



# GREAT ART NATIONWIDE

## 20 YEARS AND COUNTING

### AMERICAN LEGACY FINE ARTS

Celebrating a Legacy of Excellence  
Pasadena  
[americanlegacyfinearts.com](http://americanlegacyfinearts.com)  
November 11–December 16

American Legacy Fine Arts (ALFA) is marking its 20th anniversary with the exhibition *Celebrating a Legacy of Excellence*. On view this season will be more than 40 new paintings and sculptures created by over 30 artists the gallery represents, including Peter Adams, Béla Bácsi, Peter Brooke, Nikita Budkov, Steve Curry, Karl Dempwolf, Kathleen Dunphy, Michael Godfrey, Richard Humphrey, Chuck Kovacic, Jean LeGassick, Calvin Liang, Jim McVicker, Stephen Mirich, Jennifer Moses, Charles Muench, Michael Obermeyer, Tony Peters, Daniel W. Pinkham, Dan Schultz, Kevin Short, Amy Sidrane, Mian Situ, Michael Situ, W. Jason Situ, Christopher Slatoff, Alexey Steele, William Stout, Jove Wang, and Mary Kay West.

All of these talents reflect the superb quality for which ALFA is known, and also its ongoing commitment to traditional art forms that are inspired by, yet never derivative of, past ones. The gallery was founded by Elaine Adams, wife of artist Peter Adams. She notes that ALFA is “proud to be recognized for encouraging artists to exercise the freedom to create works that truly inspire them and allow them to reveal their own unique



personalities. In turn, we provide art enthusiasts with the opportunity to develop a discerning eye, form emotional connections, and stimulate their senses by living with art.”

*Fine Art Connoisseur* congratulates everyone involved in this milestone. ALFA is located near the Rose Bowl Stadium and the Norton Simon Museum, and is open to all by appointment.

**RICHARD HUMPHREY** (b. 1951), *Lost Horizon (Point Vincente Lighthouse, Rancho Palos Verdes)*, 2023, oil on canvas, 24 x 30 in.

## SAME FIGURE, DIFFERENT VANTAGES

### CUSTOMS HOUSE MUSEUM & CULTURAL CENTER

Juliette Aristides & Alan LeQuire  
Clarksville, Tennessee  
[customshousemuseum.org](http://customshousemuseum.org)  
[lequiregallery.com](http://lequiregallery.com)  
November 3–January 28

The Customs House Museum & Cultural Center is presenting the exhibition *Juliette Aristides & Alan LeQuire: The Figure in Charcoal & Terra Cotta*. As the title suggests, these gifted artists are devoted to exploring the human form in different materials. They started exhibiting together 12 years ago at Nashville’s LeQuire Gallery & Studio, and each has been the focus of a solo show at the Customs House, so this season’s project — featuring older and newer works — makes a logical next step.

Recently immersed in teaching at the Florence Academy of Art in Italy and at its New Jersey outpost, Aristides has been experimenting with flatness and form in her latest drawings — in charcoal on paper and in charcoal with oil on panel. “Drawing is among the most innately human activities,” she notes. “It is an immediate art form considered to be as natural and close as thought itself.”

Renowned for his monumental public sculpture, most recently the *Dream Forest* installation at Nashville’s Four Seasons Hotel &



ALAN LEQUIRE (b. 1955), *Janelle Reading*, 2009, terra cotta (unique), 8 x 16 x 7 in. ■  
 JULIETTE ARISTIDES (b. 1971), *Crouch*, 2022, charcoal and oil on board, 15 x 12 in.



Residences, LeQuire is powerfully inspired by terra cotta, which was used by the Etruscans to represent real people and – almost magically – preserves the artist’s touch after it is fired. (Sometimes we can see the fingerprints left by an artist who lived thousands of years ago.) LeQuire explains, “When I work in natural clay, I feel connected to the entire history of sculpture-making around the world. This is the primary way we know about most of those early cultures, through their clay sculpture – because it lasts. Clay is found everywhere and is inexpensive, but once fired it offers permanence. In this way, earth is the humblest medium, but also the noblest.”

The Customs House show will be complemented by the LeQuire Gallery’s simultaneous exhibition of works by Aristides, LeQuire, and their Nashville-based colleague Richard Greathouse, who has also taught at Florence. In Nashville on November 2, Aristides and LeQuire will participate in a lively discussion moderated by Greathouse, and Aristides and Greathouse will teach a figure/portrait drawing workshop there on November 2–3. (Both activities require registration.)

This season the Customs House is also hosting an exhibition featuring three series of color prints by the African American master Jacob Lawrence (1917–2000). Made between 1983 and 2000 and loaned by the artist’s friend Alitash Kebede, they are devoted to the themes of Genesis, Hiroshima, and Toussaint L’Ouverture. The project has been curated by Peter Nesbett, founding director of the Jacob and Gwendolyn Lawrence Foundation, for Landau Traveling Exhibitions. On December 3, the Customs House will present a talk by Leslie King-Hammond, founding director of the Center for Race & Culture at Baltimore’s Maryland Institute College of Art.

## IN THE MIDST OF IT ALL

### NEW YORK PUBLIC LIBRARY

Max Beerbohm: The Price of Celebrity  
New York City  
nypl.org  
October 20–January 28

The celebrity culture we love or loathe today first became an international industry in the late 19th century, and the English artist-author Max Beerbohm (1872–1956) was at the center of it. From the 1890s through the 1920s, to be a celebrity meant the hope — and fear — of appearing in a drawing or parody by “Max,” as he was known in both Britain and the U.S.

Beerbohm’s brilliant skewering of famous people in his visual caricatures, and of their writing styles in his satirical works, made him a celebrity himself. This was an identity he enjoyed, but later he shrank from it. In essays and fiction, Beerbohm explored the price in human terms of achieving and maintaining celebrity status in ways that still resonate now.



MAX BEERBOHM (1872–1956), *Rossetti's Courtship*, 1916–17, pencil and watercolor on paper, 12 3/4 x 8 1/3 in., Mark Samuels Lasner Collection, University of Delaware Library, Museums & Press

On view this season at the New York Public Library (NYPL) is the exhibition *Max Beerbohm: The Price of Celebrity*, which follows him from the Decadent circles of Oscar Wilde and Aubrey Beardsley to his mature years as a BBC radio performer during World War II. Along the way, he knew, drew, and wrote about such celebrities as Henry James, Virginia Woolf, George Bernard Shaw, and members of the royal family.

Drawn from the NYPL’s extensive holdings, along with loans from private and institutional collections, this season’s show includes drawings, manuscripts, photographs, books from Beerbohm’s library, and personal items, most on public display for the first time. It has been curated by Prof. Margaret D. Stetz and Mark Samuels Lasner (both from the University of Delaware) in collaboration with NYPL’s Julie Carlsen.

## TELLING TALES

### BO BARTLETT CENTER AT COLUMBUS STATE UNIVERSITY

Big Stories  
Columbus, Georgia  
bartlettcenter.columbusstate.edu  
through December 16

The Bo Bartlett Center at Georgia’s Columbus State University (CSU) has opened *Big Stories*, an exhibition curated by the artists Noah Buchanan, Bo Bartlett, and Carl Dobsky that proves the tradition of storytelling is very much alive in visual art today. The organizing trio asked to borrow one large figurative work from each of 18 gifted contemporary artists: Steven Assael, Bo Bartlett, Margaret Bowland, Noah Buchanan, Aleah Chapin, Alfred Conteh, Vincent Desiderio, Carl Dobsky, Michelle Doll, Najee Dorsey, Zoey Frank, Paul Fenniak, Andrea Kowch, Adam Miller, Odd Nerdrum, Amy Sherald, Tim Short, and Patricia Watwood.

The Center’s director, Mike McFalls, is also a professor in CSU’s art department. He notes, “Since the dawn of civilization, narratives have been at the core of our existence. From the epic tales of Homer to the immortal works of Shakespeare and the timeless cinematic creations of Spielberg, stories have served as the essence of human experience — portraying heroic journeys that transcend cultures and connect us on a profound level. Whether their narratives are overtly portrayed or subtly embedded, the paintings in



TIM SHORT (b. 1993), *Talkin' across the Table*, 2022, oil on linen, 54 x 72 in., Najee & Seteria Dorsey’s *Black Art in America* Collection

*Big Stories* will provoke deep introspection — inviting viewers to ponder the meanings and significance of our shared human experience.”

The Center is also well worth visiting to admire the permanent collection of

14 monumental paintings by its namesake, Bo Bartlett (b. 1955). Housed there, too, is his archive of sketchbooks, correspondence, journals, recordings, photographs, artistic notes, and memorabilia.

## IMAGINE ALL THE PEOPLE

### DACIA GALLERY

Nanci France-Vaz:  
Bohemian Spirits  
New York City  
daciagallery.com  
November 1–18

**NANCI FRANCE-VAZ** (b. 1965), *A Momentary Lapse of Time*, 2023, oil on linen ACM, 20 x 16 in.

New York City's Dacia Gallery is set to host *Bohemian Spirits*, an exhibition of recent paintings by local artist Nanci France-Vaz.

Also a gifted writer, especially of poetry, France-Vaz explains, "During the pandemic, I felt so depressed and isolated. Painters are always solitary, but this was a time of embracing the loneliness that came from being chained to my studio to produce new work. I thought



of John Lennon's 'Imagine,' with its hope for all people to live in peace, and of the flower children who once spread that message. They

were truly bohemian spirits. From that thought, I went back in time and searched for moments I remembered or felt emotionally, to introduce a modern subject or twist to the story."

As seen here, the primarily female models in France-Vaz's "imaginative portraits" are indeed bohemians filled with light, love, and a sense of spirit. "As a painter," she continues, "my greatest desire is to express the human condition from film, poetry, and classic literature, incorporating contemporary concepts and subjects. In a socially detached world, I intend to draw an emotional response from the viewer by evoking my subject's psychological moments and mood in the environment. As human beings, we have many layers, past and present patterns that are constantly moving from one form or idea into another."

France-Vaz also draws inspiration from the legacy of 19th-century Pre-Raphaelite and naturalist art, her earlier work in theater and film, and her studies in animation and special effects. Next spring, she will publish a book of her paintings and poetry, also titled *Bohemian Spirits*.

## FRESH LIGHT ON THE PAST

### LYME ACADEMY OF FINE ARTS

An Artist's Eye: The Lukas  
Charles Collection  
Old Lyme, Connecticut  
lymeacademy.edu  
November 19–February 18

It's always inspiring when we learn of a superb collection formed by a non-expert, especially when it's filled with terrific examples from a comparatively overlooked era. The acquirer in question is the radiologist Lukas Charles, and the area he has focused on

is academic figurative painting from late 19th-century Europe and America.

On view this winter at the Lyme Academy of Fine Arts is the exhibition *An Artist's Eye: The Lukas Charles Collection*, which includes 27 canvases Charles has collected over the past decade. Among the talents represented are such comparatively unfamiliar names as Solomon J. Solomon (Britain), Joseph DeCamp (U.S.), Thérèse Schwartz (Netherlands), Raimundo de Madrazo and Eduardo Zamacois y Zabala (Spain), Antonio Mancini and Giacomo Grosso (Italy), and Léon Bonnat and Émile Friant (France).

The Lyme Academy is an ideal venue for this project because its students are busy learning the same timeless techniques that were used to make the paintings in Charles's collection.



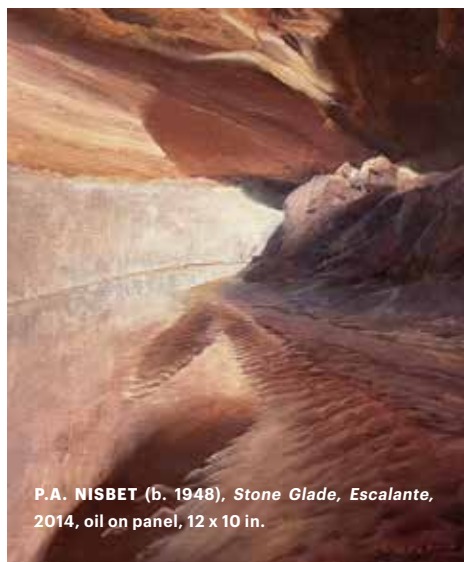
**EDUARDO ZAMACOIS Y ZABALA** (1841–1871),  
*Untitled*, n.d., oil on canvas, 15 1/4 x 12 1/4 in.

## NATURE REAL AND ETHEREAL

### MEYER GALLERY

P.A. Nisbet: Atmospheres  
Santa Fe  
meyergalleries.com  
November 3–16

Meyer Gallery is set to present *Atmospheres*, a show of paintings by P.A. (Peter) Nisbet that demonstrate his exceptional ability to capture the essence of landscapes in a way that is both contemporary and timeless. Inspired by such forerunners as J.M.W. Turner and Thomas Moran, he studies the interplay of light, space, and form in nature, producing images that are simultaneously realistic and deeply spiritual.



**P.A. NISBET** (b. 1948), *Stone Glade, Escalante*,  
2014, oil on panel, 12 x 10 in.

Nisbet was born in North Carolina and began to study painting at age 10; he started with watercolors and progressed to oils by age 25, by which time he had graduated from the University of North Carolina and served in Vietnam, first as a combat officer and later as director of art services for the Navy's information office. Ultimately Nisbet founded a business providing graphic design and illustration services, but in 1980 he moved to the Southwest and began painting landscapes.

Today he travels the world recording what he sees — from the South Pole to China — yet his favorite locale remains the dramatically lit and textured deserts of the Southwestern U.S. and Mexico.

## TWO BIG TALENTS

### RED PIANO ART GALLERY

Mark Boedges & Sandy Scott  
Bluffton, South Carolina  
redpianoartgallery.com  
November 3–23



SANDY SCOTT (b. 1943), *Wooded Water*, 2021, bronze (edition of 25), 21 in. high



MARK BOEDGES (b. 1973), *Morning Atmosphere*, 2023, oil on panel, 24 x 36 in.

A key feature of coastal South Carolina's art scene since 1969, Red Piano Art Gallery is mounting an exhibition of recent works by two gifted artists it represents: the sculptor Sandy Scott and the painter Mark Boedges.

From his studio in Vermont, Boedges says, "I love painting the light of South Carolina's Low Country, whether it's on the pristine beaches of Hilton Head Island, the winding marshes along the May River, or any of the numerous trawlers to be found in Port Royal or Tybee Island, to name just a few sites. The light can be soft and heavy with mood on a warm, humid morning, or crisp

and brilliant in the afternoon sun. Because of this variability of both light and subject, I find endless joy and opportunity painting on location there, trying to capture those fleeting moments for later refinement in the studio."

Sandy Scott notes, "Although my home is in Wyoming, I spend lots of time in South Carolina through my service as a trustee at Brookgreen Gardens [in Murrells Inlet]. Shore birds and wading birds are favorite subjects, and what better place for reference-gathering and inspiration than the Low Country?"

## TWO'S BETTER THAN ONE

### BRYAN FINE ART GALLERY

Stowe, Vermont  
bryangallery.org

The town of Jeffersonville is set in a particularly scenic area of northwestern Vermont, which for more than a century has attracted such talented landscape painters as Thomas Curtin, Charles Curtis Allen, and Emile Gruppe. Today this thriving artistic community's hub is the Bryan Memorial Gallery, founded in 1984 by the master landscapist Alden Bryan (1913–2001) in memory of his artist wife, Mary.

Jeffersonville is located at the northern end of Smugglers' Notch State Park, a narrow pass cutting through the rugged Green Mountains. In the summer, when the road is clear, it's just a 20-minute scenic drive south through the Notch to the bustling resort town of Stowe. Now downtown Stowe is benefiting from Jeffersonville's legacy of artistic excellence, thanks to the opening this past summer

Stowe, Vermont's newest art destination is the Bryan Fine Art Gallery.



of the Bryan's satellite branch, dubbed the Bryan Fine Art Gallery.

Back in Jeffersonville, collectors are already visiting *Land & Light & Water & Air*, an annual juried show of works by Bryan Gallery

members, on view through December 23. And opening November 8 is the annual *Gems* exhibition, which features paintings measuring 8 x 10 inches or smaller.

## THE WEST REALLY IS WILD

### STEAMBOAT ART MUSEUM

**Wild West: Wildlife Art, Past and Present**  
Steamboat Springs, Colorado  
steamboatartmuseum.org  
December 1–April 13

*Wild West: Wildlife Art, Past and Present* is the title of the Steamboat Art Museum's latest exhibition, which traces how the essence and beauty of the American West's animals have captivated talented artists for more than a century.

Guest-curated by collector Tim Newton, the exhibition features more than 90 works



TONY HOCHSTETLER (b. 1964), *Rough Skinned Newt*, 2023, bronze (edition of 15), 8 x 10 1/2 x 9 1/2 in.

borrowed from private collections and museums, along with works created by 35 living artists, many for sale. The media involved encompass oil, scratch board, charcoal, watercolor, and bronze.

The historical masters represented on the exhibition checklist include Herbert

Dunton, Bob Kuhn, Lanford Monroe, and Carl Rungius. Among the living artists are Douglas Allen, Bill Alther, Greg Beecham, Jim Bortz, Ray Brown, Tim Cherry, Mark Eberhard, Sandy Graves, Tony Hochstetler, Nancy Howe, T.D. Kelsey, Mark Kelso, Steve Kestrel, Rich Loffler, Bonnie Marris, Walter Matia, Sally Maxwell, Jim Morgan, Peregrine O'Gormley, Tom Quinn, Paul Rhymmer, Amy Ringholz, Lindsay Scott, Sandy Scott, Tim Shinabarger, Kyle Simms, Dan Smith, Tucker Smith, Jill Soukup, Pati Stajcar, Josh Tobey, Ezra Tucker, Dustin Van Wechel, and Curtis Zabel.

## RIGHT ART, RIGHT PLACE

### NATIONAL ARTS CLUB

**In a New Light: American Impressionism 1870–1940**  
New York City  
nationalartsclub.org  
through November 22

The latest exhibition on view at the National Arts Club (NAC) is *In a New Light: American Impressionism 1870–1940, Works from the Bank of America Collection*. It features more than 130 paintings surveying the evolution of the American Impressionist movement, encompassing such bold-faced names as Childe Hassam, George Inness, and John Sloan.

The Impressionism project marks something of a homecoming for the NAC, which flourishes in what was once the mansion of New York governor and U.S. presidential candidate Samuel J. Tilden (1814–1886). Club president David Doty notes, "This new way of painting, capturing light and color in bold brushstrokes, arose as the National Arts Club was founded and became a central arts institution in this country, which was hungry to learn about the arts. Indeed, more than a dozen of the artists featured were Artist Life Members of the NAC, inexorably linking this exhibition to the history of the club, which is celebrating its 125th anniversary this year." Among those Life Members were Ernest Lawson, Colin Campbell Cooper, and Daniel Garber, and many of the NAC permanent collection works on display in its parlors are impressionistic.

The American Impressionist movement emerged in the late 19th and early 20th centuries, championing new ideas and techniques coming from France and also popularizing scenes of urban life. A driving force was America's burgeoning art colonies, including Pennsylvania's New Hope colony, where painter



CHILDE HASSAM (1859–1935), *Old House, East Hampton*, 1917, oil on linen, 20 x 30 in., Bank of America Collection

Robert Spencer came to prominence for his depictions of working-class people, as seen here in *Afternoon Bathers*.

*In a New Light* was produced by the Bank of America's *Art in Our Communities* program, through which the company's superb collection is shared with the widest possible audience. Museums and nonprofit galleries can borrow complete or customized exhibitions at no cost, and since the program's establishment in 2009, more than 170 exhibitions have been loaned.



ROBERT SPENCER (1879–1931), *Afternoon Bathers*, c. 1920, oil on linen, 30 1/8 x 36 1/8 in., Bank of America Collection