indianamuseum.org
artnatureconsortium.org
October 16–December 11

The Indiana State Museum is set to present *Indiana Waterways: The Art of Conservation*, an innovative exhibition that will depart Indianapolis early next year so that it can then be seen at the Fort Wayne Museum of Art, the Minnetrista Museum's Oakhurst House (Muncie), and New Harmony's Hoosier Salon. On view are 60 paintings from a collection of 100 created recently by five talented artists: John Kelty, Curt Stanfield, Avon Waters, Dan Woodson, and Tom Woodson. Their creations depict more than 25 rivers, streams, and tributaries that flow



through Indiana's remarkably varied terrain.

The exhibition will be complemented by a 227-page, limited-edition publication containing essays by three Hoosier experts about the challenges facing Indiana waterways, and also by a series of public conversations. Guided by the Art Nature Consortium, the entire project seeks to raise public awareness of the urgent need to restore and protect the state's more than 65,000 miles of waterways. According to the U.S. Environmental Protection Agency, many of them are not safe for humans to touch, a situation that cannot go unaddressed.

JOHN KELTY (b. 1964), *Black River Reflection*, 2021, watercolor on paper, 14 x 11 in.

ONE MASTER'S TAKE

AMERICAN REALISM TODAY

New Britain Museum of American Art
New Britain, Connecticut
nbmaa.org
September 16–January 1

In 2018, the New Britain Museum of American Art presented a retrospective devoted to the great realist painter Neil Jenney, who was born in 1945 only 30 miles away in the Connecticut town of Torrington. Now Jenney has returned to guest-curate an intriguing exhibition, *American Realism Today*, that encompasses more than 50 paintings, sculptures, and works on paper by 21 artists.

Among those represented are Leonard Dufresne, Kathleen Gilje, Susan Grayson, Tim Hoffman, Larry Kagan, David Kessler, Victor Leger, Robert Lobe, Joseph McNamara, James Prosek, Faith Ringgold, Sally Ross, Donald Sultan, Ky-young Sung, Alison Elizabeth Taylor, and Mercer Tullis — as well as Jenney himself.

In his introduction to the project, Jenney is quick to highlight the enormous impact on 20th-century realism made by Ivan Karp (1926–2012). After serving as the first art critic at *The Village Voice* and then as the Manhattan dealer Leo Castelli's top lieutenant, in 1969 Karp founded his own influential gallery (O.K. Harris).



DAVID KESSLER (b. 1950),
Surface Calligraphy,
2005, acrylic on abraded
aluminum, 72 x 48 in.,
collection of Neil Jenney

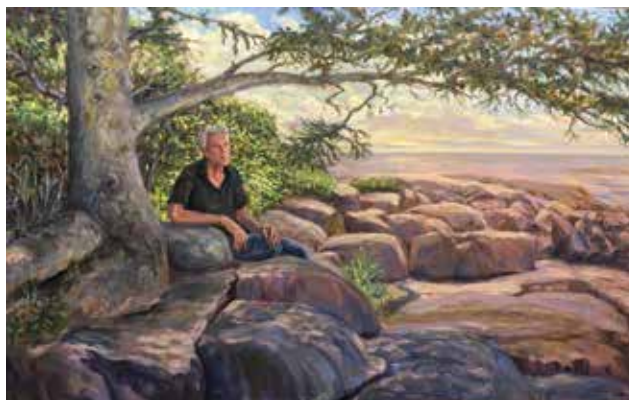
LOOKING BACK, AND FORWARD

NEILL SLAUGHTER: 50-YEAR RETROSPECTIVE

The Atelier at Flowerfield
St. James, Long Island, New York
theatelieratflowerfield.org
September 8–October 27

It is highly appropriate that one of Long Island's leading art schools, The Atelier at Flowerfield, is about to open a retrospective exhibition surveying almost half a century's worth of art created by Long Island University professor emeritus Neill Slaughter (b. 1951).

Having spent the past 25 years in Southampton, a charming town facing the Atlantic Ocean, Slaughter notes that he has "almost always lived near the sea." His early childhood was spent in Annapolis, where his father taught at the U.S. Naval Academy before moving the family to Atlanta. During and after his undergraduate study at the University of Georgia's Lamar Dodd School of Art, Slaughter crewed aboard a 90-foot schooner, spent summers working in the Virgin Islands, and in 1980 sailed with other artists and historians aboard a replica of Charles Darwin's HMS Beagle, sketching in anticipation of a maritime series. Besides his school years in Atlanta, Slaughter's longest stint inland was two years spent at Indiana University, where he earned an M.F.A. while studying with Robert Barnes and James McGarrell.



NEILL SLAUGHTER (b. 1951),
Looking Ahead, Into the Past, 2022,
oil on canvas, 30 x 48 in.

While teaching from 1983 to 1993 (first at California State University, Long Beach, then at Loyola Marymount University in Los Angeles), Slaughter became fascinated by the labyrinth of freeways, overpasses, and cloverleaf exits that sprawls across Southern California's urban grid. He recorded their features in his *Passages* series, and went on to juxtapose them with scenes of nature in Maine. "To find unspoiled landscapes near either coast can be challenging," Slaughter notes, yet he relishes painting outdoors in the Northeast, recently completing a 15-foot-wide, three-panel dune scene commissioned by a couple on Shelter Island.

In the late 1980s, Slaughter's grant-funded venture to southern Africa inspired him to create the *Africa America Amalgamation* series. These paintings of social commentary challenge the stereotypical notion that something seen as "civilized" in urban American society is necessarily better or more progressive than the "uncivilized," i.e., rural African society. In 1992, a Fulbright Fellowship brought Slaughter

broadening experiences that affected the artist's outlook on life. He moved to Long Island a year later and in 2016 retired from Long Island University after 25 years there.

In his insightful essay for Slaughter's 2008 retrospective, the scholar Gordon L. Fuglie notes Slaughter's keen sense of how art history can inform contemporary practice: he writes that Slaughter's "nostalgia desires a living connection with the tradition of great painting from the 19th and 20th centuries, especially the *fin-de-siècle* and early 20th century. To know this tradition means for him the capacity to operate deeply within and out of it, his sure guide to making art in and of the present."

One could argue that all successful educators put history in the service of their students and themselves, yet Slaughter's evident understanding of — and enthusiasm for — great historical paintings is notable even in this context. He is particularly passionate about Sargent, Zorn, and Sorolla, hints of whose brushwork will soon be enjoyed at Flowerfield.

BACK AND EVEN BETTER

PAPSE PAINT OUT & ON THE PORCH SHOW

Leiper's Creek Gallery
Franklin, Tennessee
leiperscreekgallery.com
pap-se.com
September 23–24

After a three-year hiatus, a beloved tradition co-organized by Leiper's Creek Gallery's artist-proprietor Lisa Fox with the nonprofit organization Plein Air Painters of the Southeast (PAPSE) will soon return. Beginning September 19, more than 30 PAPSE members will spend five days directing their artistic attention to the picturesque buildings, streets, and pastures of the historic village of Leiper's Fork, just outside Nashville.

Starting at 4:00 p.m. on Friday, September 23, the gallery will display the artists' newly created and framed paintings on its porch, ready for the public to buy and take away. Everyone will be welcome to watch and chat with the artists as they work throughout the area; many will be painting on properties that have been protected



for future generations. On Friday evening, *Fine Art Connoisseur* editor-in-chief Peter Trippi will discuss how to start a collection, especially one focused on contemporary landscape paintings. All activities are free to the public.

Among the artists participating will be Perry Austin, Greg Barnes, Loryn Brazier, Anne Blair Brown, Roger Dale Brown, Jim Carson, Katie Dodson Cundiff, Candy Day, Dee Beard

KATHIE ODOM (b. 1959), *Ferris Huff's Place*, 2019, oil on linen, 12 x 20 in.

Dean, Steve Doherty, Beverly Ford Evans, Trey Finney, Mary Garrish, Beth Marchant, Stephanie Marzella, Kevin Menck, Rich Nelson, Kathie Odom, and Pamela B. Padgett.

CELEBRATING OUR FELLOW RESIDENTS OF EARTH

ART & THE ANIMAL EXHIBITION

Society of Animal Artists
Turtle Bay Exploration Park
Redding, California
societyofanimalartists.com
turtlebay.org
September 24, 2022–January 1, 2023

ANNE MCGRORY (b. 1959), *Red-tailed Hawk*, 2020, pastel and 18-karat gold leaf on mounted paper, 15 x 24 in., available through the artist



Recent works by 125 members of the Society of Animal Artists (SAA) will soon be on view in the organization's 62nd annual *Art & the Animal* exhibition. Visitors to California's Turtle Bay Exploration Park will encounter art depicting a variety of species, made in a wide range of styles, sizes, and techniques. If possible, time your visit for the weekend of October 7–8, when the celebratory events will include demonstrations by some of the participating artists.

On October 30, half of the show's artworks will be deinstalled so that they can be shown next at the Hiram Blauvelt Art

Museum (Oradell, New Jersey, November 19, 2022–January 15, 2023) and finally at the Ella Carothers Dunnegan Gallery of Art (Bolivar, Missouri, February 11–April 2, 2023).

Founded in 1960, SAA is devoted to promoting excellence in the portrayal of creatures sharing our planet, and to public education through exhibitions, lectures, and demonstrations. Its membership represents a veritable who's who of animal artists worldwide.

TRAGEDY LEADS TO KINDNESS

LAUREN A. MILLS'S BRONZE MAQUETTE OF CATHERINE VIOLET HUBBARD

Sold to benefit the Catherine Violet Hubbard Animal Sanctuary
Newtown, Connecticut
cvhfoundation.org

Catherine Violet Hubbard (2006–2012) of Newtown, Connecticut, loved all animals; at age 5, she created business cards for “Catherine’s Animal Shelter,” assigning herself the title “Care Taker.” A year later — on December 14, 2012 — she died with 19 of her first-grade classmates and six adults at Sandy Hook Elementary School.

Since that tragic day, her family and many admirers have established the Catherine Violet Hubbard Animal Sanctuary, aided initially by the state of Connecticut’s 2014 conveyance of 34 acres of meadows, woodlands, and trails to this registered 501(c)3 charity. Today the site welcomes homeless animals, rehabilitates injured wildlife, educates the public about animal welfare and habitat



conservation, and hosts an annual Butterfly Party where people can adopt animals.

Now the Catherine Violet Hubbard Foundation is raising funds to erect a six-foot-high bronze sculpture of Catherine that will welcome visitors (both human and animal) to the sanctuary. The gifted Massachusetts artist Lauren A. Mills donated her skill and time

to design the work, which has now reached the armature stage. Before it can be cast, however, significant fundraising must occur, and so Mills has also created 10 bronze maquettes (20 inches high). Signed and numbered, these are now available for purchase at \$8,800 each, a sum that includes a tax-deductible donation to the foundation.

Catherine’s mother, Jenny Hubbard, says that Mills’s maquette “takes my breath away in how it captures Catherine’s gentle spirit,” deftly conveyed through the girl’s expression and pose as she whispers to a butterfly. The full-size sculpture, Hubbard continues, “will help create a place of peace and inspiration where all creatures will know they are safe and people are kind, just as Catherine would want it.”

Everyone is invited to donate to the foundation via its website, whether or not they purchase a maquette. *Fine Art Connoisseur* eagerly looks forward to announcing the full-size sculpture’s unveiling in Newtown once the fundraising is completed.

LAUREN A. MILLS (b. 1957), *Catherine Violet Hubbard*, 2022, bronze [edition of 10], 20 in. high, \$8,800 via cvhfoundation.org

A TRADITION ENDURES

ALAN SHUPTRINE: A GILDED AGE

Florence Academy of Art
Florence, Italy
florenceacademyofart.com
shuptrinegallery.com
September 12–16

The Tennessee-based artist Alan Shuptrine is renowned for his realist scenes in watercolors and oils, and also for gold leaf, water-gilded panels set in custom-designed, hand-carved frames. (A superb example of the latter is illustrated here.)

This September, Shuptrine will share his expertise in water gilding by offering a five-day workshop at the Florence Academy of Art, a leading center for the study of contemporary realism as it is informed by master-works of the past. This program is open for registration not only to the academy’s regular students, but to anyone else interested in learning this seldom-discussed technique.

Of course, Florence’s museums and churches are filled with some of the world’s most artful gilding, one reason Shuptrine will guide workshop participants through the Uffizi Gallery, calling their attention to various techniques used by the Old Masters.



On view at the Florence Academy at the same time will be *A Gilded Age*, an exhibition of pieces created by Shuptrine, many etched using the centuries-old technique of sgraffito.

ALAN SHUPTRINE (b. 1963), *The Journey*, 2006, 12-karat white gold leaf water-gilded panel, accented with sgraffito designs and displayed in a hand-carved, gold leaf frame, 28 x 21 1/2 in.

VIBRANCY ON PAPER

SOON Y. WARREN

Art Gallery Prudencia
San Antonio
prudenciagallery.com
September 17–October 22

Prudencia Gallery is set to present an exhibition of recent works painted by Soon Y. Warren, a leading watercolorist and instructor based in Fort Worth. Born in South Korea, she immigrated to the U.S. in 1987 and began painting full-time in 1998. In 2006, North Light Books published Warren's 144-page instruction manual, *Vibrant Flowers in Watercolor*. The artist says she is "inspired by the beauty and complexity of nature and our surroundings," whether that might be foliage, fruit, or flowers from her impressive garden.

SOON Y. WARREN (b. 1960), *Baby's Breath Fantasy*, 2022, watercolor on paper, 22 x 30 in.



BACK IN BOSTON

BOSTON INTERNATIONAL FINE ART SHOW

Cyclorama, Boston Center
for the Arts
Boston
fineartboston.com
October 20–23

After a pandemic-related hiatus, the 24th annual *Boston International Fine Art Show* is set to launch at last. The fair will return to the historic Cyclorama's grand circular space encompassing 15,000 square feet illuminated by a domed skylight. More than 40 galleries will offer works ranging from Old Master through contemporary, with particular strength in American and European art dating from the 18th through mid-20th centuries.

Co-producer Tony Fusco is justly proud that this fair "has championed realism and representational art since its beginning 24 years ago, going against the grain of other shows around the country." He continues, "In 2019, we made a commitment to offering emerging and mid-career artists an opportunity to exhibit their work in a prestigious show." This year's fair includes *Emerge*, a section highlighting those artists. The gala preview is scheduled for October 20, and educational programs will occur throughout the weekend.



ROCKWELL KENT (1882–1971), *Birches*, 1921, oil on canvas, 34 x 44 in., Avery Galleries (Bryn Mawr, Pennsylvania)