

Autumn

2008

Exhibitions

L.C. ARMSTRONG: THE PARADISE TRIPTYCHS

September 20 - January 4

The New York-based artist L.C. Armstrong creates lush landscapes of original beauty evocative of the long tradition of fantasy landscape painting. This exclusive CFAM exhibition includes four of her latest large-scale triptychs. Working with her characteristic materials of high gloss resin and burnt bomb fuses, Armstrong invents seductive worlds with a hint of menace. The exhibition is sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council, and the National Endowment for the Arts.



L.C. Armstrong (b. 1954)

Poppy Passion Pyre, 2007

acrylic, bomb fuse, and resin on linen, 48 x 144 in.

Courtesy of the artist and Marlborough Gallery, New York © 2008 L.C. Armstrong

SORDID AND SACRED: THE BEGGARS

IN REMBRANDT'S ETCHINGS

September 20 - January 4

Widely recognized as the greatest practitioner of the etching technique, Rembrandt created 300 prints that constitute a body of work unparalleled in richness and beauty. Selected from the John Villarino Collection, the exhibition is comprised of 35 rare etchings by Rembrandt van Rijn (1606-1669) executed between 1629 and 1654. He imbues his figures with a humanity that belies their lowly status in 17th century Dutch society, thus raising them up as figures of contemplation and compassion. The exhibition has been organized by Landau Traveling Exhibitions, Inc., Los Angeles.



Rembrandt van Rijn, (1606-1669)
Peasant in a High Cap, Standing, Leaning on a Stick, 1639
etching, 3¼ x 1¾ in.

SMALL PAINTINGS

FROM THE COLLECTION

May 20 - January 4

Small Paintings from the Collection are illustrative of two of the most prevalent genres in art: the landscape and the genre scene. The 21 paintings on view in this exhibition offer a rich visual introduction into these genres. Albert Bierstadt's *Shoshone Indians – Rocky Mountains*, 1859 is a superb example of the American landscape tradition and its continuation of its European counterpart. Also on display are several works which might form a subset of the landscape—the seascape or harbor scene such as Thomas Moran's *Seascape*, 1892 and *The Building of Noah's Ark*, ca. 1730 by Franz de Paula Ferg. While, *A Lady with her Dog*, 1691 by Pieter Cornelisz van Slingelandt and Charles Brias' *The Tempter*, 1849 are excellent examples of the genre scene.



Albert Bierstadt (1830-1902)
Shoshone Indians- Rocky Mountains, 1859
oil and gouache on paper mounted on board,
5 x 7³/₈ in.



**Albert Pinkham Ryder
(1847-1917)**
Landscape with Sheep,
ca. 1870
oil on wood panel, 7³/₄ x
9⁷/₈ in.

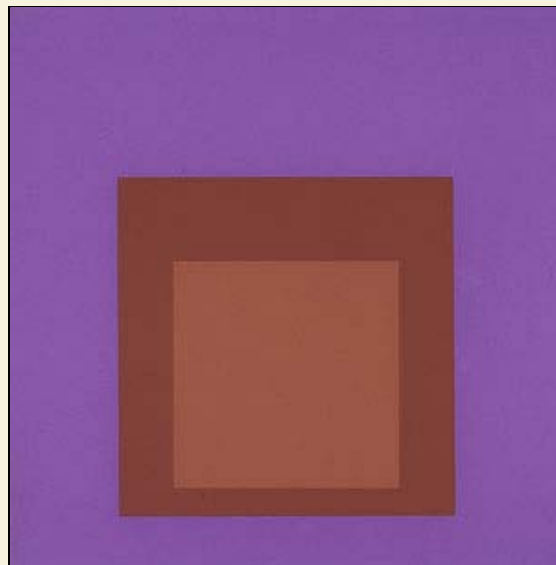


Thomas Moran (1837-1926)
Moonlight Seascape, 1892
oil on canvas, 10¹/₂ x 16 in.

JOSEF ALBERS COLOR GENIUS

September 20 - January 4

An instructor at the famed Bauhaus from 1923-33, Josef Albers was one of the most influential artist-educators to immigrate to the United States in the 1930s. In America, Albers introduced art and design concepts to the newly formed experimental community of Black Mountain College near Asheville, North Carolina and later was the Chairman of the Art Department at Yale University. This exhibition, on loan from the John and Mable Ringling Museum of Art, includes 27 compositional variations of *Homage to the Square* and *Variants* which demonstrate how color becomes a building block for the artist as he mounts the composition of his work.



Josef Albers
Homage to the Square, 1970s
screen print, 11 x 11 in.

© 2008 The Josef and Anni Albers Foundation/Artists Rights Society (ARS), New York

Autumn 2008 Calendar of Events

Beggars "
A lecture by Lloyd DeWitt, Ph.D.
Thursday, October 2nd, 6 p.m.



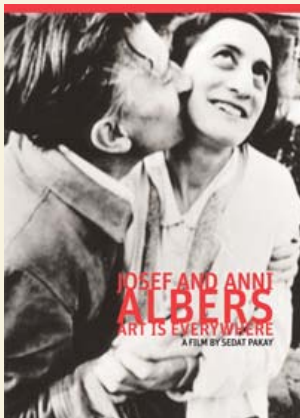
Johnson Collection at the Philadelphia Museum of Art. He has curated exhibitions such as Jacob van Ruisdael: Dutch Master of Landscape (2005, Philadelphia, Los Angeles County Museum of Art, and the Royal Academy of Arts, London), and Bosch and Bruegel in the John G. Johnson Collection (2007).

"The Paradise Triptychs"
A gallery talk by L.C. Armstrong
Thursday, October 30th, 6 p.m.



New York artist L. C. Armstrong will discuss her original vision, working method and subject matter in what promises to be an entertaining Q & A. Ms. Armstrong is represented by Marlborough Gallery, New York and her work has been included in exhibitions at the Corcoran Gallery of Art, Washington, D.C., the Brooklyn Museum of Art, Van Abbe Museum, Eindhoven, Netherlands, and P.S. 1, Long Island City, NY.

Josef and Anni Albers: Art is Everywhere
A film
Thursday, November 6th, 6 p.m.



Sedat Patay's 2006 documentary film includes rare footage of the Alberses and features interviews with Robert Rauschenberg, Sidney Janis, Denise Rene, John Szarkowski, John Cohen, and architect Philip Johnson, who was instrumental in arranging for the Alberses' passage to the US in 1933 as refugees of Nazi Germany.

"Tests of Perception: Josef Albers and Bauhaus Theory at Black Mountain College"
A lecture by Eva Diaz
Thursday, November 20th, 6 p.m.



Eva Diaz is a New York-based art historian and critic. She will soon be defending her PhD dissertation *Chance and Design: Experimental Art at Black Mountain College* at Princeton University. Her article, "The Ethics of Perception: Josef Albers in the United States" was published by the *Art Bulletin*, June 2008. Ms. Diaz was formerly with the Whitney Museum of American Art and is currently curator of Art in General in New York.