SAN FRANCISCO

Message from Another World

Kafkaesque imagery in both subdued and vibrant colors is a hallmark of Kurt Seligmann’s sizable paintings, which incorporate mythology and the occult. On May 9, the Weinstein Gallery presents more than 50 works created by the Basel-born surrealist over a 40-year period in “First Message from the Spirit World of the Object,” his first American retrospective since 1961. According to gallery director Kendy Genovese, the show’s title comes from a catalogue essay by Benjamin Péret for Seligmann’s last U.S. solo exhibition at D’Arcy Galleries. Péret wrote, “If Kurt Seligmann’s exhibition had to be given a title, it would have to be: “First Messages from the Spirit World of the Object,”” and that’s how we got the title,” Genovese explains. “It was perfect.” The opening night will include a symposium of Seligmann scholars as well as the debut of the artist’s first English-language catalogue, which features a reprinted introduction from renowned historian Meyer Schapiro. Highlights include L'alchimie de la peinture, 1955, above. “First Message” is on view until June 13 at the gallery’s new multiuse exhibition space on Clementina Street in SoMa. –JG
Any impressive array of Native American works from cultural groups of the Great Lakes, the Southwest, the Plains, and the Arctic hits the block on May 21 with the single-owner sale of the Aspen Collection of Hugh and Gay Eaton at Sotheby’s. According to David Roche, senior consultant in American Indian art at the house, estimates range from a modest $400 to $600 for a charming Navajo pictorial rug from the 1930s up to $300,000 to $500,000 for a Navajo serape. Notable lots include a Plains shield that Roche describes as “one of the great scores of American Indian art, a masterpiece of visionary art.” Given the excitement for such works generated by the landmark exhibition “Plains Indians: Artists of Earth and Sky,” on view at the Metropolitan Museum through May 10, “the house expects the sale to be well received by traditional collectors,” he adds. “The best pieces will be a revelation for many new to the category.” —LMEM

A Zuni pictorial jar, ca. 1910, from the Eaton collection, carries an estimate of $15,000 to $20,000.

MOVING IMAGES

“California Unedited,” an exhibition of late 19th-century images of the Golden State by Richard J. Arnold, printed from recently restored glass-plate negatives, is among the standouts when Paris Photo Los Angeles returns to Paramount Pictures Studios for its third American edition, May 1 to 3. This year, 77 dealers from around the world are offering the best in the medium, including Bernhard Knaus of Frankfurt, who is bringing a collection of recent works by Ralf Peters, London-based Breese Little, which will have Cypriots on aluminum by Jan Kempenaers, and Los Angeles-based OneWorld Gallery, which is offering David Benjamin Sherry’s Melancholic Metadad, Oregon Coast, 2014, pictured at right. “We are delighted to bring Paris Photo back to Hollywood,” says newly appointed fair director Florence Bourgeois, who chose new artistic director Christoph Wiesner in her bid to ensure the West Coast event is a great success. —AMHS

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