



2021 LIVE AUCTION PREVIEW

Hancock Shaker Village

Can't make the gala on August 14 but want to bid? You can place an absentee bid by filling out this [form](#), emailing us [here](#) or calling us 413.443.0188, x203.

All pre-gala bids must be received by 10am on Saturday, August 14.



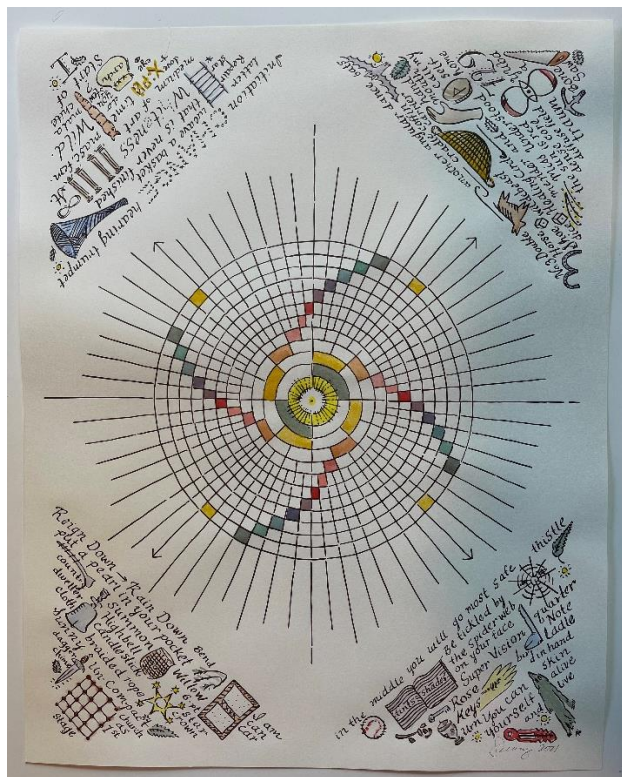
1. SHAKER LITHOGRAPH, 1988

John Stritch

Signed and numbered 16/100, framed, 25" x 35"

John Stritch was a well-known steel abstract expressionist, poster designer and print maker. Born in 1925, Dr. Stritch began his career as a flight surgeon during World War II, and eventually moved to Hinsdale to take up painting and sculpting full-time. He taught students from the Pittsfield Public Schools to the DeSisto School, where he was also the school doctor. Prolific, he designed beautiful poster and serigraphs that recorded the visual beauty of Berkshire cultural icons, most notably and often for Tanglewood, and the posters have become highly collectible following his passing in 2014. Stritch prints were meticulously hand-pulled using a silkscreen on large format heavyweight cotton rag paper, featuring an exquisite blending of color that evinces a sense of precision. What could be more iconic than a Shaker revolving chair? His work is in the collections of the Berkshire Museum, Williams College Museum of Art, and other institutions.

Estimated value: \$1,000



2. GIFT DRAWING, 2021

Allison Smith

Letterpress with watercolor overlay, signed, dated, unframed, 15" x 20"

Just north of Hancock Shaker Village is the Shaker Trail, a hike to Mount Sinai. To the Shakers, the summit was a holy site to which they'd hike each September for ecstatic worship and dancing. Opening September 23, *Climbing the Holy Hill* is a new exhibition that turns this hike into a radiant experience, featuring works by Brad Wells and Roomful of Teeth, Our Native Daughters, and Allison Smith. For the exhibition, Smith created a Shaker-inspired contemporary gift drawing with drawings and phrases from visions and messages Smith received in a process of spiritual attunement during the pandemic. At the beginning of the exhibition, visitors will find a Shaker-like box on a tree, with copies of this drawing by Allison (aka Sunny) Smith. Visitors are encouraged to take a drawing, and also Shaker seeds in the box to take home or cast along the trail as intentions, wishes or spells. Smith signed and dated one of the prints, and hand-colored it with watercolor, creating a unique work for tonight's auction. To Smith, a genderqueer artist from San Francisco artist whose work engages with historical reenactment and traditional craft cultures, the drawing is a map for a contemplative pathway and a metaphor for the pandemic as a portal and a rite of passage. Smith's work is in the collections of the Whitney Museum of American Art, Los Angeles County Museum of Art, Saatchi Gallery London, and other public and private collections.

Courtesy of the artist

Estimated value: \$2,500



3. *FOUR SEASONS QUILT, 2021*

**Inspired by the Shaker Gift Drawing *The Tree of Life*
Fabric, includes sleeve and rod for hanging, 56" x 56"**

For 30+ years, the Quilting Friends of Hancock Shaker Village have been making quilts to benefit the Village's education programs. The first was made by staff as a craft demonstration, and raffled almost as an afterthought. By the mid-1980s, the Quilting Friends began designing quilts inspired by the Village and its Shaker collections. Each quilt took 800+ hours to make, and became the background for shared laughter and growing friendship. The list of Hancock Shaker Village Quilting Friends is now very long, marked by the comings and goings of any community.

This quilt is an adaptation of the Shaker gift drawing, *The Tree of Life*, which was seen and painted by Sister Hannah Cohoon in 1854. In the 1930s, *The Tree of Life* was discovered in a drawer, and has since become an icon of all things Shaker. The Shakers called them gift drawings, because they were gifts from the Spirit, based on messages they received during ecstatic spiritual visitations. The quilt depicts the four seasons.

**Courtesy of Hancock Shaker Village Quilting Friends
Estimated value: \$2,500**



4. BRICK TOWER, 1983

Robert Rauschenberg

Ed. 14/30, *Studies for Chinese Summerhall*

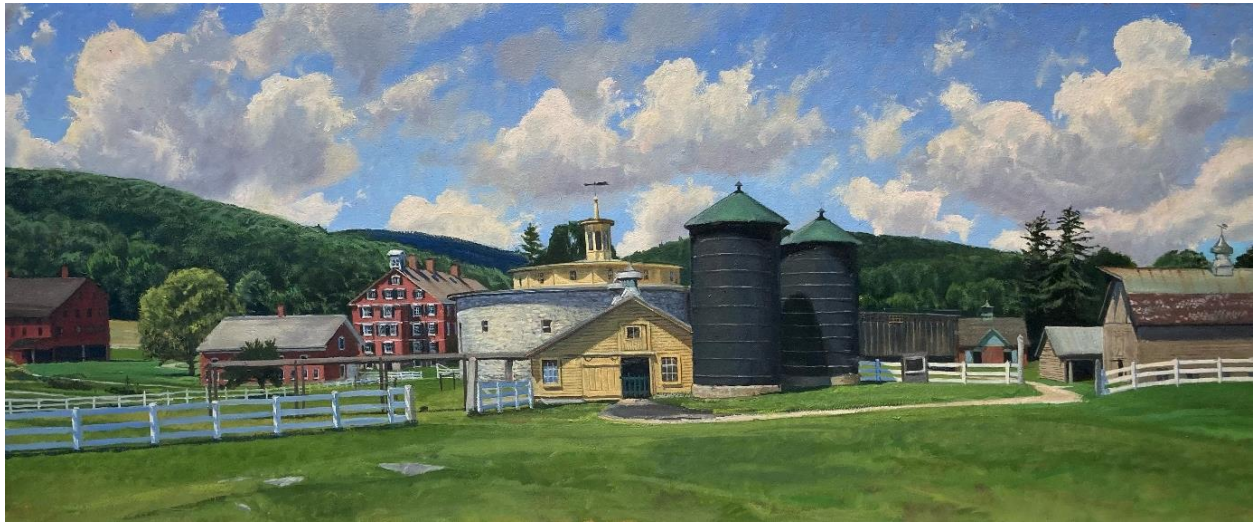
C-Print photograph, Framed, 27.5" x 23.5"

Throughout his illustrious career, Robert Rauschenberg used photography and other mediums to record, reflect, and analyze the world around him. *Studies for Chinese Summerhall* form a series of twenty-eight photographs taken by Rauschenberg in China in 1982 and published as individual C-print color photographs. From his earliest days, when he stated he wanted to “photograph the country inch by inch,” Rauschenberg photographed store windows, street scenes, and markets, trying to encapsulate everyday life in China through its traditions, politics, history, and religion. Each image witnesses Rauschenberg’s phenomenal eye and hopeful vision for life.

Robert Rauschenberg was an American painter and sculptor whose works incorporated everyday objects in art. He also worked in photography, printmaking, and papermaking. His work is in museum collections worldwide, and currently on display at the Tate Gallery, Museum of Modern Art, the Walker Art Center, and the Kunstmuseum Basel, among others.

Courtesy of Jane Coats Eckert

Estimated value: \$4,500



5. *HIGH SUMMER AT HANCOCK SHAKER, 2021*

Eric Forstmann

Oil painting on board

Framed, 14"x 33"

For the last few decades, Eric Forstmann's breathtaking landscape oil paintings have been a prime example of en plein air, or the act of painting outdoors. He paints what is around him, with an authentic voice, which allows him to keep one foot in the present while the other in the 19th century. He has created another masterpiece, capturing the beauty of a Shaker Village in the Berkshires. Forstmann came to the Village in July to paint his newest work specifically for tonight's event, in support of the museum. As he painted each afternoon, even the animals sat near to watch. (What is seen above is in progress, not yet completed.)

Forstmann grew up in Northwest Connecticut and studied at the School of Museum of Fine Arts in Boston. He has had many solo exhibitions including The Butler Institute of American Art in Youngstown, Ohio; The Kemper Museum of Contemporary Art in Kansas City, Missouri; The Evansville Museum of Arts, History, and Science in Evansville, Indiana, and the Litchfield Historical Museum in Litchfield, CT.

Courtesy of the artist

Estimated value: \$9,000



6. LAPSED QUAKER WARE LAMP, 1998

James Turrell and Nicholas Mosse

Lamp Base, glass chimney, glass shade

Pottery, black basalt, 20" x 28"

James Turrell has a masterful understanding of human perception. His work across media—from two-dimensional artworks to site-specific installations—draws intrigue from the intersection of light and space. Unyieldingly dark, absorbing light as opposed to refracting it, James Turrell's *Lapsed Quaker Ware* exerts a gravitational pull, drawing in the viewer with a visceral sense of the sublime. Using black basalt, Turrell and Nicholas Mosse created this lamp and other black basalt-ware ceramics in the *Lapsed Quaker Ware* exhibit (on view at MASS MoCA and in our Brick Dwelling through 2022) by hand. The pottery is inspired by the 18th century black basalt work of English potter Josiah Wedgwood, who made decorative black basalt ware for the English market, but also created a simpler design for the American Quaker market. This tradition lapsed. Turrell and Mosse decided to revive the tradition by producing their own black basalt entirely by hand, one piece at a time.

James Turrell's work has been exhibited in museums worldwide, including the Guggenheim Museum in New York, the Los Angeles County Museum of Art, MASS MoCA, and the National Gallery of Art in Canberra. All pottery is made by hand, undergoing a 20-step handmade process in the style of Irish spongeware, the traditional pottery used in the 18th century.

Courtesy of James Turrell and Kyung-Lim Lee

Estimated value: We think priceless