



WILLIAM MERRITT POST (1856-1935)

"Autumn Landscape"
30 x 40
oil on canvas

PROVENANCE
Private Collection-Illinois

EXHIBITED
Spanierman Gallery

Maintaining studios in both New York City and in West Morris, now Bantam, Connecticut, he first studied art in New York with Samuel Frost Johnson, a relatively unknown artist. Then he moved on to the Art Students League with James Carroll Beckwith and then with the landscape painter, Hugh Bolton Jones. He and Jones did tightly focused landscape scenes, often with streams amid trees. Capturing light at differing times was their goal, and by the mid-1880s, he was obviously influenced by Impressionism. An associate member of the National Academy of Design in New York, he moved to Connecticut in 1912.



JAMIE WYETH (B. 1946)

"BUOY HOUSE"

21 ¼ x 30 inches

Painted in 1983

Watercolor and pencil on paper

Signed lower left

PROVENANCE

COE KERR GALLERY INC., NEW YORK
Acquired from the above in 1984 to private collection

CHRISTIES

PRIVATE COLLECTION ILLINOIS

WORK is depiction of Dr. John Cabot's summer cottage in Monhegan Island, Maine

This work is included in the database of the artist's work being compiled in the Wyeth Center at the William A. Farnsworth Museum, Rockland Maine.



"Island Out Building"

Jamie Wyeth

Painted 1984

Signed lower right

Size 20" x 30"

Watercolor

Excellent condition

Privately Collection, Pennsylvania

Somerville Manning Gallery, Greenville, Delaware

Surovek Gallery, Palm Beach, Florida.



ANTONIO PIETRO MARTINO (1902-1993)

"Clifton House-Pennsylvania"
36 x 40
Oil on canvas
1929
signed lower left

PROVENANCE
Private Collection Illinois

EXHIBITED
Spanierman Gallery

In 1925 Antonio Martino's painting instructor wrote a note of congratulations to his talented student who, at the age of twenty-three, had two paintings accepted in the Pennsylvania Academy for the Fine Arts Annual Exhibition. The teacher was pleased that his student's work was being shown with the nation's outstanding painters. Besides, Martino's landscapes bore sold signs. . . he was urged to continue painting, which he did for the next fifty years. Antonio Martino's work is a prominent example of the long tradition of realistic painting and instruction in Philadelphia.

The instructor who wrote the congratulatory letter was Albert Jean Adolphe, a student of Jean Leon Gerome in Paris, as was Thomas Eakins. In addition to this strong background, Martino also absorbed the light, colour and atmosphere of Impressionism and the solid form of Cubism.

Early in his career he decided to concentrate on landscapes, and painted along the Darby Creek and on the Delaware River above New Hope. He first exhibited at age seventeen, and while still in his early twenties was winning prizes in Philadelphia at the Art Club, the Sketch Club, and at the Sesquicentennial, and in New York at the National Academy of Design. These landscapes were painted out of doors with the direct impressionistic brushwork of Redfield and Schofield. Later he did countless views of Manayunk and East coast subjects, gradually developing his personal style of solid, simplified compositions in rich tone and colour. Bill Campbell, Antonio Martino a Retrospective, Woodmere Art Gallery, Philadelphia, 1982.

\$50,000



WARREN SHEPPARD (1858-1937)

"COASTAL SCENE AT SUNSET"

20 x 30 inches

oil on canvas laid on board

signed

PROVENANCE

PRIVATE COLLECTION WESTCHESTER, NY

A marine painter, Warren Sheppard was a designer and navigator of racing yachts and sailed widely along the New England coast. He won the famous New York-to-Bermuda race and published an authoritative book titled "Practical Navigation." He was also known for his canal scenes of Venice.

He took art lessons from marine painter Maurice De Haas and exhibited at the Brooklyn Art Association, the National Academy of Design and the Pennsylvania Academy.



ERNEST FIENE (1894-1965)

"East River Corner"
30 x 42
oil on canvas

PROVENANCE
PRIVATE COLLECTION WESTCHESTER
GODEL FINE ART

EXHIBITED
SPANIERMAN GALLERY

Fiene, born in Germany, became a naturalized citizen of the United States in 1927, having spent the previous fifteen years studying art at various New York institutions and building his reputation as a painter of American scenes.

A fixture on the faculty of the Art Students League, he was also a prolific artist with a body of work spanning many media, from etchings to frescoes.

A teacher and artist, Ernest Fiene created works in many media but was noted primarily for his landscapes of American scenes. He also did portraits, etchings, lithographs, murals and book illustrations. Unlike many of his contemporaries, he refused to isolate technique from subject matter, and incorporated his interest in human life and his optimism about humanity into his paintings.

He was born in Elberfeld, Germany, came to the United States in 1912, and was naturalized by 1927. He studied at the National Academy of Design from 1914 to 1918, at the Beaux-Arts Institute of Design from 1916 to 1918, and was also at the Art Students League and in Paris at the Academie de la Grande Chaumiere.

From 1938 to 1964, he taught at the Art Students League and was also a member of the supervising faculty of the Famous Artists School in Westbury, Connecticut.



WOLF KAHN (BORN 1927)

"EVENING OVER THE VALLEY"

30 x 50 inches

Painted in 1975

Oil on canvas

Signed

Titled dated numbered verso #15, 1975

PROVENANCE

GRACE BORENIGHT GALLERY, NEW YORK
PRIVATE COLLECTION ILLINOIS



HENRY HAMMOND AHL (1869-1953)

"A Marsh in Bloom with Haystacks"
25 x 30
oil on canvas
Signed lower right

PROVENANCE

Private Collection Westchester

EXHIBITED

Spanierman Gallery

Born in East Hartford, Connecticut, Henry Ahl was a portraitist, muralist, and landscape painter whose work reflected his exposure to the Tonalist style of the Barbizon painters.

From 1911, he did canvases and murals with religious themes and decorated numerous churches in Boston and Providence. However, his promising career as a muralist ended in 1915 when he fell from a scaffold, and from that time he focused on landscape painting.

He showed early talent for drawing and by age 17 was a skilled oil painter. His reputation was assured by the time he was age 30. He studied at the Royal Academy of Munich with Alexander Wagner and Franz Von Stuck and in Paris with Jean Leon Gerome at the Ecole des Beaux Arts and with Peter Paul Muller. In Europe, he exhibited with the Munich Royal Academy where he won a prize.

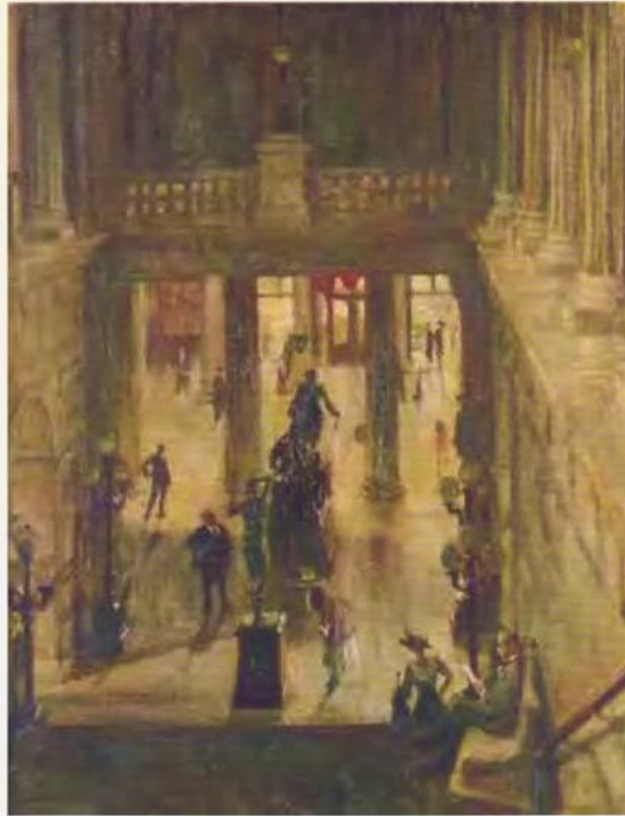
Returning to the United States, he settled in Springfield, Massachusetts and married artist Eleanor Isabella Curtis. After another trip to Europe, he worked in Washington D.C. and earned a prestigious reputation as a portrait painter of prominent persons.

Following a return to Europe, he opened a studio in New York City and painted more portraits and finally settled in Boston where in Newbury he bought a twenty-room mansion built in 1637. This place became his permanent home and studio.

His work can be found in private and public collections including the Whistler Memorial Home in Lowell, Massachusetts, and in church murals in Boston and Providence.

He was a member of the American Artists Professional League, the Copley Society, the Salmagundi Club, and the Connecticut Academy of Fine Arts.

\$32,000



PROVENANCE

THE MUSEUM OF FINE ARTS, HOUSTON TEXAS

Gift from the Grand Central Art Galleries

Robert Philipp, painter and etcher was born February 2nd, 1895 in New York City. He studied at the Art Students' League with Frank Vincent DuMond and George Bridgman from 1910 to 1914. He also studied at the National Academy of Design with Volk and Maynard from 1914 to 1917.

Philipp's greatest critic, Philipp himself, said "The excitement of creating a picture never leaves me. It becomes more and more a delirium. Sometimes while painting, I awaken to the fact that I have gone through a subconscious experience. I find myself painting the visible, yet with a subjectiveness which changes reality into something transferred from an inner eye. I find myself using patterns, lines, and dimensions that I see in the visible and that come through the invisible. I know that my reality is not realism but my perspective of it, and a commentary upon it. The past, the present, and the future, become a blend. Only the essences within nature are the catalysts and the combinations that draw from me the reflections or them,-of me, and through me, as an instrument." (Robert Philipp, 1970)

Philipp painted a wide range of subjects that included genre, portraits, Holland, Paris, bars, nudes, clowns, flowers and coasts. His style employed an often-unusual use of color that although different, seemed intriguing and appropriate to the composition. He favored subjects of leisure often depicting scenes such as ladies in a balcony enjoying a show, girls in interiors reading, a night out, a stroll in the park... Although often overlooked by art scholars today, Philipp was universally appreciated during his lifetime. He conveyed his subjects with a certain sensitivity and understanding that his viewers could relate to.

Philipp taught at the High Museum of Art, 1946; University of Illinois, 1940; Art Students' League of New York and the National Academy of design. He was also elected an associate of the National Academy and later full Academician of the National Academy of Design. He won numerous awards during his life including the third Hallgarten Prize, 1922; prizes from the National Academy of Design, 1947 and 1951; Laguna Beach Art Association prize; medal prize, Art Institute of Chicago, 1936; IBM, 1939; bronze medal, Allied Artists of America, 1958 and others. Robert Philipp passed away in 1981.

\$55,000



REYNOLDS BEAL (Amer. 1866-1951)
The Mighty Haag Show, 1914
Oil on canvas
26x36"
Signed & dated lower left

PROVENANCE

Private Collection, Massachusetts
Arvest Galleries, Boston, Massachusetts
Sterling Regal Collection (Haig Tashjian, Pres.), New York
Hammer Galleries, New York
Private Collection, New York

EXHIBITION

Hammer Galleries, New York, *American Impressionist, Reynolds Beal*, September 30-October 19, 1991
Cahoon Museum of American Art, Cotuit, Massachusetts, *Dusty Glory: The Circus in American Art*, June 14-July 30, 2006

LITERATURE

Vose Galleries of Boston, Inc. *Reynolds Beal, A.N.A.*, exhibition catalogue – page 3, related work, *The Mighty Haag, Poughkeepsie, August 15, 1914*, crayon.
REYNOLDS BEAL, Impressionist Landscapes and Seascapes by Sidney Bressler, Fairleigh Dickinson University Press (Associated University Presses, Inc.), 1989, pg. 92, number 665.
Cahoon Museum of American Art, *Dusty Glory: The Circus in American Art*, Exhibition Checklist



AARON SHIKLER (BORN 1922)

"PIANO #3"
18 x 14 inches
oil on board
signed and dated lower right 1974

PROVENANCE

DAVIS AND LONG COMPANY, NEW YORK
ESTATE of DAVID and EULA WINTERMANN

EXHIBITED

Aaron Shikler Recent Works, Davis & Long Company, New York 1975

Portrait painter Aaron Shikler was born in Brooklyn, New York, in 1922. He studied at the Barnes Foundation, Merion, Pennsylvania, and received B.A. and M.A. degrees from the Tyler School of Art, Temple University, Philadelphia. He also studied at the American University, Shrivenham, England, and the Hans Hoffman School, New York City. Shikler became an Associate of the National Academy of Design, New York City, in 1962, an Academician in 1965.

His portraits of Presidents John F. Kennedy and Ronald Reagan, and their wives are in the White House Collection. Shikler's portrait of the soon-to-be-President Reagan, in an open-collared denim shirt, appeared on the 1980 cover of Time Magazine. His portrait of American-born Queen Noor of Jordan may be found in that country's Royal Palace. He has also painted portraits of Diana Ross and her daughters, the Edgar Bronfman family, Mrs. Vincent Astor, Barbara Walters and Giorgio Armani. He painted a photographic portrait of former Treasury Secretary Robert Rubin in 1999.

His paintings may be seen in the collections of the Metropolitan Museum of Art and National Academy of Design, in New York City; the Brooklyn Museum, New York; Mint Museum, Charlotte, North Carolina; and National Portrait Gallery, Washington, D.C. When the estate of Jacqueline Kennedy Onassis was auctioned in 1996, drawings that he had given the ex-first lady were included, to Shikler's chagrin. He commented that he was "kind of shocked. People don't realize that those studies I gave Jackie -- they were gifts to her. Nothing was bought." He continued, saying the portrait studies "were such a personal thing. They could have wrapped it up, put it away to give to the children and grandchildren. It's bizarre."

Aaron Shikler's Posthumous Portrait Study of President John F. Kennedy, 1969, was included in the exhibition of Presidential portraits, Power, Politics & Style: Art for the Presidents, September 24, 2000 - January 7, 2001, at the Baltimore Museum of Art, Maryland. Shikler's charcoal study for his portrait of Kennedy was exhibited at The Bruce Museum of Arts and Science, Greenwich, Connecticut, in their show, JFK and Art, September 20, 2003 - January 11, 2004.

\$50,000



SAMUEL COLMAN (1832-1920)

"New England Landscape"

8 x 14

oil on panel

PROVENANCE

Private Collection NYC

EXHIBITED

Spanierman Gallery

David David gallery

Samuel Colman (1832-1920) was an important painter of the second generation of Hudson River School artists. He was born in Portland, Maine in 1832 but was raised in New York City. His father, as an art book dealer and publisher, purposefully exposed his son to a world of fine art prints and a community of artists. Among Samuel's first teachers was Hudson River School painter Asher B. Durand. Under this gifted artist's guidance, Samuel made considerable strides in his painting and by the age of 18 exhibited his first work, entitled *Morning*, at the National Academy of Design. In 1860, Colman became an associate professor at the Academy and later that year, embarked on the first of many trips to Europe. He traveled to Switzerland, Italy, and France, but unlike many of his contemporaries, he ventured to Spain and Morocco as well.

Upon returning to the United States, Colman continued to follow his adventurous spirit away from the beaten path. While most of his colleagues stayed close to home, only he and Thomas Moran journeyed to the rugged landscapes of the American West, painting the breathtaking regions of Utah, Wyoming, the Oregon Trail and the Grand Canyon in Arizona. Typically, his paintings depict a specific locale, offering microscopic views of hilltops and coastlines, and featuring one major natural or man-made form. As his style matured, it developed a subtle luminescent quality, manipulating light to create a sparkling silvery atmosphere. His goal was not to create a dramatic scene, but a delicate reflection of nature's awe-inspiring beauty.

Demonstrating a unique balance of the subtle luminescence of the Barbizon school and the lucid style of the fully-evolved Hudson River School, Colman finds his own place in the history of landscape painting. With works held widely in public and private collections, his paintings are a reflection of the "quiet beauty" he found in nature. "The style of Mr. Colman, both in oil and watercolors has been very effective; he has painted some very strong effects of light and shade, and his coloring has a brilliance that is so harmonious as to influence one like a strain of music."--SGW Benjamin

\$24,000



RAYMOND HENDRY WILLIAMS (1900-1977)

"Pursuit of Happiness"

44 x 48 inches

1947

oil on canvas

signed and dated lower left

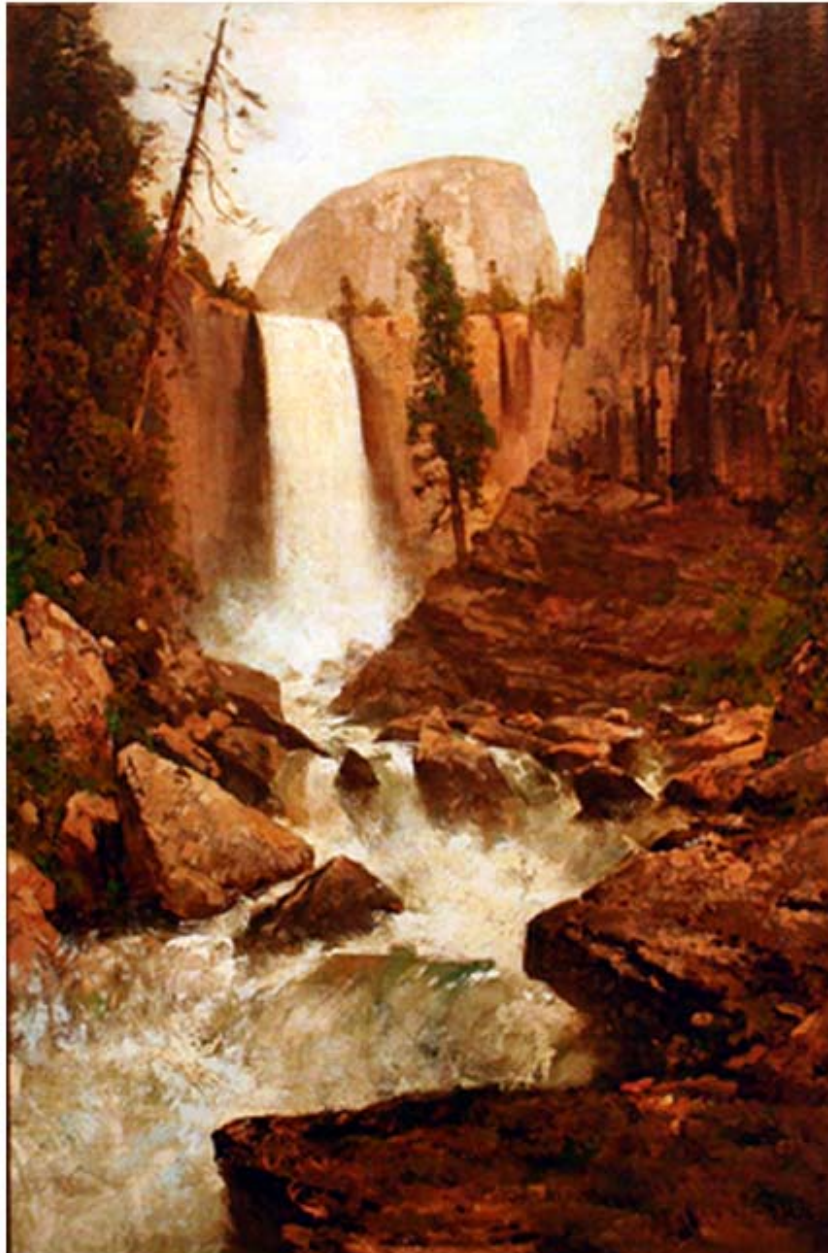
PROVENANCE

Shannons Auction.

David David Gallery, Philadelphia, Pa.

Private Collection- Westchester County, NY.

Raymond Hendry Williams was born in Ogden, Utah in 1900. Mr. Williams Attended the Art Institute of Chicago and the University of Wisconsin where He earned his Masters Degree. He was a student of Alexander Archipenko, William A. Varnum and Mabel Pearl Frazer. He taught ceramics and sculpture at the University of Nebraska and was a contributor for the magazine Design. His works are in collections throughout the USA including the Joslyn Museum In Omaha, Nebraska.



THOMAS HILL (1829-1908)

1st "Vernal Falls-Yosemite"
30 x 20
oil on canvas



THOMAS HILL (1829-1908)

2"Vernal Falls-Rushing River"
30 x 20
oil on canvas



WOLF KAHN (BORN 1927)

"POND IN THE LATE AFTERNOON"

30 x 40 inches

Painted in 1984

Oil on canvas

Signed lower left

Titled dated numbered 80, 1984

PROVENANCE

Grace Borgenicht Gallery, NY
Private collection Chicago, Illinois

Wolf Kahn, the youngest of four siblings, was born into a well-to-do artistic family. His father was the conductor of the Stuttgart Philharmonic Symphony, and his mother came from a family of art collectors.(1) During 1938, Kahn took his first art lessons, but most of his initial drawings were of military or historical events. The next year Kahn was sent to England for safety following the ascendancy of Hitler to power, and in 1940, he immigrated to the United States.

In 1942, he entered New York's High School of Music and Art, and while there, he was employed by a commercial art firm doing illustrations. After a stint in the Navy, Kahn entered Hans Hofmann's school, and among his fellow students were Neil Blaine, Jane Freilicher, Allan Kaprow and Larry Rivers. His initial results were done with a dark palette and abstracted forms, and although Hofmann's style of teaching was difficult, Kahn has consistently praised him for teaching him the value of control and understanding.(2) Kahn's first exhibition was a 1951 group show in a loft with several other artists in lower Manhattan. From this impromptu show, a group effort evolved called the Hansa Gallery Cooperative.(3) In 1953, Wolf Kahn had a one-man show at this gallery, which was reviewed by Fairfield Porter, and at this same time bolder, more vivid colors began to appear in his work. By the mid-1950's, on a summer trip to Provincetown, Kahn's paintings indicated a new direction of softening warm colors in the manner of Bonnard. He was included in Meyer Shapiro's seminal exhibition, *The New York School: The Second Generation at the Jewish Museum*, and by the end of the 1950's, he had developed his abstracted landscape style for which he is best known.

In 1966, he made his first "barn" painting on Martha's Vineyard that reduced the complexities of detail of the architecture to a more basic shape, a stylistic convention that is evident in the Museum's painting. Kahn has since commented frequently on his use of color as a unique and specific component of each work as the situation demands, where the gradual buildup of the colors resembles the beauty and translucent nature of pastels.(4) Since then Kahn has had one-person exhibitions at the Kansas City Art Institute, Chrysler Museum, San Diego Museum of Art, Fort Lauderdale Museum of Art and the Columbus Museum, among others. His work is in the permanent collections of numerous museums throughout the United States.

Footnotes:

1. Much of the biographical information is drawn from Justin Spring, *Wolf Kahn* (New York: Harry N. Abrams, 1996).
2. Spring, 21. Wolf Kahn draws this from a 1973 address to the College Art Association.
3. This group included Jane Wilson, Allan Kaprow, Richard Stankiewicz, John Chamberlain, Lucas Samaras, George Segal and Robert Whitman. The name paid homage to Hans Hofmann

\$42,500



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WOLF KAHN (BORN 1927)



SPORTS DISPLAYS

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NBA TOP 50 PLAYERS

MICKY MANTLE WORLD SERIES HOME RUN RECORD (18)

WORLD SERIES STRIKE OUT KINGS