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On the far left is *Man on Bench* by Hugo Scheiber (1873-1950). On the facing wall is *Two Lawyers Talking*, circa 1945, oil on paper mounted on board, by Guy Pène du Bois (1884-1958). The bronze in the foreground is *Mercury*, by Joseph Freedlander (1870-1943), once an element on a Fifth Avenue lamppost from the 1920s to '60s. At the far end of the hall are, from top, *Manhattan Bridge*, 1933, mixed media, by Reginald Marsh (1898-1954), and *1939 World's Fair Mural Study*, tempera on board, by Eugene Savage (1883-1978). Above the Savage are, from top, *Subway Riders*, circa 1930, ink on paper, by Daniel Celentano (1902-1980), and *On Line*, graphite, by Louis Bouche (1896-1969). Next are, from top, *Grand Central Station*, 1933, mixed media on paper, by George Biddle (1885-1973); *Movie Props*, 1945, RKO Ranch, California, casein and tempera, by Fred Shane (1906-1992); *New York Traffic Snarl*, mural study, pencil and charcoal on paper, by James Daugherty (1889-1974); and *Red Hot Franks*, 1938, gouache on board, by Leon Bibel (1912-1995). Next, from top, are *Croton Reservoir*, oil on board, by Harry Lane (1891-1973), and *In the Subway*, oil on canvas, by August Mosca (1909-2002). In the starburst frame is *Aeropittura, 920*, by Italo Ferri. Next to it is *New York City Buildings*, watercolor on paper, by George Grosz (1893-1959). Beneath them is *Fight Promoters*, oil on canvas, by Dunbar Dyson Beck (1903-1986).

# A *Timely* PASSION

*Keith Sherman and Roy Goldberg's collection draws from the era of the WPA.*

*By John O'Hern Photography by Francis Smith*

The great jazz trumpeter and vocalist Chet Baker (1929-1988) wrote the lyrics, "I fall in love too easily/I fall in love too fast." They are lines often quoted by one of our collectors but unlike Baker's assertion that such a love can't last, the collectors' love for the work they purchase is long lasting.

Keith Sherman's company provides public relations and marketing services for the entertainment industry. Roy Goldberg, MD, is a geriatrician. Despite their busy and different careers, Sherman and Goldberg share a passion for American art of the early 20<sup>th</sup> century especially the period of the WPA and the 1939 New York World's Fair



The paintings to the left are, from top, *The Faces We Wore*, 1935, by Juanita Guccione (1904-1999), and *Fulton Fish Market*, 1938, oil on canvas, by Sybil Emerson (1892-1980). On top of the bookshelf is an untitled gouache on paper by Irene Rice Pereira (1902-1971). The two pieces beneath the Emerson are, left to right, a Cubist Vase, circa 1910, from the Czech Republic, and a terra-cotta, *Play Ball*, by Maurice Glickman (1906-1981). *Man with Wrench*, circa 1925, an unsigned Russian ceramic, is on the table. On the adjacent wall is *Sweater Girls*, 1944, oil on board, by Amy Jones (1899-1992).



On the left, from top, are *New York City Buildings*, watercolor on paper, by George Grosz (1893-1959), and *Fight Promoters*, oil on canvas, by Dunbar Dyson Beck (1903-1986). Next are *Cronometraje-Boceto*, ink on paper, by Marcelo Pogolotti (1902-1988), and *By the Fire*, circa 1940, oil on canvas, by Daniel Celentano (1902-1980). The large painting to the right is *Coulee Damn Construction*, oil on canvas, by Anton Refregier (1905-1979). Beneath it, from left, are Celentano's *Subway*, oil on canvas, and *Studio Scene*, oil on board, by Joseph Solman (1909-2008). The vertical painting is *Empire State Building*, oil on canvas, included in one of the Museum of Modern Art's first exhibitions, by Glenn O. Coleman (1887-1932). On the right are, from top, *New York in Winter*, circa 1920, oil on canvas, by Jan Matulka (1890-1972), and *Industry*, oil on board, by Sam Wachtel. The bronze is *The Road Builder* by Max Kalish (1891-1945).



At left are *New York in Winter* by Jan Matulka and *Industry* by Sam Wachtel. The bronze is *The Road Builder* by Max Kalish. The center painting is *Bronx Zoo* by Simon. The cast stone sculpture, *This Eden*, is by Anita Weschler (1903-2000). The paintings to the right are *The Faces We Wore*, 1935, by Juanita Guccione (1904-1999), and *Fulton Fish Market*, 1938, by Sybil Emerson (1892-1980). On the bookshelf is an untitled gouache on paper by Irene Rice Pereira (1902-1971). The two pieces beneath the Emerson are a Cubist Vase, circa, 1910, from the Czech Republic, and *Play Ball*, by Maurice Glickman (1906-1981). *Man with Wrench*, circa 1925, an unsigned Russian ceramic, is on the table. On the right is a contemporary bronze casting of *Riders of the Elements* by Chester Beach (1881-1956).



Hanging on the wall is *Con Brio*, 1923, gouache and in on paper, by Rudolf Bauer (1889-1953). It was deaccessioned by the Guggenheim Museum. On the table is Ruhl's glazed terra-cotta *Man with Gear*. Next to it is *Demonstration, Union Square*, 1934, watercolor on paper, by Ben Shahn (1898-1969).



On the left is *The Cyclone at Coney Island*, oil on board, by Ludwig Bemelmans (1898-1962), who also made the frame. Next to it is *Man with Hammer*, mixed media on paper, by Vladimir Lebedev (1875-1946). Next is *The Tube Station*, a linocut, edition 39 of 60, by Cyril Power (1872-1951). The bronze is *Boxers*, 1948, by Joe Brown (1909-1985).

in particular. There is a room in their country house devoted to art and artifacts of the World's Fair—over 1,000 pieces. In the pre-internet days of flea markets and antique shows, each bought the other something from the fair. Then there was a third piece. They declare that “three makes a collection.” Goldberg explains, “It took on a life of its own.” They continue to look for handcrafted art associated with the fair, not glasses and ashtrays emblazoned with the iconic Trolley and Perisphere.

They have a business together, Helicline Fine Art, that “works with new and experienced collectors, institutions, interior designers and art professionals to develop new collections and to help expand current collections.” The Helicline was the 950-foot long ramp that connected the Trolley and Perisphere at the fair and

is symbolic of the couple's desire to connect people with art.

They connected with the original 7-foot tall plaster for the 42-foot tall sculpture, *Riders of the Elements*, created for the fair by Chester Beach (1881-1956). The plaster, which they call *The Chester*, sits in their garage in the country because it's too big to get into either their house or their New York City loft. They bought it at auction with a friend and decided to have three 42-inch bronze reductions made—one of which has pride of place in the New York loft.

They also collect things hidden in plain sight. *Mercury* by Joseph Freedlander (1870-1943) once graced the top of one of 104 bronze light posts along Fifth Avenue from 1931 to 1964.

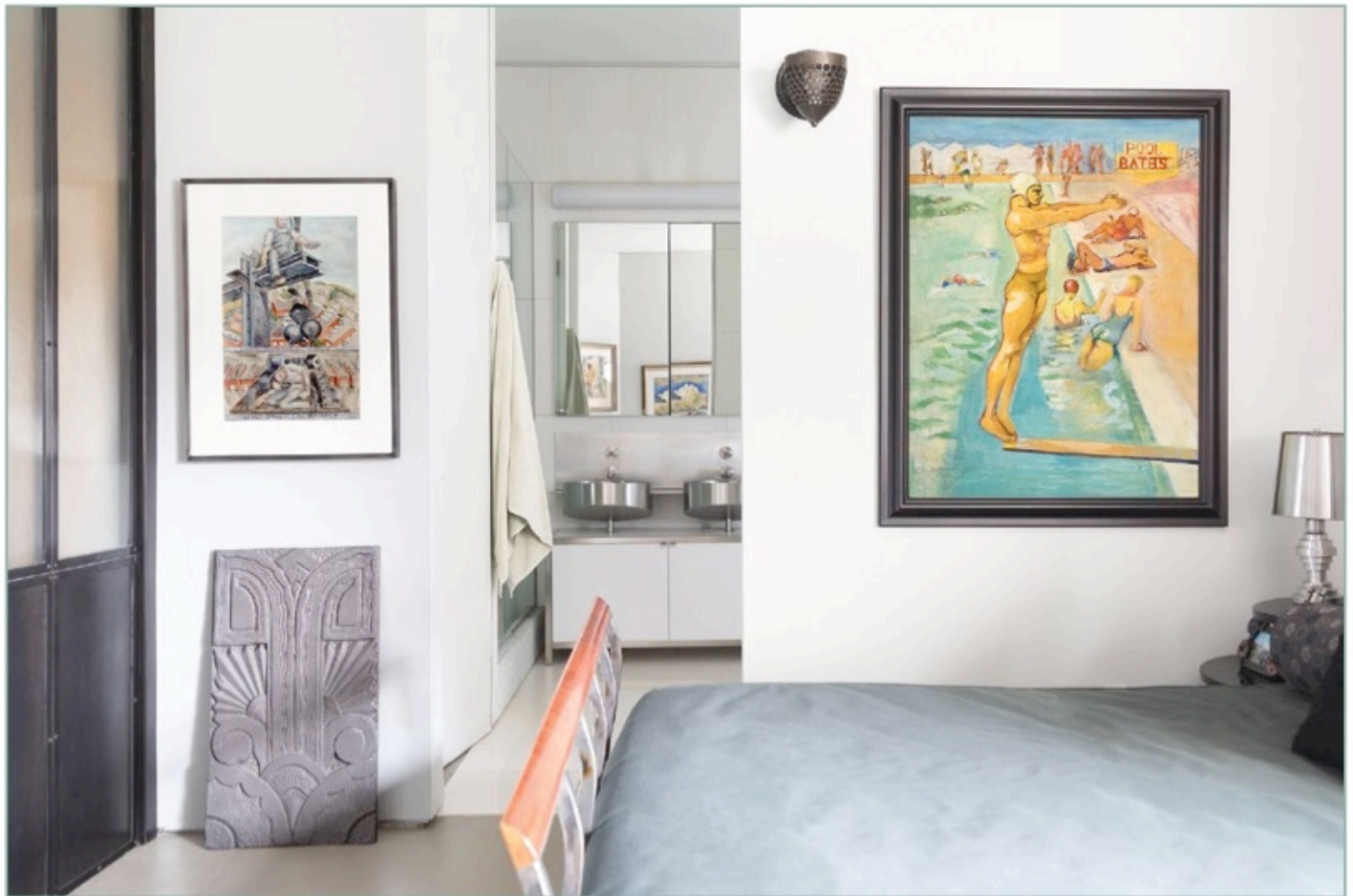
An intriguing connection is an Al Hirschfeld drawing of a souvenir

salesman at the fair. As a young man in the entertainment PR industry, Sherman used to run photographs of theater luminaries to Hirschfeld's home for him to create his extraordinary caricatures. His company was the artist's publicist for the last 15 years of his life and today, one of his clients is the Al Hirschfeld Foundation. To commemorate an anniversary, he asked Hirschfeld to do a drawing of himself and Goldberg. It's a classic Hirschfeld—with five “Ninas,” his daughter's name, hidden among the lines of the drawing.

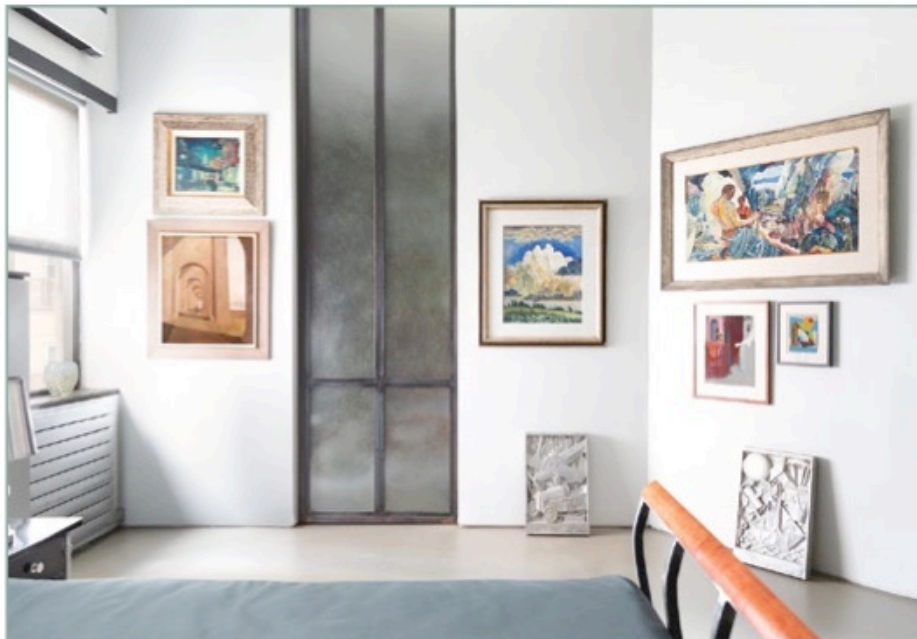
Goldberg says, “We met in our 20s and moved into a 1920s art deco building. We had posters from our college days but wanted to know more about the period when the building was built. We went to the Strand Bookstore and discovered the WPA.” Sherman adds, “We love collecting



On the left above the bed are, from left, Hananiah Harari's (1912-2000) *Brooklyn Bridge*, oil on board, and Thomas Attardi's *Rag Pickers*, oil on canvas. The marble sculpture is *Jean Mermoz* by Meurice. The Paul Manship (1885-1966) gilded bronze, *Prometheus*, was reproduced by the Chi Mei Museum in Tainan, Taiwan, with permission from Manship's son.



On the left is *Labor Crushed by Injustice, Labor Sustained by Justice*, circa 1937, ink and tempera and oil on board, by Louise Ronnebeck (1901-1980). Beneath it is an Art Deco aluminum panel, circa 1930, from at building in St. Louis. On the right is *Figure Piece No. 6 – Diver, Coney Island* 1934, oil on canvas, by Carl Sprinchorn (1887-1971).



To the left of the door, from top, are *New York Street at Night*, oil on board by Ernest Fiene (1894-1965), and *Randall's Island*, oil on board, by Harry Lane (1891-1973). To the right of the door is *White Cloud, Salem*, mixed media on paper, 1917, by Charles Burchfield (1893-1967). On the adjacent wall is *Industry*, 1942, watercolor on paper, by John Costigan (1888-1972). Beneath it are, from left *Study for Festa*, 1948, tempera on paper board, by George Tooker (1920-2011), and *7 x 5*, 1943, encaustic on paper, by Emil Bisttram (1895-1976). The two plaster plaques are by Albert Binquet (1879-after 1959).

books and now have a robust library.”

The couple has a vast knowledge of the period but still buy out of passion and love. They often get a piece home and find it illustrated or written about in one of their books. Some remain mysteries, but no less loved. “After we find a piece,” Sherman says, “we love doing the research.”

One day, driving through Dutchess County on the way to the country, Goldberg shouted, “Stop the car!” He had seen something intriguing in a shop window. It was a cast stone sculpture, *This Eden*, by Anita Weschler (1903-2000). Sherman recalls, “I stopped, we asked the price and bought it then and there.”

The couple have a number of studies for murals both executed and unexecuted. “The studies and preparatory sketches are about the process,” Sherman says. “The end result is important, but these show the process of how and artist got from A to B.”



In Keith Sherman's office above Sardi's restaurant in New York's theater district are *Crash*, oil on canvas, by Ross Dickinson (1903-1978), and *Maxwell Street*, circa 1948-1950, oil on canvas, by Robert Addison (1924-1988). On the cabinets are assorted industrial steel objects.

Goldberg adds, "Some of the murals were executed but then destroyed. The studies are a window into what was going on at the time. Whether they were executed or not doesn't diminish their importance."

The windows into the past also reflect life today. Ben Shahn (1898-1969) painted *Demonstration, Union Square* in 1934. Shahn photographed and painted the protests against social injustice in Union Square and around City Hall, the type of gatherings that are becoming frequent again, today. The painting was the cover illustration for the exhibition catalog *New York City WPA Art: Then 1934-1943 and ... Now 1960-1977*.

*The Empire State Building*, by Glenn O. Coleman (1887-1932), measures an impressive 84 by 48 inches and was included in one of the Museum of Modern Art's first exhibitions in 1932. Goldberg points out the dirigible passing behind the building's tower, an allusion to a plan to have the airships moor to the tower to disembark passengers. He also points out the ubiquitous hot dog vendor and tenements as part of the image of "New

York being transformed."

Solomon R. Guggenheim (1861-1949) collected the work of Rudolf Bauer (1889-1953) in the 1920s at the behest of Hilla Rebay (1890-1967). She had been Bauer's lover and, in 1939, became the first director and curator of the Museum of Non-Objective Painting, now the Solomon R. Guggenheim Museum. Guggenheim acquired everything Bauer created. After Guggenheim's death, Rebay was forced to resign and Bauer's paintings were relegated to storage. Not one of them was hanging when the Frank Lloyd Wright spiral museum opened in 1959.

His painting *Con Brio*, 1923, was exhibited in the Guggenheim's exhibition, *Art of Tomorrow*, in 1939, and still bears the museum's collection label. It was deaccessioned by the museum and now has a home in the couple's Manhattan loft.

Goldberg reveals that they have a "one in, one out" policy for their collection "but Keith doesn't stick to it" he laughs. "It's sort of why we started Helicline," Sherman adds. "We have a finite amount of space. We have regularly donated pieces to museums,



Al Hirschfeld (1903-2003), *Roy and Keith*, 1993. Ink on board.

and finding new homes for pieces with our clients allows us to keep collecting."

Sherman says, "We've brought things into our life that give us such pleasure and joy—things that we love." Goldberg remarks, "We follow our heart. If a piece appreciates, so be it." The couple lives and loves their art noting that the works from the past still speak to them today. Sherman adds, "Art is like oxygen." ■