

17th Year



May 11-14, 2024

May 11-13 12-6 pm

May 14 12-5 pm

Admission Complimentary

BNH

Bohemian National Hall

321 East 73rd Street, New York City

theamericanartfair.com



2024 EXHIBITORS

Adelson Galleries
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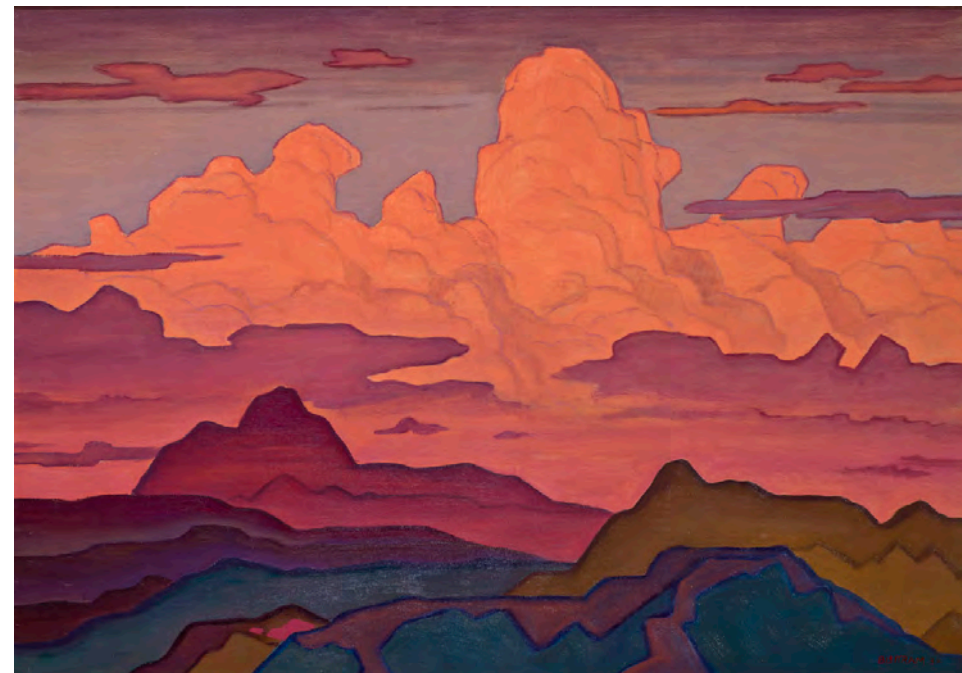
The American Art Fair celebrates its seventeenth year of bringing together seventeen outstanding American art dealers with museum professionals and collectors at our usual Manhattan location—the elegant, landmarked Bohemian National Hall. With their vast extensive expertise, reliable reputations, and personalized services, our exhibitors offer the best examples of 18th-21st century American art. The American Art Fair is unique in choosing to focus exclusively on historically important artists, presenting hundreds of works in an environment of reflection and personal interaction.

The Fair's three floors of exhibitors and its five lectures by prominent curators combine with other events in New York to produce a celebration attracting visitors from all over the country. Our exhibitors are leaders in American Folk Art, the Hudson River School, Philadelphia painters, the Ashcan and New York Schools as well as American Impressionists, Modernists, WPA artists, and Postwar abstractionists. This year, several dealers showcase sculpture, women artists, and African American art. Our fair features the highest concentration of expertise in traditional American art in the nation.

I am delighted to welcome you to The American Art Fair, and I salute our dealers and the five outstanding speakers who join them to make our seventeenth year memorable.

Thomas Colville
FOUNDER

2024 Lectures at The American Art Fair



Saturday, May 11 at 11am

The Ever-Experimental Work of Emil Bisttram

Claire Mosier

Registrar, American Museum of Western Art

Emil Bisttram (1895-1976) started his art career in New York at a time when modernism was becoming popular. He brought modernist sensibilities with him to the American Southwest in the 1930s, establishing himself as an avant-garde artist and teacher. Throughout his career Bisttram experimented with visual styles and art media, exploring how best to represent intellectual and theological concepts as well as the world around him. He is still renowned for his skill with representative, abstract, and non-objective works, as well as artistic exploration.

Above: Emil James Bisttram, *Great Western Sky*, 1930, oil on canvas.
Courtesy of American Museum of Western Art – The Anschutz Collection.

Admission to lectures is complimentary; seating is on a first-come basis; lectures are held in the theater on the ground floor of Bohemian National Hall.

Saturday, May 11 at 2pm

***The World Outside:
Louise Nevelson at Midcentury***

Shirley Reece-Hughes

Curator of Painting, Sculpture, and Works on Paper
Amon Carter Museum of American Art



Louise Nevelson
(1899-1988)
Lunar Landscape, 1959-60
Painted wood
86 x 49 x 14 in.
Amon Carter, Purchase
with funds from Ruth
Carter Stevenson
Acquisitions Endowment,
1999.3.A-J, Courtesy of the
Amon Carter Museum of
American Art

Shirley Reece-Hughes discusses the various threads of Louise Nevelson's practice relating to the social and cultural meanings of the environment in the middle of the twentieth century. Describing the sculptor's creation of her signature wall assemblages against the backdrop of the Space Race, along with the burgeoning science of ecology, planetary consciousness, and installation art, this lecture reveals how Nevelson connected her work to discoveries about earth and space and forecasted movements such as land art.

Saturday, May 11 at 4pm

Fashioned by Sargent

Erica E. Hirshler

Croll Senior Curator of American Paintings
Museum of Fine Arts, Boston



John Singer Sargent
(1856-1925), *Mrs. Charles
E. Inches (Louise Pomeroy)*,
1887, oil on canvas,
Museum of Fine Arts,
Boston, Anonymous Gift in
memory of Mrs. Charles
Inches' daughter, Louise
Brimmer Inches Seton,
1991.1991.926

John Singer Sargent manipulated fashion—and his sitters. His paintings are performances, negotiated between the model and the artist, often with an audience in mind. Look behind the scenes at the exhibition “Fashioned by Sargent” to consider how portraits—whether truthful, aspirational, or imaginative—are made, and who controls the image. Clothing is selected, poses devised, and the results judged. How did Sargent turn a simple likeness into a work of art?



Sunday, May 12 at 2pm

Mary Cassatt at Work

Kathleen A. Foster

Robert L. McNeil Jr., Senior Curator of American Art
Director, Center for American Art
Philadelphia Museum of Art

The first major survey of the career of Mary Cassatt in twenty-five years, the exhibition *Mary Cassatt at Work*, opening May 18 at the Philadelphia Museum of Art, takes a fresh look at the only American member of the French Impressionists. Centering on her own sense of professional status and her interest in “serious work,” this exhibition examines the realities of a career as a woman artist, the complexities of the women’s work that she depicted throughout her oeuvre, and the new findings about her materials and methods that underlay her working process.

Mary Stevenson Cassatt, *Driving*, 1881, oil on canvas, 34 15/16 x 51 1/8 inches (88.8 x 129.8 cm), Philadelphia Museum of Art, Purchased with the W. P. Wiltstach Fund, 1921

Sunday, May 12 at 4pm

Monuments and Myths: The America of Sculptors Augustus Saint-Gaudens and Daniel Chester French

Thayer Tolles

Marica F. Vilcek Curator of American Paintings and Sculpture
The Metropolitan Museum of Art

The traveling exhibition *Monuments and Myths* presents the work of Saint-Gaudens and French in dialogue, offering a well-timed opportunity to assess the intersecting contributions of the two leading American sculptors at the turn of the twentieth century. Their sculptures, both private and public, serve as dynamic visual barometers of political, social, and artistic conditions, past and present. Focusing on selected examples from some 70 works in the exhibition, this lecture will consider them as multifaceted signifiers of national identity and sociocultural networks.



Daniel Chester French, *Spirit of the Waters*, first model for the Spencer Trask Memorial, 1913-14, cast 1914. Bronze, 32 1/4 x 24 1/2 x 12 in. Chesterwood, National Trust for Historic Preservation, Stockbridge, MA, Gift of the Daniel Chester French Foundation, NT 69.38.272. Photo by Paul Rocheleau.

ADELSON GALLERIES

The Fuller Building, 595 Madison Avenue, 4th Floor, New York, NY 10022
212 439 6800

www.adelsongalleries.com info@adelsongalleries.com



Maurice Prendergast (1858-1924)
The Gondolas, Venice, circa 1898-99
Watercolor on paper
10 3/4 x 15 inches
Signed lower right: *Prendergast*



William Merritt Chase (1849-1916)
Figure in Landscape (Shinnecock Hills),
circa 1897
Oil on canvas mounted on cardboard
12 3/4 x 19 5/8 inches

ALEXANDRE GALLERY

25 East 73rd Street, 2nd & 3rd Floors, New York, NY 10021
212 755 2828

www.alexandregallery.com marie@alexandregallery.com



John Marin (1870-1953)
New York No. 2, 1925
Charcoal and watercolor on paper
25 1/4 x 20 3/4 inches



Max Weber (1881-1961)
Music, 1912
Pastel on paper
23 1/4 x 17 1/4 inches

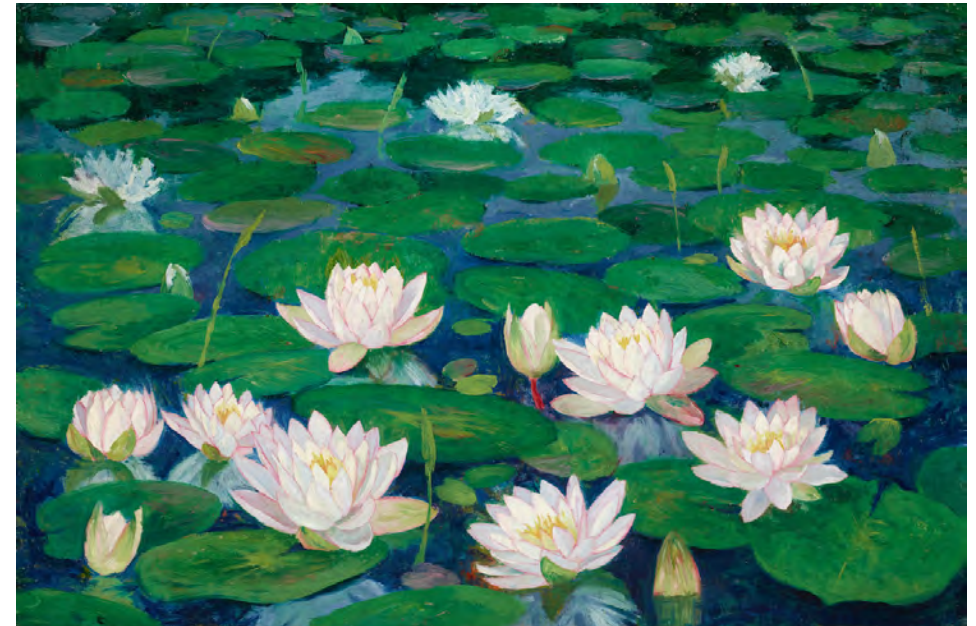
AVERY GALLERIES

100 Chetwynd Drive, Bryn Mawr, PA 19010
610 896 0680

www.averygalleries.com namoroso@averygalleries.com



Joseph DeCamp (1858–1923)
The Fur Jacket, 1910
Oil on canvas
30 1/8 x 25 inches
Signed lower left: *JOSEPH DE-CAMP*



John Leslie Breck (1860-1899)
Heart of the River, 1894
Oil on canvas
16 x 24 inches

BERNARD GOLDBERG FINE ARTS, LLC

New York, NY
By appointment only: 212 813 9797

www.bgfa.com info@bgfa.com



Robert Henri 1865-1929)
Woman from Madrid (Augustina), 1924
Oil on canvas
32 x 26 inches
Signed lower left: *Robert Henri*
Inscribed on verso: *Robert Henri, Cipsy of Madrid*



Cecil de Blaquièr Howard (1888-1956)
Lucy Krohg, modeled circa 1920; carved 1937
White marble
18 ½ x 4 ½ x 3 5/8 inches
Signed: *Howard*

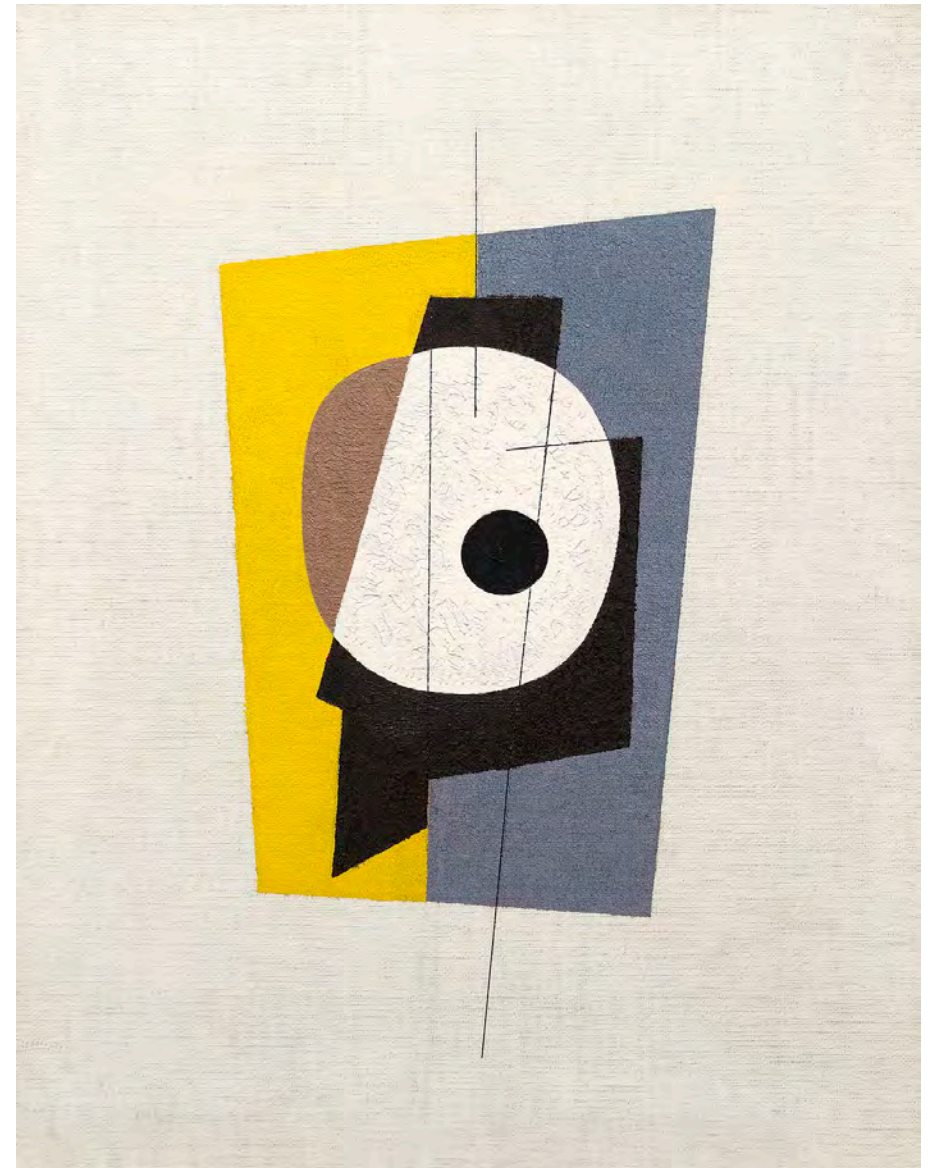
D. WIGMORE FINE ART

152 West 57th Street, 3rd Floor, New York, NY 10019
212 581 1657

www.dwigmore.com info@dwigmore.com



George L. K. Morris (1905-1975)
Untitled, 1937
Gouache on paper
8 ¼ x 7 inches



Charles Green Shaw (1892-1974)
Composition in Construction, 1941
Oil on canvasboard
18 x 14 inches
Signed and dated verso

358 Main Street South, Woodbury, CT 06798
By appointment: 203 263 3131

www.americanantiqueart.com contact@schorsch-smiles.com

DAVID A. SCHORSCH-EILEEN M. SMILES



Young African American Girl
Probably Tompkins County, New York,
circa 1840
Oil on poplar panel
17 ¾ x 13 ¼ inches



Ammi Phillips (1788-1865)
Ruth (Haynes) Palmer
Hoosick, New York, circa 1816
Oil on canvas
36 x 30 inches

DEBRA FORCE FINE ART, INC.

13 East 69th Street, Suite 4F, New York, NY 10021

212 734 3636

www.debraforce.com info@debraforce.com



Edward Steichen (1879-1973)
The Big Maples, Moonrise, 1903
Oil on canvas
24 1/4 x 25 1/4 inches
Signed and dated lower right: *Steichen MDCCCCIII*



Reginald Marsh (1898-1954)
Modeling Furs on Union Square, 1940
Mixed media on illustration board
26 7/8 x 40 1/4 inches
Signed lower right: *Reginald Marsh*

DOLAN / MAXWELL

2046 Rittenhouse Square, Philadelphia, PA 19103
215 732 7787

www.dolanmaxwell.com info@dolanmaxwell.com



Dox Thrash (1893-1965)
Woman in Blue, Waiting, c. 1940s
Watercolor
Image/sheet: 17 3/4 x 11 7/8 inches



Elizabeth Catlett (1915-2012)
Standing Strong, 2007
bronze with variegated green patina, ed 9,
31 1/4 x 10 1/4 x 9 1/4 inches
Initialed near the base

FORUM GALLERY

475 Park Avenue, New York, NY 10022

212 355 4545

www.forumgallery.com gallery@forumgallery.com



Charles Sheeler (1883-1965)
Barn Abstraction, 1946
Tempera on board
21 1/2 x 29 3/8 inches



Gregory Gillespie (1936-2000)
Roman Interior Kitchen (Still Life with Milk Carton), 1967-69
Oil on panel
63 x 45 1/2 inches

GRAHAM SHAY 1857

17 East 67th Street, No. 1A, New York, NY 10065
212 535 5767

www.grahamshay.com info@grahamshay.com



Anna Walinska (1906-1997)
Nevelson, 1975
Oil on board
10 ¼ H. x 11 ¾ W. inches
Signed lower left: *Walinska '75*



Mario J. Korbel (1882-1954)
Night, 1921
Bronze, dark green and brown patina, parcel gilding to hair and drapery
14 ⅛ H. x 24 W. x 15 ½ D. inches
Signed on base: MARIO KORBEL ©
Inscribed on base: ROMAN BRONZE WORKS N-Y-

HAWTHORNE FINE ART LLC

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575 Fifth Avenue, 14th Fl. New York, NY 10017
212 731 0550

Mailing address:
P.O. Box 140, Irvington, NY 10533

www.hawthornefineart.com info@hawthornefineart.com



Louise Howland King Cox (1865-1945)
Blue and White, 1904
(The artist's daughter, Caroline Cox)
Oil on canvas
50 x 34 inches
Signed and dated lower left:
LOUISE COX 1904



Mary Kollock (1840-1911)
Campsite in the Adirondacks
Oil on canvas
20 x 36 inches
Signed lower right

HIRSCHL & ADLER GALLERIES

The Fuller Building, 41 East 57th Street, New York, NY 10022
212 535 8810

www.hirschlandadler.com gallery@hirschlandadler.com



Thomas Wilmer Dewing (1851–1938)
May (Springtime, Welcome Sweet Springtime),
before 1921
Oil on canvas
20 x 24 inches
Signed at lower right: *T W Dewing*



Joseph Stella (1877–1946)
Africans, 1930
Oil on canvas
28 3/4 x 36 1/4 inches
Signed, dated, and inscribed (at upper right):
Joseph Stella; (on the back): *Joseph Stella /*
Alger 1930

KRAUSHAAR GALLERIES, INC.

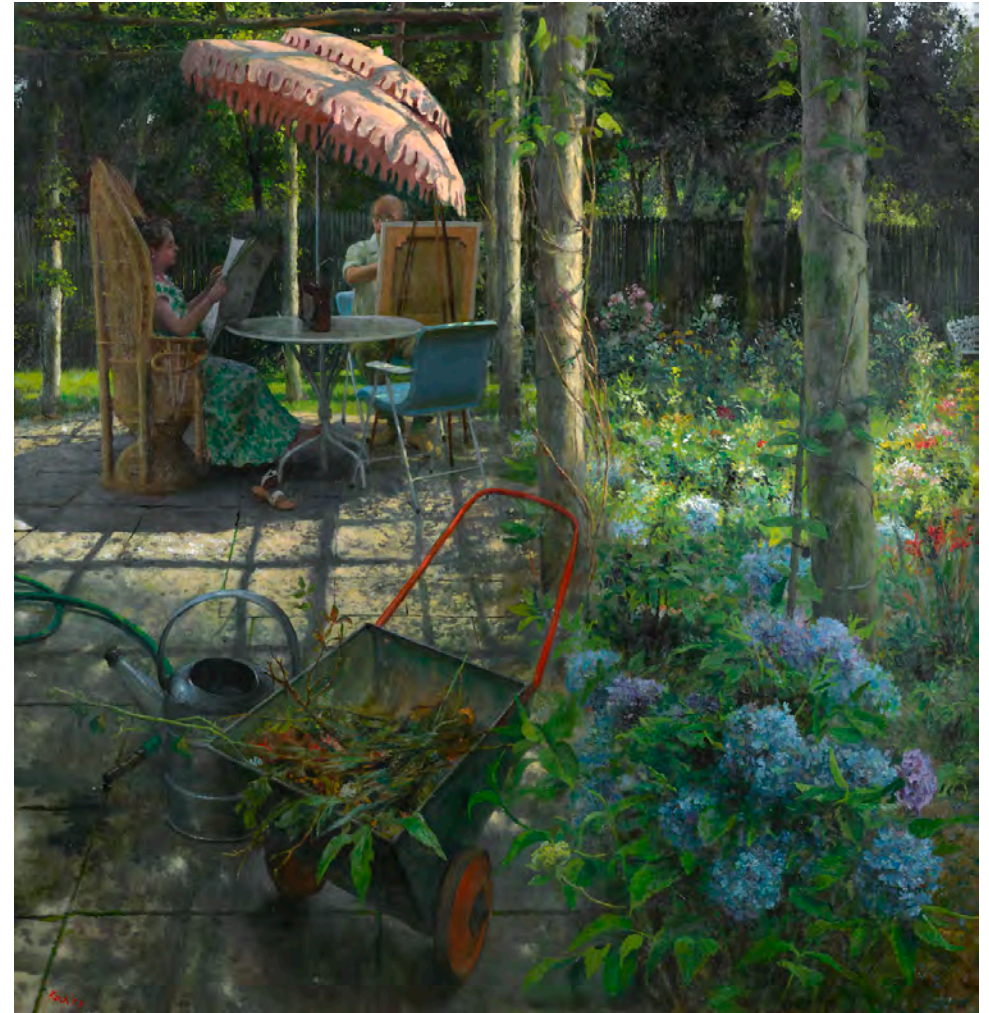
15 East 71st Street, #2B New York, NY 10021

212 288 2558

www.kraushaargalleries.com staff@kraushaargalleries.com



Knud Merrild (1894-1954)
Green Vase, 1935
Oil cloth and wallpaper collage on board
26 x 15.5 inches



John Koch (1909-1978)
Summer, 1973
Oil on canvas
42 x 40 inches

MEREDITH WARD FINE ART

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New York, NY
212 744 7306

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Reginald Marsh (1898-1954)
Martial Spirit, 1939
Watercolor on paper
30 x 22 inches



Charles Burchfield (1893-1967)
The Red Sun, 1920
Watercolor on paper
18 x 31 1/2 inches

QUESTROYAL FINE ART, LLC

903 Park Avenue (at 79th Street), Third Floor New York, NY 10075
212 744 3586
www.questroyalfineart.com gallery@questroyalfineart.com



Albert Bierstadt (1830–1902)
Forest Near Saratoga
Oil on canvas
21 3/4 x 28 1/2 inches
Monogrammed lower left: *ABierstadt*



Ralph Albert Blakelock (1847–1919)
Silvery Moon
Oil on canvas laid down on board
18 3/16 x 24 inches
Signed lower left in arrowhead:
R. A. Blakelock

SCHWARZ GALLERY

1806 Chestnut Street, Philadelphia, PA 19103
215 563 4887

www.schwarzgallery.com mail@schwarzgallery.com



Charles Drogkamp (1883-1958)
Waterfront, New York
Oil on canvas
32 1/4 X 40 1/4 inches
Signed lower right: *CHARLES DROGKAMP*



Carl John David Nordell (1885-1957)
Girl Peeling Lemons
Oil on canvas
39 X 32 inches
Signed upper right: *Nordell*

THOMAS COLVILLE FINE ART

By Appointment

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tlc@thomascolville.com



Edwin Lord Weeks (1849-1903)
At the Well, Morocco, 1879
Oil on canvas
16 x 12 inches
Signed and dated lower right:
E. L. Weeks 1879 / Paris



George L.K. Morris (1905-1975)
Abstract Composition, 1943
Oil on canvas
11 x 9 1/2 inches
Signed and dated in oil, lower right *Morris '43*; signed center verso *George L.K. Morris '43*

Acknowledgements

As we celebrate the seventeenth year of The American Art Fair we thank all who join us this year. We are honored to produce the Fair with our incomparable exhibitors to create a worthwhile event. We are grateful to our visitors, exhibitors, and all who support the Fair.

Thomas Colville, Founder

Catherine Sweeney Singer, Fair Director



Josef Baláž, Bohemian Benevolent & Literary Association

Laura Beach, *Antiques & The Arts Weekly*

Michael and Peter Bellantone, Morris Brothers

Jay Cantor

Ricardo Castiblanco, Skin Contact Wines

Adolfo Castillo, *American Fine Art Magazine*

Debbie Chabot, Meridian Printing

Michael Clawson

Melanie Delesalle, Bohemian Benevolent & Literary Association

Lorna Dryden, *Art & Antiques*

The Fedigan Family, Market Properties Inc.

Kathleen A. Foster

Danny Frank, Meridian Printing

Karla Friscia, Cube Services

Sarah Gianelli, *American Fine Art Magazine*

Erica Hirshler

Jamie Hoyle, Clark Transfer

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Lisa Koenigsberg, Initiatives in Art and Culture

Kathy Lett, Thomas Colville Fine Art

Sam Linares, Fairfield Pro Production Services

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Wendie Martin, *American Fine Art Magazine*

Dan Meeker, Daniel Meeker Design

Susan Michalko, Market Properties

Claire Mosier

Don Sparacin, *The Magazine Antiques*

Evan Moynihan, *The New York Times*

Jay Qin, Thomas Colville Fine Art

Shirley Reece-Hughes

Madelia Hickman Ring

Meghan Schwab

William Singer

Yvette Solomon, National Public Radio

The Sprezzatura Studio

Kim Taylor-Alfano, Arthur J. Gallagher & Co.

Alyssa Tidwell

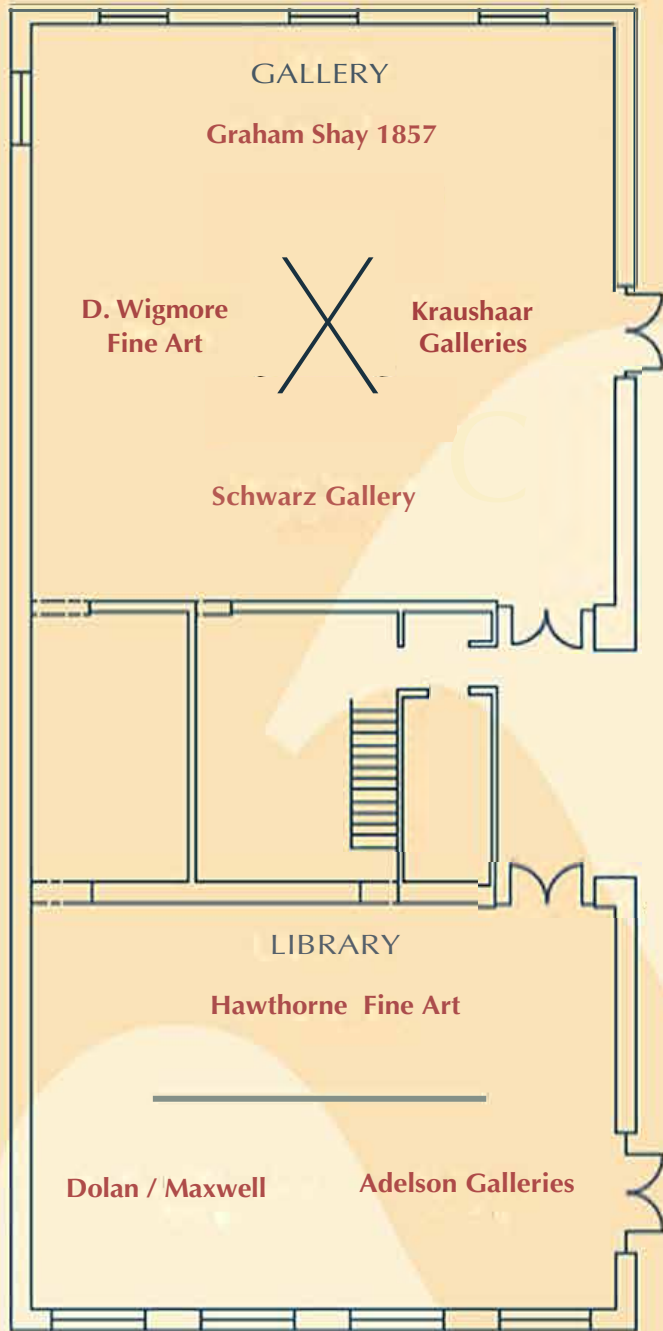
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Adam Weingrad, Winick Productions LLC

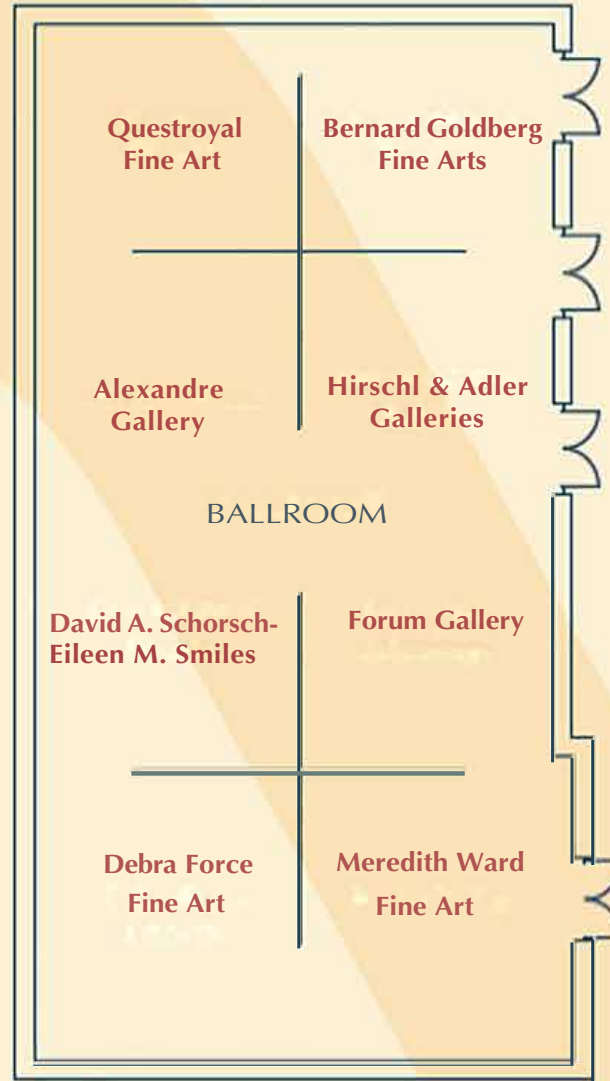
Ty Yorio, Citadel Security Services



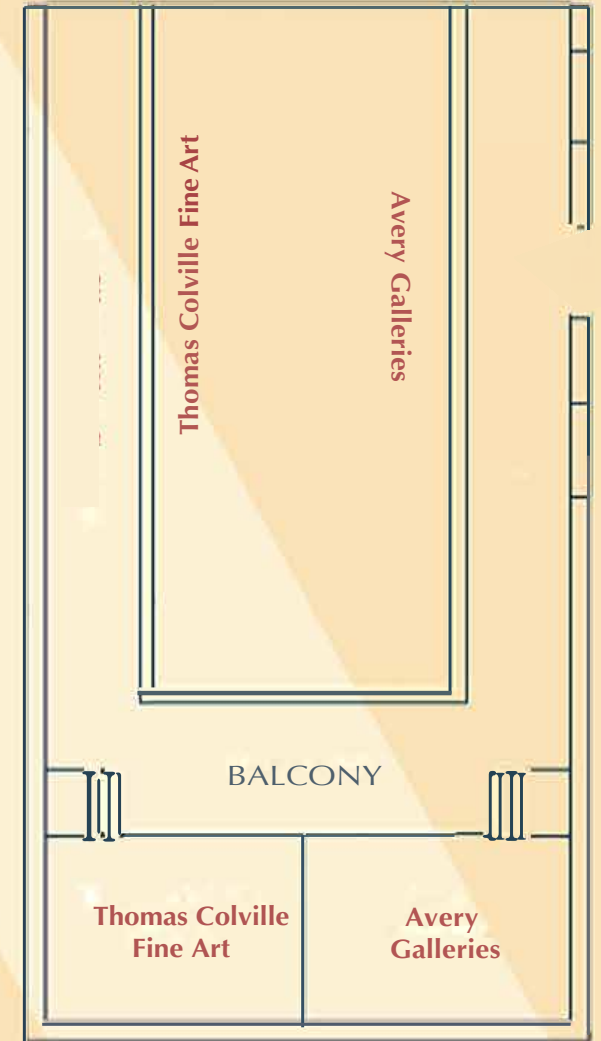
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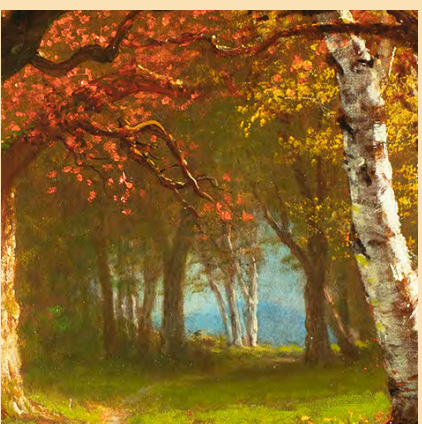


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