

A watercolor illustration of a forest scene featuring several owls. One owl is perched on a branch in the upper left. Another owl is in flight in the center, with its wings spread. Below it, two more owls are perched on a branch. In the foreground, a large owl is perched on a rock, looking towards the viewer. The background shows a dense forest with trees and foliage. The style is soft and painterly, with muted colors.

Master Drawings *New York 2021*

EDITION • FIFTEENTH • ANNIVERSARY •
15

Friday, January 22 to
Saturday, January 30

Online edition
with Viewings at
Select NY Galleries
by Appointment

*with Special
Exhibitions from
Dealers in Master
Paintings and
Sculpture*

Master Drawings New York

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COVER

Giovanni Domenico Tiepolo
(1727–1804), *Owls on a Rocky Perch*,
17th century, Courtesy Christopher
Bishop Fine Art

JANUARY 22–30, 2021

OPENING ONLINE

Noon EST on Friday, January 22 through
Saturday, January 30

SELECT GALLERIES OPEN BY APPOINTMENT

Friday, January 22–Saturday, January 30
Contact the Galleries to Book Viewing

ENQUIRIES

allison@masterdrawingsnewyork.com
www.masterdrawingsnewyork.com

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Master Drawings New York 2021 INTRODUCTION

Celebrating the 15th Anniversary of MDNY



In 2021, *Master Drawings New York* will be celebrating its 15th Anniversary, and there will be a combination of digital and physical exhibitions, plus an exciting array of talks and events. They will mirror the events that would normally take place in New York during a chilly week at the end of January. This year, most of these events will take place on-line. Whilst we are all disappointed to miss our friends and colleagues as normal, this will be an opportunity for the “community” to come together virtually. The emphasis for 2021 will be digital, for obvious reasons, but this does not mean it will be somehow inferior. Indeed, we have gone to great lengths to make the online content deeper and more engaging. I believe

that the extraordinary events of the last year have given us an opportunity to reach out to an even wider audience than normal, since most of us are unable to travel.

When Margot Gordon and I had our first joint exhibition at Shepherd Galleries at 79th Street 16 years ago I think we would have been surprised, and delighted, that the event we formed the following year and had its first staging in 2006 would still be going on. The first event in 2006 was on the heels of another group event I have been involved with since its inception When I first came up with the concept for *Master Drawings London*, now *London Art Week* in 2000/2001, the principles and philosophy remain the same for both events. Indeed, the concept has been replicated by many other art organisations in Europe and America since. I also think it is likely these events will continue to grow and prosper after the pandemic. Both events have been able to change and adjust during the economic and market changes while some fairs have had trouble adapting.

Allow me to explain the 4 simple principles behind these events, which go to the core of their success and longevity:

Firstly, it is the grouping of like-minded businesses promoting their stock to the public. This has immediate appeal since the public, which consists of collectors, institutions, dealers and the general art-buying public, can access in one week many of the players in the market from auction houses to dealers in a geographically similar location. Though in this instance a single website www.masterdrawingsnetwork.com. For New York, it is on the Upper East Side, in London, it is St. James’s and Mayfair.



Robert Kshey of Shepherd W&K Galleries with Crispian Riley-Smith

Secondly, by the very nature of the event being collegiate, there is an interest from the public to access a field which seems arcane and difficult to enter, which means that there is added media interest. The barriers to entry as a collector and a member of the public are reduced and the public can ask all the questions they wanted to ask without feeling obliged to buy or make excuses. The ‘Open House’ and ‘Open Door’ policy encourage the curious.

Thirdly, there is a sense of discovery, learning and education. The event allows for likeminded people, whether they are academics, specialists, or just plain curious, to look and learn from the different dealer shows to the museum exhibitions and events that occur during Master Drawings New York.

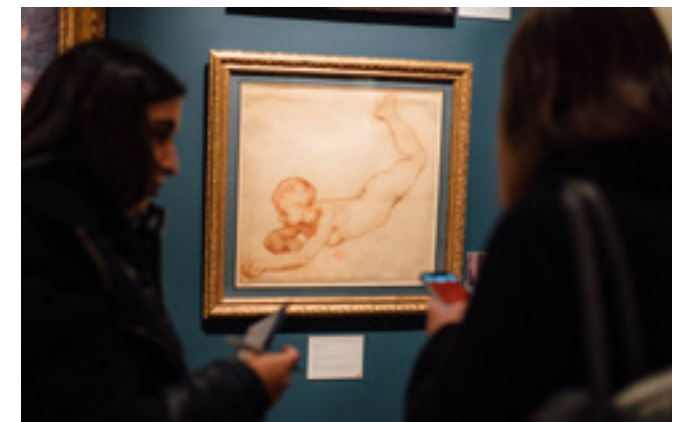
Fourthly, the events are meant to showcase the dealer knowledge and expertise which has been built up over a lifetime, and in some cases over generations. I am a great believer in reading and going to museum shows, but there is also something very stimulating about speaking to those who know what they are talking about and can explain a drawing, painting or sculpture in a way which is different from my own experience.

I hope you will enjoy this new experience online and in person soon.

Crispian Riley-Smith
Co-Founder of Master Drawings New York
Owner of Crispian Riley-Smith Fine Art



View of exhibition at Galerie Eric Coatalem, 2020



View of exhibition at Stephen Ongpin Fine Art, 2019

Frances Lehman Loeb Art Center, Vassar College

Two Virtual Exhibitions on the MDNY website

Vassar College, with its long, illustrious history of drawings collectors including trustee Elias Lyman Magoon and visiting scholar Curtis Baer, is pleased to participate in MDNY 2021 with a featured exhibition and complementary online offerings.

Women Picturing Women: From Personal Spaces to Public Ventures

On view at the Loeb Art Center February 6–June 13, 2021

Highlights in an Exclusive Virtual Exhibition

Organized by the Frances Lehman Loeb Art Center, *Women Picturing Women* studies the themes that emerged when selecting only images of women by women artists. In these findings from works in the collection, many women artists from the seventeenth century to the 1960s placed figures in intimate or sheltered enclosures, while others ventured into outright public places such as a street, or they engaged in the more public, intellectual worlds referencing religion, mythology, or social critique. Portraits and domestic scenes are in the show as are idyllic landscapes, mostly of the here and now. Narratives are seen less often, while documentary photographs are represented with several examples. Among the key works on view are drawings by Hilda Belcher, Marion Greenwood, Angelica Kauffman, Titina Maselli, Berthe Morisot, Alice Neel, and Violet Oakley. *Women Picturing Women* benefits from the support of the Friends of the Frances Lehman Loeb Art Center Exhibition Fund.

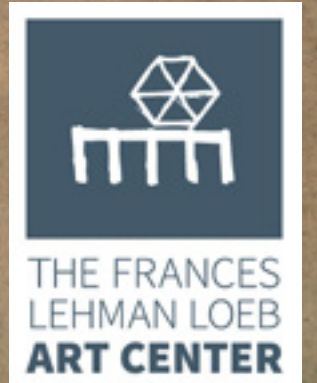
Challenging Tradition: Teaching with Drawings by Women in a College Museum

Dedicated Virtual Exhibition on view during MDNY

The collection of drawings at Vassar by women, while significant, remains a small percentage of the museum's holdings and, within that group, works by women of color comprise an even smaller portion. The complementary online feature, *Challenging Tradition: Teaching with Drawings by Women in a College Museum* brings together works by women, and Black and Indigenous women and women of color in particular, to feature some of the dynamic ways that students and faculty engage with drawings at Vassar today. These virtual highlights will include artists such as Janet Kigusiug, Marisol, Inez Nathaniel Walker, and Carmen Aldunate.



Janet Kigusiug, Inuit, Qamani'tuaq (Baker Lake, Nunavut, Canada), 1926–2005
River Widens, 1999. Colored pencil on paper. Frances Lehman Loeb Art Center,
Vassar College, Gift from the Edward J. Guarino Collection in honor of Edgar J.
Guarino 2010.13.45



SPECIAL ONLINE LOAN EXHIBITIONS

Women Picturing Women: From Private Spaces to Public Ventures & Challenging Tradition: Teaching with Drawings by Women in a College Museum

The Frances Lehman Loeb Art Center,
Vassar College, Poughkeepsie, New York

Exhibitions will be on view online from
January 22– 30, 2021

Hilda Belcher (American, 1881–1963)
The Checkered Dress (Portrait of O'Keeffe), 1907
Watercolor and gouache on cream laid paper,
with JW watermark, mounted on paperboard
Frances Lehman Loeb Art Center, Vassar College
Bequest of Mary S. Bedell, class of 1873 1932.15



Online Institutional Partnership Events Calendar

Events are free but registration is required. Please visit our Partnership Page to Register



Image credits: Christoffer Wilhelm Eckersberg (1783-1853), *The Harbour of Copenhagen*, 1809, The Met; Matthäus Kern (1801-1852), *A Study Interior at St. Polten*, Cooper Hewitt; Hilda Belcher (1881-1963), *The Checkered Dress (Portrait of O'Keeffe)*, 1907. Loeb Art Center; Jean-Charles Delafosse (1734-91); *View of a Masquerade Ball*, ca. 1770-80, Cooper Hewitt; Cover of Master Drawings, Vol 58, no. 2, 2020; Joshua Johnson (active 1796 - 1824), Mr. Baylor, c. 1805, NGA; Odilon Redon (1840-1916), *Orpheus*, c. 1905, Achenbach Foundation, SF.

Friday, January 22 at 11 am
Curator Conversation
New Areas of Collecting

The Metropolitan Museum of Art

Speakers:

Carmen C. Bambach, Marica F. and Jan T. Vilcek Curator, Drawings and Prints

Freyda Spira, Associate Curator, Drawings and Prints

Lauren Rosati, Assistant Curator, Leonard A. Lauder Research Center for Modern Art, Modern and Contemporary Art

CLICK HERE TO REGISTER

Topics:

“Artists and Disegno in the Margins in Renaissance Italy”

“Picturing Denmark in the Nineteenth Century in the Met’s Collection of Drawings”

“Collecting Cubism: Picasso and the Articulation of Form”

Saturday, January 23 at 1 pm
Talking Drawings
A Conversation with Collectors

Moderated by Jennifer Tonkovich, Eugene and Clare Thaw Curator of Drawings, Morgan Library & Museum

Organized in Partnership with the Society for the History of Collecting, Americas Chapter

CLICK HERE TO REGISTER

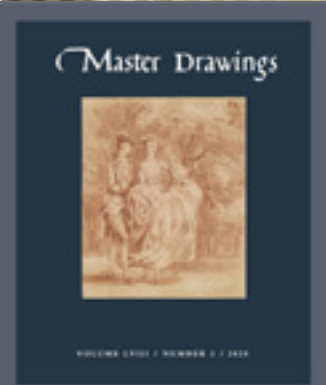
Since most of us have spent the past year largely in the company of our partners and possessions, this year’s Conversation features couples who have built a collection together. What happens when tastes diverge? Is it easier or harder to collect as a pair? Collectors will share insights into their decision making, goals, and strategies for collecting as a couple.

Sunday, January 24 at 2pm
Online Special Loan Exhibition Event
Women Picturing Women:
From Private Spaces to Public Ventures

With Patricia Phagan, The Philip and Lynn Straus Curator of Prints and Drawings at the Frances Lehman Loeb Art Center, Vassar College

CLICK HERE TO REGISTER

Join us for a presentation on the drawings in the online loan exhibition *Women Picturing Women: From Private Spaces to Public Ventures* and on the broader physical exhibition of *Women Picturing Women* due to open at The Loeb Art Center on February 6, 2021.



Monday, January 25 at 10 am
Curator Conversation
Paper Palaces: The Decloux Collection
at Cooper Hewitt A Closer Look

With Julia Siemon, Assistant Curator, Drawings, Prints & Graphic Design

Tuesday, January 26 at 2 pm
Fifth Annual Symposium with
Master Drawings Journal
Presentation of the Winner of the
2021 Ricciardi Prize

With Master Drawings Journal Editor, Jane Turner

Friday, January 31 at 11 am
Panel Discussion
Artists of African & Mulatto Descent
18th to 19th Century

Led by Savona Bailey-McClain, Executive Director and Chief Curator of the West Harlem Art Fund, with William Keyse Rudolph, Deputy Director, Curatorial Affairs, The Nelson-Atkins Museum of Art; Virginia Anderson, Curator of American Art, Baltimore Museum of Art; Paul H. D. Kaplan, Professor of Art History at Purchase College, SUNY; Daniel M. Fulco, Curator for the Museum of Fine Arts—Washington County; Philippe Halbert, Ph.D. candidate, Yale University.

Friday, January 31 at 5 pm
Three Cheers for Old Masters

Conversation with a Dealer and Curator
Organized in partnership with the Appraisers Association of America

CLICK HERE TO REGISTER

Cooper Hewitt is home to one of the nation’s premiere collections of eighteenth-century French architectural and interior design drawings, many of which were acquired from the collector Jean Léon Decloux (1840-1929). This program will explore the rich history of the Decloux Collection and discuss key works by artists including Gilles-Marie Oppenord, Juste-Aurèle Meissonnier, and Jean-Charles Delafosse.

CLICK HERE TO REGISTER

Join us to celebrate the newest winner of the prestigious Ricciardi Prize for best article submitted to *Master Drawings* by a young scholar.

Sponsored by the Tavolozza Foundation



CLICK HERE TO REGISTER

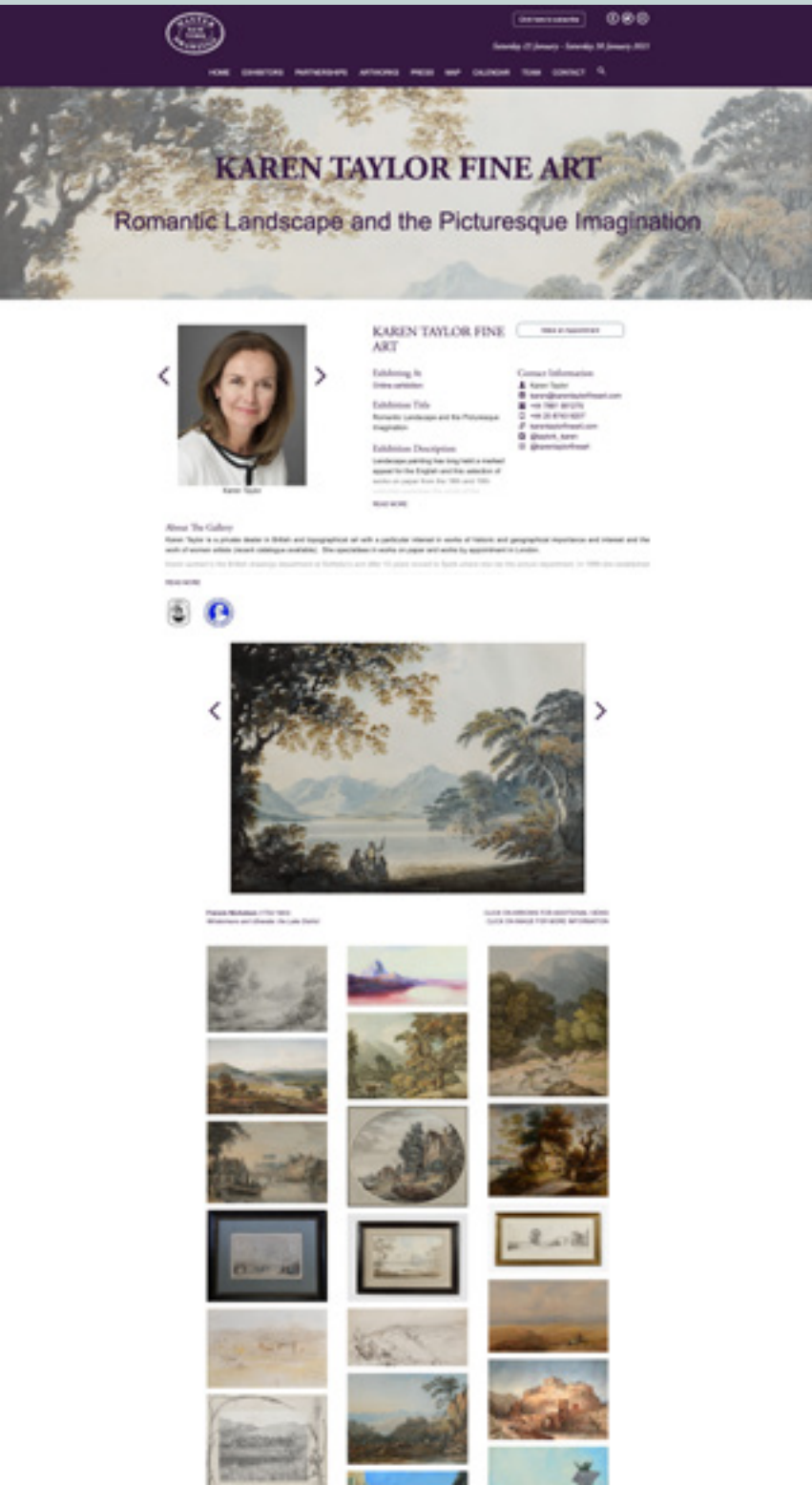
This discussion will spotlight the talents of six mixed-race artists who lived and studied in either the United States or Europe. The artists are Grayton Tyler Brown, Robert Scott Duncanson, Julien Hudson, Joshua Johnson, Prince Demah Barnes, Mary Edmonia Lewis and Eugene Warburg. Panelists will discuss what influenced these people to become artists and what their impact on world politics entailed.

CLICK HERE TO REGISTER

As we close out Old Masters Week 2021, join us (with a beverage in hand), for an engaging conversation between Kristin Gary, Private Dealer and Appraiser, and Furio Rinaldi, Curator, Achenbach Foundation for Graphic Arts, Fine Arts Museums of San Francisco, moderated by Allison Wucher, Director of Master Drawings New York.

Master Drawings New York 2021

Visit the Galleries ONLINE and in Select NY Gallery locations by appointment
www.masterdrawingsnewyork.com



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Madrid, Spain
ONLINE ONLY

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ONLINE ONLY

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New York, NY

7 Shepherd / W&K
New York, NY

Karen Taylor Fine Art
London, UK
ONLINE ONLY

6 James Francis Trezza Fine Art
New York, NY

Didier Aaron, Inc.

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@didieraarongallery



Didier Aaron is now in its third generation and is directed from New York by Hervé Aaron. The gallery focuses on French art from the 16th to 19th centuries and also deals in a range of important European masterworks. With additional locations in Paris and London, the firm continues to serve distinguished collectors and institutions including the Louvre, the Metropolitan Museum of Art, and the National Galleries in London, Washington, and Australia. In 2003 the gallery negotiated the notable sale of Titian’s *Portrait of Alfonso d’Avalos in Armor* to the J. Paul Getty Museum. Didier Aaron participates in several prestigious international art fairs and events such as TEFAF Maastricht and New York, Fine Arts Paris, Frieze Masters, the Salon du Dessin, and London Art Week.

VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

3 32 EAST 67TH STREET
NEW YORK, NY 10065



Richard A. Berman Fine Arts

310 DUKE ELLINGTON BLVD.
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CELL +1 917 378 0543
richardaberman@earthlink.net



Established 1989, Richard A. Berman Fine Arts specializes in Master Drawings from the 16th to the 20th century with a focus on 16th and 17th century Italian art. Richard Berman trained as an art historian (Institute of Fine Arts, NYU), with internships at the Boston Museum of Fine Art and the Metropolitan Museum of Art prior to and during his studies. Based in New York, Richard works as a Private Dealer, Art Advisory and Appraiser (USPAP compliant: insurance, estate, and donation). Clients include private collectors in the US, UK, and Europe, as well as public institutions, including the Morgan Library and Museum, the Metropolitan Museum of Art, the National Gallery of Art, and the Art Institute of Chicago. Richard A. Berman Fine Art has participated in Master Drawings New York since 2010.

Unless indicated, drawings are sold matted but not framed.

VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

4 EAST 72ND BETWEEN MADISON AND
PARK AVENUES, NEW YORK, NY
PLEASE EMAIL FOR APPOINTMENT

Jacopo Negretti called Palma Il Giovane (1544–1628)
Christ in Limbo, ca. 1598–1600
Pen and brown ink, brow wash, heightened with white
9¼ × 7⅞ in. • 234 × 194 mm

Julio González (1876–1942)
Femme Assise, 1936
India ink, oil pastel, watercolor, and wash
7⅞ × 5¼ in. • 193 × 133 mm

Christopher Bishop Fine Art

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VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

8 1046 MADISON AVENUE, SUITE 2N
NEW YORK, NY 10075



*The Magic of the
Draughtsman: Images
of the Occult*



Christopher Bishop Fine Art specializes in drawings and paintings from the 15th to early 20th century. In October of 2019 the gallery opened a permanent location at 1046 Madison Avenue, at the corner of East 80th and Madison.

The lines between art, science and magic are explored in a new exhibition at Christopher Bishop Fine Art. *The Magic of the Draughtsman: Images of the Occult* presents nearly 20 Old Master and early modern drawings from the 16th to the beginning of the 20th century. Many of the works are being exhibited in New York City for the first time. The exhibition is on view in the gallery through February 12, 2021, and will be available in an online viewing room.

Giovanni Domenico Tiepolo (1727–1804)
Owls on a Rocky Perch, 17th century
Pen and grey ink and grey and brown
wash over traces of black chalk
10½ × 7¾ in. • 267 × 196 mm

Arthur Rackham (1867–1939)
The Tempest, 1926
Pen and ink with watercolor
11½ × 9½ in. • 292 × 241 mm

Callisto Fine Arts

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callistofinearts

VISIT ONLINE EXHIBITION

A Winter Serendipity



Established in 2012 by Carlo Milano, Callisto Fine Arts specialises in European Sculpture and Works of Art, and in Old Master Paintings, with a focus on the Italian school. The name of the gallery originates from the Greek word 'Kállistos', which means 'the most beautiful'. This association perfectly explains the mission of the gallery, which is to source and present masterpieces of the finest quality. A highly knowledgeable art dealer, Milano has been working in the market for over 15 years, and during his career he has discovered sculptures that are now in the Metropolitan in New York, the LACMA, and in prestigious private and public collections worldwide. Callisto participates in major international fairs, and since October 2020, has moved to new premises in 44 Duke Street St James's, London.

Jacopo della Pila (1442–1542)
Justice, ca. 1473
Marble
42½ in. • 108 cm

Arnaldo Ferraguti (1862–1925)
Portrait of a Woman with a Dog, 1911
Mixed media on paper displayed on
canvas
31½ × 19⅝ in. • 80 × 50 cm

Nicolás Cortés Gallery

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📷 nicolascortesgallery

VISIT ONLINE EXHIBITION

The Evolution of Portraiture and Fashion. From the 15th to the 20th century

Nicolás Cortés can be considered one of the leading figures in both the Spanish and international art markets. Currently, he is embarking on a new, solo project that represents the fulfillment of a career focused on the discovery, study and dissemination of Spanish and Italian Old Masters. In addition, he has recently broadened his horizons to encompass the pre-eminent names in 19th-century art. Among the numerous initiatives introduced by the gallery in 2020 is the launch of an innovative system of virtual exhibitions on its website. This feature extends the gallery's exhibition experience to visitors around the world, bringing it closer to them and positioning Nicolás Cortés Gallery as a pioneer in the way it has embraced the range of possibilities offered by the new technologies.

Étienne Dumontier (1540–1603)
Portrait of a Man, 1573
Charcoal, red chalk and crayon on paper
12 x 8 in. • 307 x 205 mm



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VISIT ONLINE EXHIBITION

Gods and mortals, subjects derived from ancient narratives

Guided by ideas about beauty, we opened our Rockport gallery in 2012, and have curated exhibits for MDNY since 2016. We strive to improve our inventory and our understanding of it, reaching out regularly to art historians, curators, auction houses, dealer colleagues, and collectors. We measure our success through educating the public about drawings, acquiring new pieces, and sales to both private and public collections. Each year brings new challenges. 2021 marks our first virtual exhibit and opportunity to represent a major work from a collector whose connoisseurship is widely known, Dr. Timothy J. Standring, Curator Emeritus, Denver Art Museum. Our endeavors as gallerists have been, and remain, gratifying and meaningful beyond our expectations.

—Steven Law and Donald Stroud

Exhibition Summary: *Gods and mortals* explore ways in which artists have depicted subjects derived from narratives in Greek and Roman mythology—beautiful, dramatic subjects that help us think about power, justice, heroes, and right living. Viewers can expect to see works by or attributed to Giovanni Benedetto Castiglione, Jan Roos, Jacob Toorenvliet, Francois Boitard, Claude L. Desrais, Vincenzo Camuccini, Giuseppe Caletti, Marten de Vos, Paolo de Matteis, Filippo d'Angeli, Charles Eisen, Angelo Michel Colonna, Johann Michael Rottmayer, Giovanni Mauro Delle Rovere, Ercole Setti, Aureliano Milani, and others. Also included are various new acquisitions and other works we think deserve the attention of the broader virtual audience. A highlight of the exhibition is a work by Giovanni Benedetto Castiglione from the collection of Dr. Timothy J. Standring, Curator Emeritus, Denver Art Museum.



Giovanni Benedetto Castiglione, called Il Grechetto (1609–1664)
Capriccio: Two Women Appearing to a Woman Near a Burning Altar, late 1640's to 1650's
Pen and sepia ink, with wash, and brushed grey wash on cream laid paper, 10 1/8 x 14 1/4 in. • 257 x 362 mm

James Mackinnon

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James Mackinnon has been an independent dealer since 1970, specialising in European paintings and drawings from 1780-1850. He concentrates on the French and British Schools between 1760 and 1850 but also the Italian, German and Northern artists working in Italy, employing his extensive knowledge of the plein-air landscape oil sketch. Among recently rediscovered paintings were the first known oil by the Italian Giambattista Lusieri and views of Vesuvius and the Sorrentine coast by Thomas Jones. English and continental watercolors and drawings are also an important interest. Among clients are the National Gallery of Art, Washington, the Metropolitan Museum, the Art Institute, Chicago, The Fitzwilliam Museum and many private collectors in Europe and the United States.

VISIT ONLINE EXHIBITION

*Eighteenth and Nineteenth
Century Paintings, Oil
Sketches and Works on Paper*



Unknown English Painter
Flower spray, from a set of four, ca. 1770
Gouache on paper
14¾ x 11⅞ in. • 375 x 295 mm

Franz Barbarini (1804-1873)
*Schloss Golling an der Salzach near
Salzburg*, 1836
Oil on paper laid on canvas
11⅞ x 15 ½ in. • 28 x 39.5 cm

Mary-Anne Martin | Fine Art

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VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT
5 23 EAST 73RD STREET, FLOOR 4
NEW YORK NY 10021

Master Drawings from A to Z



Mary-Anne Martin|Fine Art was established in 1982 by Mary-Anne Martin, who had created the Latin American Department at Sotheby's in the late 1970's. Dedicated to the promotion of Mexican and Latin American art, the gallery showcases works by major modern artists of Latin America and also represents Isabel De Obaldía and the estate of Gunther Gerzso. The gallery has become a “must” for serious collectors of Latin American Art as well as a first stop for new collectors who wish to learn about the field. The gallery consults for museums, auction houses and private collectors. Since 1982, Mary-Anne Martin|Fine Art has contributed to the passage of Latin American art from an esoteric specialty to an international market.



René d'Harnancourt (1901-1968)
Romantic Landscape, 1932
Watercolor on paper
8¾ x 11¾ in. • 222 x 298 mm

Leonora Carrington (1917-2011)
Murciélagos (Bats), ca. 1963
Mixed media with gouache on board
9½ x 10½ in. • 241 x 267 mm

Moeller Fine Art Ltd

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moellerfineart



Moeller Fine Art Ltd, founded in 1972, specializes in Nineteenth and Twentieth Century masterworks, and regularly organizes museum-quality exhibitions, including “From Daumier to Matisse: French Master Drawings from the John C. Whitehead Collection,” “Between Friends: Giacomo Balla + Piero Dorazio,” and “Lyonel Feininger + Mark Tobey.” It is the foremost gallery in the US for works by German Expressionists and the Masters of the Bauhaus. For more than forty years, Achim Moeller, the gallery’s principal, has helped build important and substantial private and public collections that are coherent in concept, period, and quality. Moeller Fine Art also assists individuals and institutions with collection management, insurance valuation, tax and estate planning, and auction representation.



Wassily Kandinsky (1866-1944)
Getaucht (Immersed), 1931
Watercolor and Indian ink on paper
14½ × 18¾ in. • 368 × 479 mm

František Kupka (1871-1957)
La Montée (Ascent), 1923
Gouache on paper
19¾ × 12½ in. • 498 × 308 mm

VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

1 35 EAST 64TH STREET
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mireillemosler



Mireille Mosler has thirty years of experience as a dealer in old masters, 19th century and contemporary art. Active in the art world since 1985, the Dutch art historian moved to New York to continue a career in the art world, establishing Mireille Mosler Ltd. in 1999. Mireille works independently as a private dealer and art advisor serving collectors worldwide. Mireille Mosler has placed art in the collections of The Metropolitan Museum of Art, New York, The J. Paul Getty Museum, Los Angeles, The National Gallery of Art, Washington, The Cleveland Museum of Art, Cleveland, The Clark Art Institute, Williamstown, Minneapolis Institute of Art, Minneapolis, The Ashmolean Museum, Oxford, and many other institutions and private collections.

VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

10 JILL NEWHOUSE GALLERY
4 EAST 81ST STREET # 1B
NEW YORK, NY 10028

Jan van Goyen’s sketchbook
drawings, 1650-1651

Jan van Goyen (1596–1656)
A town with windmills seen from a distance,
1650–51
Black chalk, with brush and gray wash, on
ivory laid paper
3¾ × 6¼ in. • 96 × 156 mm
Inscribed ‘140’

Jill Newhouse Gallery

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newhousejill
Jill-Newhouse-Gallery
jillnewhousegallery



Founded in 1980, Jill Newhouse Gallery specializes in Master Drawings of all periods, with emphasis on works of the 19th-20th centuries. Situated in a town-house across the street from the Metropolitan Museum, the gallery maintains an inventory of museum quality works and has organized regular monographic exhibitions, all available on the website. We are happy to work with beginning and seasoned collectors in building personal or institutional art collections, and are also available in an advisory role.

VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

11 4 EAST 81ST STREET
NEW YORK, NY 10028



Recent Acquisitions



Jean-Baptiste-Camille Corot (1796–1875)
Figure en sous-bois, ca. 1860–70
Charcoal on brown paper
17½ × 11½ in. • 435 × 300 mm

David Smith (1906–1965)
Untitled, 1962
Spray enamel on paper
20⅞ × 27⅞ in. • 533 × 686 mm

Stephen Ongpin Fine Art

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StephenOngpin
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VISIT ONLINE EXHIBITION

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9 ADAM WILLIAMS GALLERY
24 E 80TH ST, NEW YORK, NY 10075



A Sense of Place: Landscapes of the 19th and 20th Centuries

Drawings, Watercolors and Oil Sketches
from c. 1820 to c. 1960

Stephen Ongpin has over thirty years of experience as a dealer in Old Master, 19th and 20th Century drawings, and in 2007 opened a gallery in St. James’s in central London. Stephen Ongpin Fine Art mounts annual exhibitions of Master Drawings in both London and New York, and issues catalogues three times a year. In addition, the gallery participates in art fairs in London, Maastricht, New York and Paris. Among its clients, the gallery counts numerous private collectors in the United Kingdom, Europe, Asia and the Americas, as well as over fifty international museums.

Lucian Freud (1922–2011)
Boat, Connemara, 1948
Pen and black ink and tempera, with touches of white heightening, on thin Whatman paper
17½ × 22½ in. • 445 × 562 mm

James Abbott McNeill Whistler (1834–1903)
Hastings, ca. 1880–81
Watercolor
5¾ × 8⅞ in. • 136 × 225 mm

Guy Peppiatt Fine Art Ltd

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Guy Peppiatt started his working life at Dulwich Picture Gallery before joining Sotheby's British Pictures Department in 1993. He soon specialised in early British drawings and watercolours and took over the running of Sotheby's Topographical sales. Guy left Sotheby's in 2004 to work as a dealer in early British watercolours and since 2006 he has shared a gallery on the ground floor of 6 Mason's Yard off Duke St., St. James's with the Old Master and European Drawings dealer Stephen Ongpin. He advises clients and museums on their collections, buys and sells on their behalf and can provide insurance valuations. He exhibits as part of Master Drawings New York every January as well as London Art Week in July and December.

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*Crispian Riley-Smith Fine
Arts Ltd with
Hamish Riley-Smith
Rare Books*

Crispian Riley-Smith has over three decades of experience in the global art market. He has worked for the four main auction houses in London, and been founding director of London Art Week and Master Drawings New York. In 1974 Hamish Riley-Smith Rare Books was started, and he traded in Arabia, Japan, USA and Europe. His most significant sales were of the 14th Century Qur'an manuscript of Mameluk Sultan Al Malik Al Nasir Muhammad, and collections of Isaac Newton; John Locke; Thomas Hobbes; Shakespeare; William Petty; Robert Owen and Adam Smith. Hamish died in August 2020 and his business will continue to be run by his wife Gita and two sons, Damian, Director of Paragraph Publishing, and Crispian, Director of Crispian Riley-Smith Fine Arts Ltd.

Exhibition Summary: Focus of cross-currents between works on paper from drawings, prints, photographs and manuscripts

Hendrik Soukens (1680–711)
A Village Kermesse, 1704
Grey brush and wash
11⁷/₈ × 15⁵/₈ in. • 302 × 402 mm
Signed and dated

Edouard-Antoine Marsal
(1845–1929)
La Fondation du Félibrige, 1885
Black and white chalk on blue paper
24¹/₈ × 29¹/₂ in. • 610 × 750 mm
Signed and dated



John Rubens Smith (1775–1849)
Inner View of the Pier and Bathing Rooms taken from the Shipwrights, Margate, 1803
Watercolour over pencil
10³/₈ × 23⁷/₈ in. • 265 × 608 mm



John Varley (1778–1842)
View of Belgrave House and Westminster Bridge from a Sketch taken in 1811, shortly before it was pulled down, 1824
Watercolour over pencil heightened with bodycolour, stopping out and gum arabic
8¹/₄ × 11¹/₂ in. • 209 × 291 mm



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Rosenberg & Co., owned and run by Marianne Rosenberg, Paul Rosenberg’s granddaughter, focuses on the highest standards of connoisseurship and expertise and continues the Rosenberg family’s distinguished tradition of exhibiting an international roster of works by prominent Impressionist, Modern, and living artists.

Rosenberg & Co. is pleased to present “From a Passing Shape”: Modernist Works on Paper. The exhibition takes its title from the words of Pablo Picasso. He wrote, “The artist is a receptacle for emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider’s web.” The artists presented in this exhibition find inspiration in an equally vast array of subject matters and materials and are brought together, in the galleries, by their use of paper. Artists have long relied on paper as a fundamental support material. Paper is easily accessible and arguably the most familiar and humble medium. These qualities have led artists to use paper in a variety of ways, from the rough translation of ideas to the exploration of nontraditional processes. Artists have continued, and will continue, to reinvestigate and redeploy this everyday medium.

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2 19 EAST 66TH STREET
NEW YORK, NY 10065



“From a Passing Shape”:
Modernist Works on Paper



Joseph Csáky (1888–1971)
Imbrication de cônes, 1920
Gouache and India ink on brown paper
12¼ × 9¾ in. • 307 × 249 mm

Augustín Cárdenas (1927– 2001)
Untitled, 1960s
China ink on heavy paper
25½ × 19¼ in. • 648 × 483 mm

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Pavel Tchelitchew (1898–1957)
Study for Hide-and-Seek, c. 1940
Brown ink and brush with wash on lightweight, cream wove paper, no watermark.
10 × 12¾ in. • 254 × 321 mm
On verso: partial study; in grey ink at lower right: P. Tchelitchew/in blue ink at lower right: 1302.

In 2013, Shepherd Gallery, New York and W&K Gallery, Vienna combined their collective expertise to present exhibitions of International artworks. Since 1966, Shepherd Gallery has mounted scholarly exhibitions of European Paintings, Drawings and Sculpture, specializing in works from neo-Classical, the 19th century Academic Tradition, Symbolism through the Secession. W&K has specialized in Austrian and international modern as well as selected contemporary art, showing works by Klimt, Schiele, Kubin, Feininger, Grosz, Kirchner but also Viennese Actionists such as Günter Brus and Franz West. The combined program expands the galleries’ interests from the beginning of the 19th century through contemporary works.

VISIT ONLINE EXHIBITION

VISIT GALLERY BY APPOINTMENT

7 58 EAST 79TH STREET
NEW YORK, NY 10075



Gustav Klimt (1862–1918)
Study for the Portrait of Adele Bloch-Bauer, 1903
Black chalk on paper
17¾ × 12½ in. • 452 × 316 mm

Karen Taylor Fine Art

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VISIT ONLINE EXHIBITION

Romantic Landscape and the Picturesque Imagination

Karen Taylor is a private dealer in British and topographical art with a particular interest in works of historic and geographical importance and interest and the work of women artists (recent catalogue available). She specialises in works on paper and works by appointment in London. Karen worked in the British drawings department at Sotheby's and after 10 years moved to Spink where she ran the picture department. In 1999 she established Karen Taylor Fine Art, and for the last five years she has been regularly exhibiting at fairs and holding exhibitions. Karen is proud to make regular sales to institutions and private collectors in the US.

Exhibition Summary: Landscape painting has long held a marked appeal for the English and this selection of works on paper from the 18th and 19th centuries examines the world of the imagination of artists influenced by the Picturesque movement and the progression into the Romanticism of the 19th century. The influence of Italy, which was crucial to so many artists of this period, is well represented.

Francis Nicholson (1753–1844)
Windermere and Ullswater, the Lake District, 1792–93
A pair, watercolour over pencil, in the original English Carlo section frames
11¾ × 16¾ in. • 300 × 416 mm

James Francis Trezza Fine Art

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Gustav Klimt (1862–1918)
Stehender Frauenakt von vorne, Standing Female Nude, from the front Study for Beethoven Frieze–The Hostile Forces, 1902 (detail)
Black chalk on paper
17⅞ × 12½ in. • 457 × 318 mm

Henri Le Sidaner (1862–1939)
La Table, 1901
Color crayon, watercolor and graphite on paper
14½ × 14 in. • 370 × 360 mm

Since 1987, James Francis Trezza has been a highly respected, influential art dealer and advisor curating, representing, and managing private and institutional collections for a glittering roster of clients around the globe with his art historical knowledge and his investment expertise. He prides himself on handling Fine Art of the highest pedigree and provenance and has built a trusted reputation as one who establishes a symbiotic relationship based on both business acumen and artistic integrity.

As the head of the firm's collection management services, Trezza offers comprehensive curatorial services. He works collaboratively with his collectors offering conservation advice, auction consultation, and certified appraisals (USPAP compliant) for both private clientele and public institutions. A sought-after certified expert appraisal witness, Trezza has also been a television contributor, consulting on high-profile art-related issues in the media.

Located off Madison Avenue, with new upcoming satellite locations in London and Miami, Trezza's sleek, modern, sophisticated Gallery has been spotlighted in design publications. It features 19th and 20th century European and American paintings, drawings, and sculpture. Its artistic scope ranges from Academic, Barbizon, Impressionist, Post-Impressionist, Fauvist, Modernist, Social Realism to Abstract Impressionism. As a passionate dealer as well as patron of the arts, Trezza has showcased the Gallery as the setting not only for unique exhibitions of emerging and established artists but also for non-profit charitable art events.

As his role as bellwether has evolved, Trezza has extended his creativity to other areas in the arts, most particularly in the film and theater industry. Through his entertainment company, Trezza produced the Academy Award™ winning film *Pollock*. Amongst the current projects with which he is involved are the feature film *Alan Pakula: Going for Truth* and the Broadway musical *Sing Street*, both slated for release late 2021.

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Giovanni Battista Tiepolo
Study of a Boy's Head
Black chalk, pen, brown ink, brush
and ink wash on ivory paper
9.64 x 7.28 inches (245 x 185 mm)



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Giuseppe Cammarano

(SCIACCA, SICILY 1776-1850 NAPLES)

The Death of Fausta and Crispus (from Donizetti's "Fausta")

Pen and ink, wash, and white highlights on prepared paper, 19 5/8 x 27 1/8 inches (49.8 x 69 cm)

FOR FURTHER INFORMATION ON THIS DRAWING AND OTHERS IN OUR INVENTORY,
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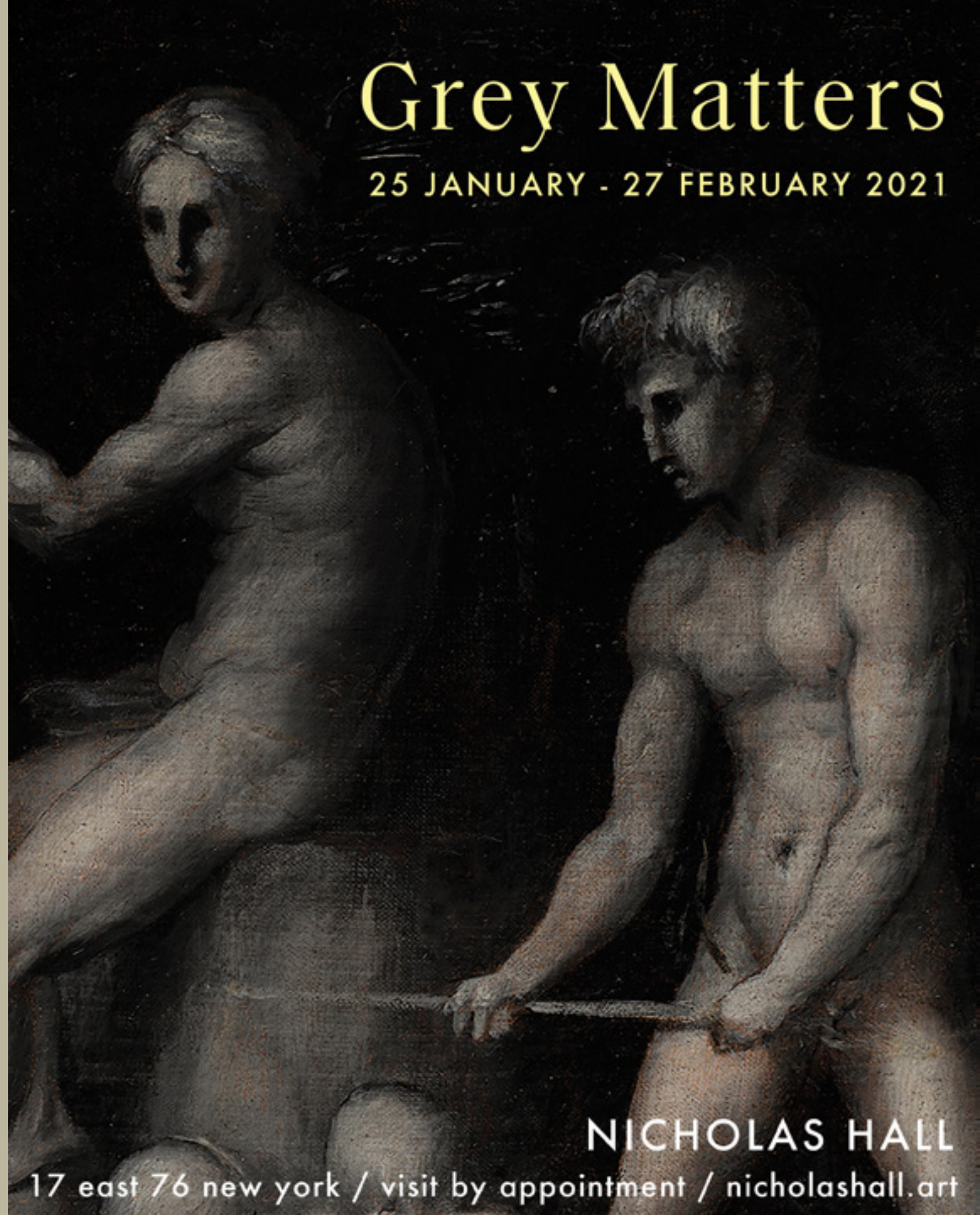
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GIOVANNI BATTISTA TIEPOLO (1696–1770)

The Flight into Egypt (detail)

black chalk, pen and brown ink, brown wash

16 ¾ x 11 ⅞ in. (42.5 x 30 cm.)

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Henri FANTIN-LATOUR (1836-1904)

'Study for the portrait of Mlle Dubourg'.

Pencil. Dated '28 Mai-82'. Artist's stamp. 224x145mms.

Exh: Leicester Galleries, 'Exhibition of works by H. Fantin-Latour', October 1927, No.12.

A study for Fantin-Latour's portrait of his sister-in-law, Charlotte Dubourg (1850-1921), in the Musée d'Orsay.

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