

## Contemporary Zsolnay Ceramics On View At Iliad Gallery

NEW YORK CITY — Balassi Institute New York and Iliad Gallery present the exhibition “Reviving the Light: New Zsolnay Eosin Ceramics,” on view at Iliad through November 30, featuring contemporary designs by a select group of Hungarian and American artists prepared at the Zsolnay porcelain factory in Pécs, Hungary.

The Zsolnay Porcelain Manufacturing Company, founded in the 1850s, has been known to produce the finest in Hungarian ceramics, particularly during its “golden age” in the Art Nouveau and Secession periods at the turn of the Nineteenth and early part of the Twentieth Century. To revive old traditions lost during the Second World War and the Soviet occupation, six artists participated at a workshop held at the Siklós Ceramics Arts Center in southern Hungary in summer 2011.

The aim of the workshop was to produce objects that would highlight Zsolnay’s traditional role in producing high-end ceramics and demonstrate the compatibility of techniques like eosin glaze with contemporary art and design. An express goal of the symposium: the presentation of those works in a special showing in New York City.

The exhibition testifies to the reservoir of traditional techniques safeguarded at Zsolnay while showcasing the innovative potential for contemporary design highlighted by these iridescent and luminous glazes. Of special interest are a series of vases by Eva Zeisel. Recontextualizing some of

her late-career trademark designs, on view will be examples from a limited release of select forms executed by Zeisel in collaboration with Zsolnay in eosin glaze — a medium she had explored in the 1980s while visiting her native Hungary and Zsolnay. The 104-year-old Zeisel participated in the Siklós symposium in 2011 by contributing a vase originally designed for Royal Stafford, now enriched with iridescent glazes.

Artists include Viktor Erdei, a young designer at the current day factory, whose works reimagine Art Nouveau in their invocations of natural forms. Sándor Dobány is an expert in architectural ceramic design, and creates fantastical porcelain objects painted with surreal imagery. Zsuzsa Füzesi’s “Whimsical Vessels” series in eosin glaze investigate the geometries of structure and matter, and Edina Andrásí’s experimental deconstructions of historical Zsolnay vases create objects that are both “evocative of and radically different from their original sources.”

Finally, New York-based artist Julia Kunin’s recent pieces explore concepts of excess, growth and decay, often bringing to mind memento mori. The works incorporate iridescent glazes, which change constantly with the light, creating psychedelic surfaces on the baroque forms. Apart from her contribution as artist, Kunin both proposed the show to New York City partners and co-curated the exhibition.

Iliad Gallery is at 212 East 57th Street. For more information, [www.iliadny.com](http://www.iliadny.com) or 212-935-4382.



**Zsuzsa Füzesi, “Eosin-Double 1,” earthenware with Zsolnay eosin glaze, Zsolnay Factory, Pécs, Hungary, 2011, 6¾ by 11 by 11 inches.**

## Doyle New York To Auction Fine Art Collections Nov. 13

NEW YORK CITY — Doyle New York’s auction on Tuesday, November 13, will offer more than 400 lots of European, American, Modern and contemporary art. Special sections of the sale will showcase property from the estate of Waldo Hutchins III; select works from Knoedler & Company; and Part I of the Spanierman Gallery, LLC collection of American art.

American art in the sale offers important paintings and sculpture by American artists of the Eighteenth–Twentieth Centuries. Subjects include landscapes, still lifes, marine paintings, genre scenes and portraits representing a variety of schools, including Western art, American Impressionism, the regionalist schools of California and New Hope, Penn., as well as folk paintings and works by expatriate American artists and early Modernists.

One of the highlights is the tender “Love Song (Evening Song),” a gouache from 1896 by Henry Farny, known for his sensitive renderings of Native Americans using exquisite technique. Here Farny depicts a young lover at lower right, serenading his beloved; an expansive Western vista extends into the distance.

American Modernist works include two oil studies by Arthur B. Davies; “Adam” and “Eve,” a pair of works on paper by Gaston Lachaise; and a gouache from 1938 by Milton Avery. Both Moses Soyer and William Gropper are represented by compelling compositions in oil, Soyer by a “Mother and Child,” and Gropper by the robust “The Battle of Good and Evil.”

A strong group of sculpture includes an unusual cast of Charles Cary Rumsey’s “Francisco Pizarro” (a large version of which stands in front of the Albright-Knox Gallery in Buffalo, N.Y.), William Zorach’s “Novation,” 1935, and works by Glenna Goodacre and Allen Houser.

Important American paintings will come from the estate of Waldo Hutchins III. A discerning collector for more than 30 years, Hutchins sought out choice objects with a special focus on American paintings. He had a fondness for views of Long Island, where he long made his home. Highlights include Thomas Moran’s verdant “Stormy Skies Over Long Island,” painted in 1885, shortly after he made East Hamp-

ton his primary residence, and “Winter Haze” by Walter Launt Thompson.

Colin Campbell Cooper’s forthright depiction of “Brooklyn Bridge from Brooklyn” depicts the New York City landmark framed by skyscrapers from the vantage point of the Brooklyn Navy Yard. The compositional elements that divide the composition into a series of powerful geometric forms make this one of Cooper’s more modern compositions.

European art offerings include paintings, drawings and sculpture of the Nineteenth and early Twentieth Centuries from academic studies and history paintings to genre subjects, landscapes and portraits. Featured is “Etude de Cinq Roses,” an oil study of pink roses by Pierre-Auguste Renoir, offered on behalf of the Creekmore and Adele Fath Charitable Foundation.

Also featured is an important graphite drawing by Gustav

Klimt, “Standing Woman Holding a Sword (Justice).” This work, which remained in the artist’s private collection until his death, is a study for his heroic oil “Jurisprudence.”

A special section of the sale presents Select Works from Knoedler & Company. From its founding in New York City in 1848 until its closing in 2011, Knoedler & Company played a

leading role in the American art world. Comprising 34 lots, the offering includes works by important artists represented by the gallery. Robert Rauschenberg’s “Spindle (Urban Bourbon Series)” employs enameled aluminum as a support for his seemingly random, screened acrylic images. Other highlights include an acrylic on paper

with deep, saturated colors by Helen Frankenthaler, an early sculpture by Lee Bontecou and works by Jules Olitski, Michael Goldberg, Larry Poons, Hans Hofmann, Conrad Marca-Relli and David Smith.

The sale of the Spanierman collection begins with 30 works in this sale followed by a second offering in a November 19 Americana auction. Future sales will present hundreds of examples of important American art for which Spanierman Gallery has earned a reputation over the past 50 years.

Since its founding by Ira Spanierman in the 1960s, Spanierman Gallery’s exhibitions, research and catalogs have contributed to American art history and connoisseurship. Recently Spanierman Gallery has refocused in a new direction and is now specializing in Modern and contemporary American art.

Highlights from the Spanierman collection in this sale include four examples by John Henry Twachtman, featuring a circa 1895 view of Yellowstone Park (\$120/180,000). Spanierman Gallery is sponsoring a forthcoming catalogue raisonné on Twachtman’s work, co-authored by Lisa N. Peters, PhD, and Ira Spanierman.

“A Summer Visit (Matunuck, Rhode Island)” painted by Philip Leslie Hale is a seminal work and reflects the Impressionist style that he formulated in the mid-1890s following a sojourn in Giverny and exposure to French symbolist painting (\$100/200,000).

The auction also features the last fully bound sketchbook of studies by Maurice Prendergast not in a museum collection, with brilliantly colored watercolors and deft studies of daily life in the early Twentieth Century (\$50/70,000). A double-sided work by Alfred Maurer reflects the artist’s Fauvist palette, to which he turned in 1908 after his own exposure to progressive trends in Paris (\$40/60,000).

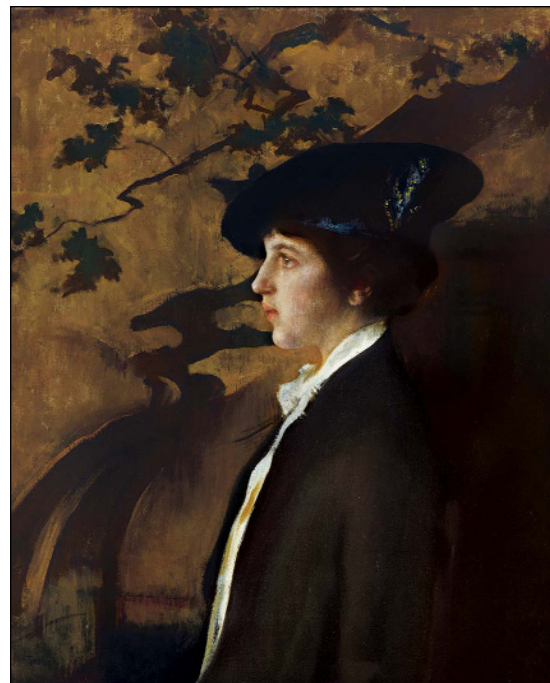
“I’m very sentimental about all the wonderful things I’ve collected over the years,” said Ira Spanierman. “Nineteenth and early Twentieth Century art and American Impressionism have always been a love of mine. I am passionate about this work and feel that every painting is a treasure.”

Preview will be November 9–12 at 175 East 87th Street. For additional information, [www.DoyleNewYork.com](http://www.DoyleNewYork.com) or 212-427-2730.



**Colin Campbell Cooper (American, 1856–1937), “Brooklyn Bridge from Brooklyn,” oil on canvas, 24 by 36½ inches; from the estate of Waldo Hutchins III (\$80/120,000).**

**An untitled oil on canvas by Michael Goldberg (American, 1924–2007), 1954, 52 by 47¾ inches comes from select works from Knoedler & Company (\$150/200,000).**



**Edmund Charles Tarbell (American, 1862–1938), “Mary with a Black Hat,” oil on canvas, 30 by 25 inches (\$300/500,000).**

**John Henry Twachtman (American, 1853–1902), “Yellowstone Park,” circa 1895, oil on canvas laid to board, 30 by 25 inches (\$120/180,000).**

