



Jonathan Boos



November Highlights

Andrew Stevovich, *Twenty-One*, detail, 1984





“Nature is my springboard. From her I get my initial impetus. I have tried to relate the visible drama of mountains, trees, and bleached fields with the fantasy of wind blowing and changing colors and forms.”

MILTON AVERY



# Milton Avery

*Trees by the Sea*, 1960

Oil on canvas board

20 × 24 inches

Signed and dated lower left





## Bryan Hunt

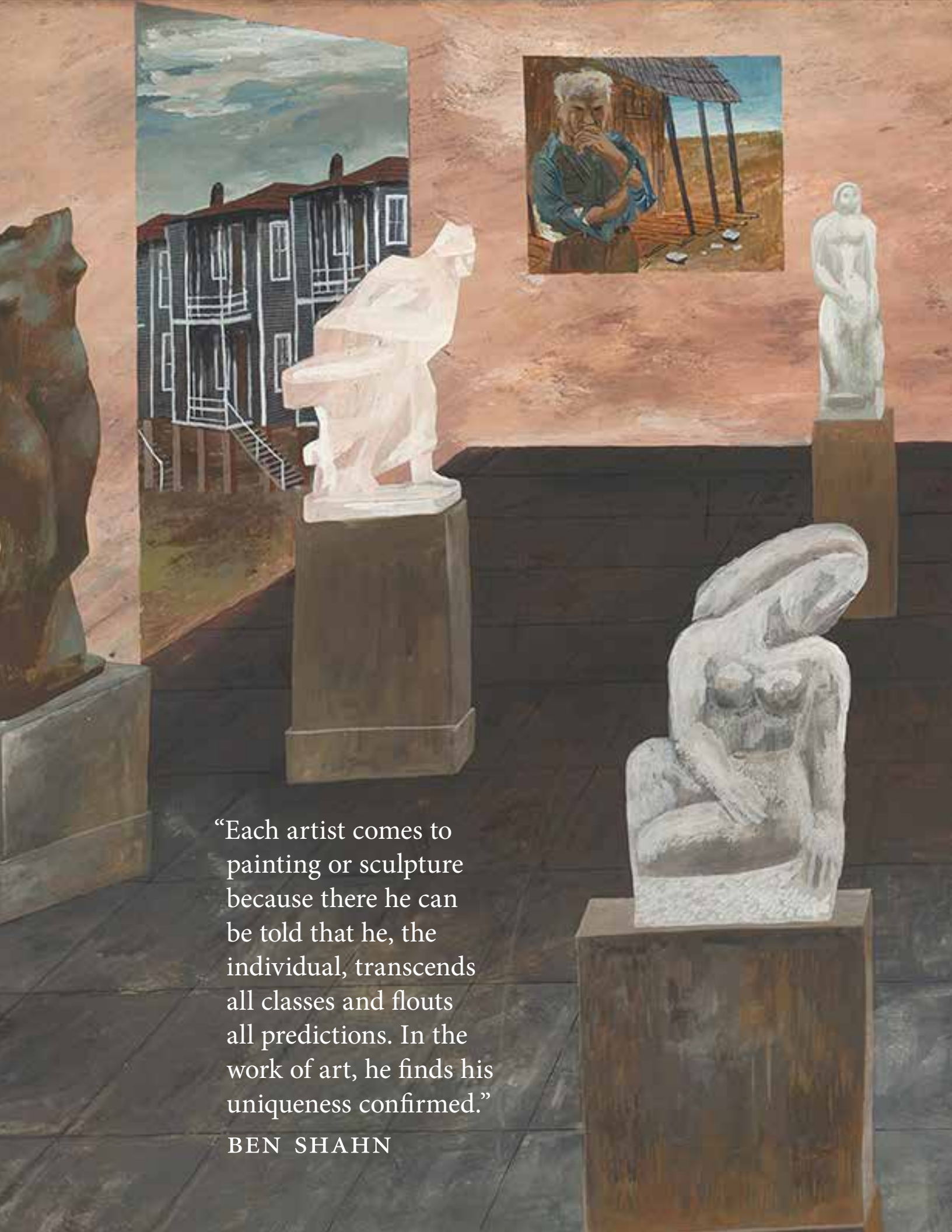
*Teng*, 1979

Spruce and balsa wood, silk paper,  
copper leaf, black lacquer, steel rod  
9 × 65 × 7 inches

“Yeah, when I built the sculptures based on the Hindenburg for the Empire State Building, I realized that these airship shapes, simplified and hung way above eye level, were compelling and addressed many sculptural issues, like mass, weightlessness, space and gravity. How the hell does an airship stay up there? I went through many iterations in shape, proportion, color, and orientation, and eventually placed the sculptures vertically like spaceships. They were and still are my muses. They are meant to take you places.”

BRYAN HUNT





“Each artist comes to painting or sculpture because there he can be told that he, the individual, transcends all classes and flouts all predictions. In the work of art, he finds his uniqueness confirmed.”

**BEN SHAHN**

# Ben Shahn

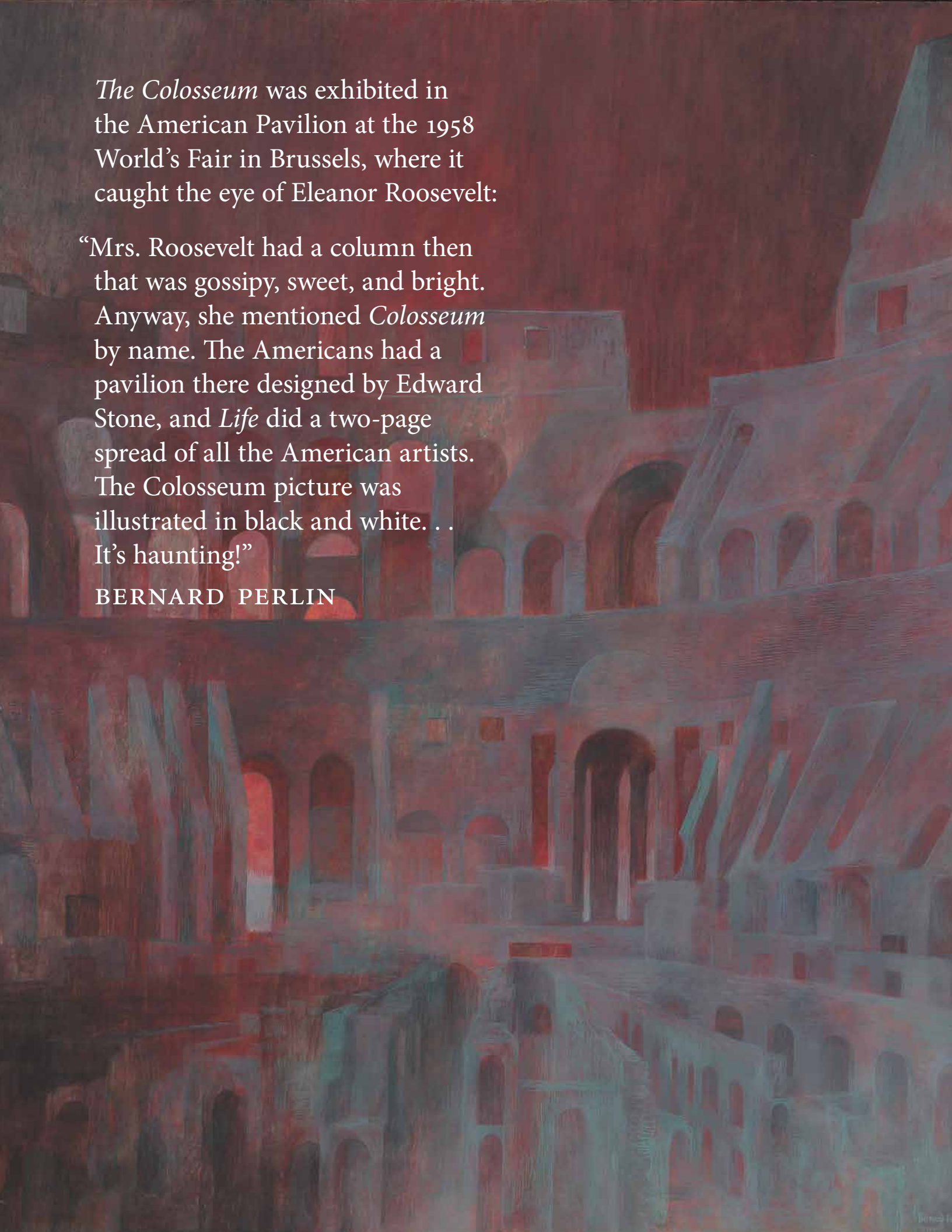
*Contemporary American Sculpture*, 1940

Tempera on board

21½ × 30 inches







*The Colosseum* was exhibited in the American Pavilion at the 1958 World's Fair in Brussels, where it caught the eye of Eleanor Roosevelt:

“Mrs. Roosevelt had a column then that was gossipy, sweet, and bright. Anyway, she mentioned *Colosseum* by name. The Americans had a pavilion there designed by Edward Stone, and *Life* did a two-page spread of all the American artists. The Colosseum picture was illustrated in black and white. . . It's haunting!”

BERNARD PERLIN

# Bernard Perlin

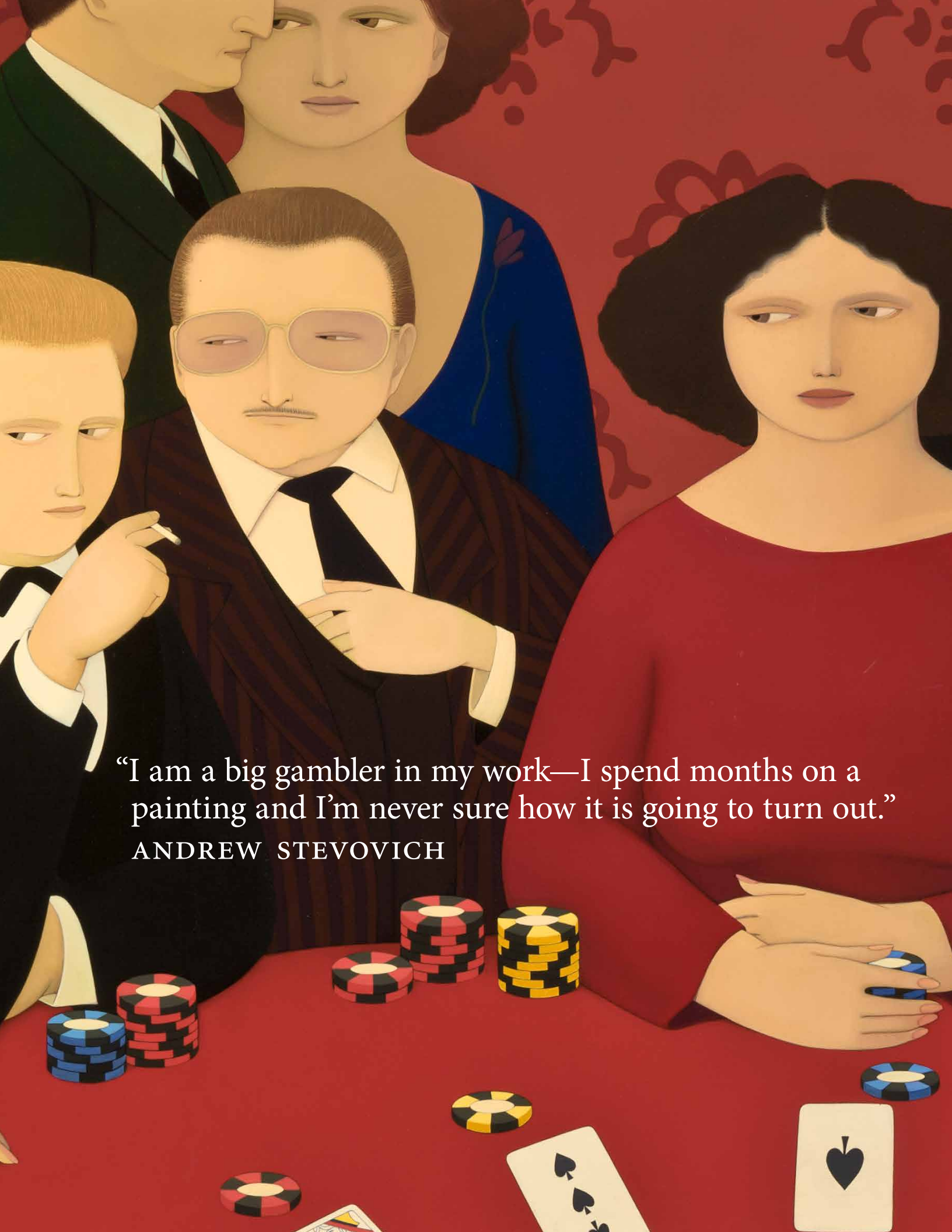
*The Colosseum*, 1954

Tempera on masonite

34 × 47 inches







“I am a big gambler in my work—I spend months on a painting and I’m never sure how it is going to turn out.”

ANDREW STEVOVICH

# Andrew Stevovich

*Twenty-One*, 1984

Oil on canvas

36 × 72 inches







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Please contact us with any questions  
or if you would like to receive our  
full November exhibition checklist.



DESIGN: RUSSELL HASSELL