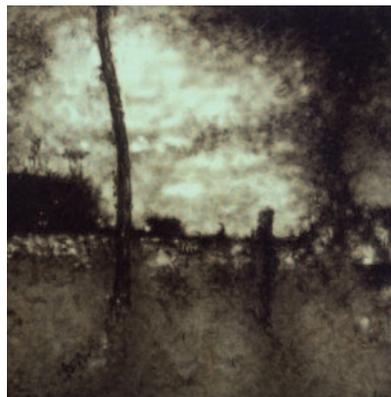
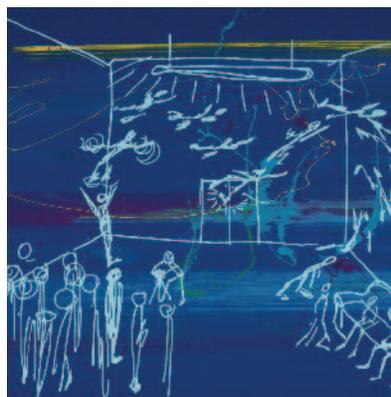


For the Love of Art: *A Tribute to Gallerist Nina Freudenheim*

July 2, 2019-January 12, 2020



CASTELLANI
ART MUSEUM
OF NIAGARA UNIVERSITY

For the Love of Art: A Tribute to Gallerist Nina Freudenheim

This exhibition surveys the forty-five year career of gallerist Nina Freudenheim, her working relationship with our founders Armand and Eleanor Castellani and her on-going relationship with the Castellani Art Museum. Featured in our central gallery are selected works by national and international artists acquired through the Nina Freudenheim Gallery. Included are works purchased by Armand and Eleanor Castellani as well as works acquired through the pursuits of our museum directors and curators. Buffalo art collector Gerald Mead, who initially proposed this tribute exhibition, considers Freudenheim, “a personal inspiration and model arts professional whose inspired career has enriched the cultural landscape of Western New York in incalculable ways.” *For the Love of Art* celebrates, in part, the important and ever evolving relationship between a public museum, commercial art dealers and private collectors.

In a 2012 *Buffalo Spree* article, Bruce Adams called the Nina Freudenheim Gallery, “notable for its longevity and reputation as Buffalo’s most professional commercial venue.” Adams superbly underscored Freudenheim’s love and passion for the art and artists she works with, and in doing so, has inspired this exhibition’s title. For more than four decades, Nina Freudenheim has been exhibiting regional, national and international artists; sharing a myriad of artistic trends, styles and aesthetics with Western New York audiences. We find ourselves better versed in the visual arts thanks to her dedication and perseverance.

To put Freudenheim’s achievement, as a woman gallerist, into perspective, Sonnabend Gallery [Ileana Sonnabend (1914-2007)], in New York, was operational for 44 years (1970-2014). In 1968, Paula Cooper opened a gallery under her own name, recently celebrating her 50th year in business. Mary Boone, 42 years in operation, opened her gallery in 1977 and closed abruptly in the spring of 2019. Janelle Reiring and Helene Winer launched Metro Pictures gallery in 1980 and continue to garner success 39 years later.

Since 1975, the Freudenheim Gallery has crisscrossed the City of Buffalo with four esthetically unique incarnations. The Gallery’s sites have ranged from a restored carriage house and a modified minimalist seed warehouse to an elegant, turn of the 19th century hotel, whose guest list was rumored to

include F. Scott Fitzgerald, Duke Ellington and Harry Belafonte. Architecturally, the character of each of Freudenheim’s gallery locations has provided her clientele with uniquely beautiful spaces in which to experience fine art. Tina Dillman, of *Buffalo Rising*, called Freudenheim, “A woman like no other,” and that visiting her gallery, “feels like you are walking into a slice of the Big Apple.”

“She [Freudenheim] established an identity...reflective of her artistic tastes and interests,” wrote Adams. In her early career, Freudenheim’s artistic palate focused on emerging postmodern, abstract and contemporary artists—all working in a variety of media. Although she still holds a strong affinity for photography in particular, Freudenheim sees the art world as, “limitless... explosive...explorative and she remains steadfast with an eye for the very best and newest in the field.”

Over the past four and a half decades, many artists in Freudenheim’s “stable” have built strong reputations and command art world reverence. Moreover, as one-time *Buffalo News* critic Anthony Bannon wrote in a feature article on the artists in a 1981 exhibition, “Their prices are up...in measure of their international repute.”

The complete repertoire of artists she has worked with and the catalog of diverse exhibitions she has produced would fill volumes. Notable artists she has exhibited include Charles Burchfield, Charles Clough, John Coplans, Nancy Dwyer, Sam Gilliam, Philip Guston, Wolf Kahn, John McQueen, Amanda Means, Kenneth Noland, Beverly Pepper, Bridget Riley, Christy Rupp, George Segal, Katherine Sehr and Robert Swain.

Today, the Nina Freudenheim Gallery represents Kyle Butler, John Coplans, Maximilian Goldfarb, Duayne Hatchett, Michael Herbold, Joan Linder, Amanda Means, John Opera, John Pfahl, Fred Sandback, Peter Stevens, Allyson Straffella and Robert Swain.

So what is next for Nina Freudenheim? “I’m going to do a lot of looking regionally, revisit historic partnerships and explore emerging art markets,” she thoughtfully indicated. *For the Love of Art: A Tribute to Gallerist Nina Freudenheim* will close in 2020, marking the 45th Anniversary of Freudenheim’s enduring career and unvanquished love of art.

Michael J. Beam, Curator of Exhibitions and Special Projects



Charles Clough, *Doubleloon*, 1985, enamel on linen, 174 x 114 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1991.



Charles Clough, *Oysters*, 1985, enamel on linen, 174 x 114 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1991.

Doubleloon and *Oysters* were part of the *Three Paintings for One Wall* series Clough executed in 1985 for a Brooklyn Museum exhibition. These works were purchased by Armand and Eleanor Castellani and donated to Niagara University. The third work, *The Governor*, was donated by the Castellani’s to the Brooklyn Museum. All three paintings were modeled on large 19th century American landscapes by artists such as Albert Bierstadt and Benjamin West from the Brooklyn Museum’s collection.

Doubleloon was inspired by Benjamin West’s *The Angel of the Lord Announcing the Resurrection* (1805), while *Oysters* draws freely from several works by Childe Hassam and John Henry Twachtman. All three works show Clough’s brilliant handling of color, his gestural painting technique and his interest in mastering a large-scale format. Although *Doubleloon* is not representational, it retains the same sense of monumental grandeur to be found in the work that inspired it.



Interior documentation of the gallery located at 560 Franklin Street (Carriage House). Photograph by Patricia Layman Bazelon.

BIOGRAPHY

ninafreudenheimgallery.com

Nina Freudenheim has owned and operated the Nina Freudenheim Gallery in Buffalo, NY since 1975. For the last 44 years, she has continued to have a strong commitment to supporting and exhibiting the finest in contemporary art, craft and photography.

Along with managing the gallery, Nina Freudenheim also offers fine art consulting services. She has served as advisor, consultant and appraisal expert to many corporations and institutions in Buffalo and the surrounding area. She has worked with curators and museum directors across the region and nationally. Clients have included Rich Products and Hodgson Russ Law Firm. Her expertise in fine art collections has also led her to serve as consultant and project director on numerous public art projects.

In the 1980s the Niagara Frontier Transportation Authority embarked in the construction of a Light Rail Rapid Transit System for which Nina Freudenheim coordinated the inclusion and integration of artwork. Artists commissioned for the project included Stephen Antonakos, Harvey Breverman, Scott Burton, Charles Clough, Richard Friedburg, Sam Gilliam, Sharon Gold, Richard Gubernick, Ray Hassard, Margie Hughto, Aleksandra Kasuba, Joyce Kozloff, Craig Langager, Latin Gallery, Robert Lobe, Beverly Pepper, John Pfahl, Milton Rogovin, Fred Sandback, George Sugarman, Carson Waterman and George Woodman.

Nina Freudenheim is the recipient of numerous awards. Works from the gallery have been placed with national institutions such as the Albright-Knox Art Gallery, Buffalo, NY; the Jewish Museum, New York, NY and the National Portrait Gallery, Smithsonian Institution, Washington DC.

Nina Freudenheim Gallery Location and Timeline

1975-1989

560 Franklin Street
(Carriage House)

1989

1100 Niagara Street
(designed by architect
Richard Gluckman)
(previously the Agway
Seed Company building)

1989-1995

300 Delaware Avenue

1995-current

140 North Street
(Lenox Hotel)

Cover images: clockwise from top left (details): Nancy Dwyer, *Free Money*, 1984, copper, Formica and painted Plexiglas, 45 x 62 x 9 in. Gift of Dr. and Mrs. Armand J. Castellani, 1984; Sol LeWitt, *Bands of Lines in Four Directions*, 1993, water-based woodblock, edition 6/125, 16½ x 16½ in. Purchase, 1994; Jonathan Borofsky, *I dreamed I was having my photograph taken with a group of people. Suddenly, I began to rise up & fly around the room. When I couldn't get out, I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job!*, 1982-1983, screenprint with unique painting through open screen by artist, edition 3/23, 77½ x 98½ in. Purchase, 1984; Sylvia Plimack Mangold, *Untitled*, 1980, oil and pastel on paper, 19¾ x 25¾ in. Gift of Dr. and Mrs. Armand J. Castellani, 1987; Peter D. Stephens, *Inness 11-03*, 1991, mixed media on canvas mounted on board, 74 x 86 in. Purchase, 1994; Joe Zucker, *Candlestick*, 1980, silkscreen on handmade paper, 32½ x 32½ in. Gift of Dr. and Mrs. Armand J. Castellani, 1987; Sam Gilliam, *Rites of Passage*, 1981, acrylic on canvas, 39½ x 49¾ in. Gift of Dr. and Mrs. Armand J. Castellani, 1987; John Coplans, *Self Portrait (Fingers, Front)*, 1999, silver print, 24 x 31 in. Purchase, 2003; Christy Rupp, *Life in a Landfill*, 1990, welded steel with newspapers, 38 x 43 x 43 in. Purchase, 1994. All works are Castellani Art Museum of Niagara University Collection.

ILLUSTRATED EXHIBITION CHECKLIST

The works featured in this exhibition are indicated in **bold**. Please note—this illustrated checklist includes all works, to date, acquired through the Nina Freudenheim Gallery.



Zigü Ben-Haim (American, b. 1945, Iraq), *Night Roots*, 1982, paper, branches, gauze and pigment, Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1989



Jonathan Borofsky (American, b. 1942), *I dreamed I was having my photograph taken with a group of people. Suddenly, I began to rise up & fly around the room. When I couldn't get out, I continued to fly around the room until I landed and sat down next to my mother who said I had done a good job!*, 1982-1983, screenprint with unique painting through open screen by artist, edition 3/23, 77% x 98% in. Castellani Art Museum of Niagara University Collection, Purchase, 1984



Charles Clough (American, b. 1951), *Bloomery*, 1989, enamel on Masonite, 22x22 in. Castellani Art Museum of Niagara University Collection, Gift of the Castellani Family, 2000



Charles Clough (American, b. 1951), *Doubloon*, 1985, enamel on linen, 174 x 114 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1991



Charles Clough (American, b. 1951), *N.D.*, 1980, collage, oil enamel on paper, 38¾ x 20¾ in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Charles Clough (American, b. 1951), *N.F.*, 1980, collage, oil enamel on paper, 40½ x 23¾ in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Charles Clough (American, b. 1951), *Oysters*, 1985, enamel on linen, 174 x 114 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1991



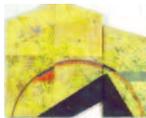
John Coplans (British, 1920-2003), *Self Portrait (Fingers, Front)*, 1999, silver print, 24 x 31 in. Castellani Art Museum of Niagara University Collection, Purchase, 2003



John Coplans (British, 1920-2003), *Self Portrait (Interlocking Fingers, No. 15)*, 2000, gelatin silver print, 24 x 20 in. Castellani Art Museum of Niagara University Collection, Purchase, 2003



Nancy Dwyer (American, b. 1954), *Free Money*, 1984, copper, Formica and painted Plexiglas, 45 x 62 x 9 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1984



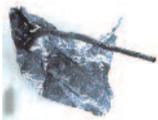
Sam Gilliam (American, b. 1933), *Rites of Passage*, 1981, acrylic on canvas, 39½ x 49½ in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Sol LeWitt (American, 1928-2007), *Bands of Lines in Four Directions*, 1993, water-based woodblock, edition 6/125, 10% x 28% in. Castellani Art Museum of Niagara University Collection, Purchase, 1994



Sol LeWitt (American, 1928-2007), *Bands of Lines in Four Directions*, 1993, water-based woodblock, edition 6/125, 16% x 16% in. Castellani Art Museum of Niagara University Collection, Purchase, 1994



Robert Lobe (American, b. 1945), *Windy Spot*, 1981, Aluminum, 37 x 60 x 33 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Sylvia Plimack Mangold (American, b. 1938), *Untitled*, 1980, oil and pastel on paper, 19% x 25% in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Joanna Pousette-Dart (American, b. 1947), *Untitled*, 1979, oil and metallic medium on linen, 110 x 288 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1989



Scott Richter (American, b. 1943), *Iron Moon for Nelson*, 1988, fiberglass, iron, mixed media, 87 x 156 x 5 in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1998



Christy Rupp (American, b. 1949), *Life in a Landfill*, 1990, welded steel with newspapers, 38 x 43 x 43 in. Castellani Art Museum of Niagara University Collection, Purchase, 1994



Jonathan Santlofer (American, b. 1946), *Romantic Criminal*, 1984, pastel on paper, 46% x 32% in. Castellani Art Museum of Niagara University Collection, Purchase, 1984



Ellen Steinfeld (American, b. 1945), *Nymphe*, 1982, wood and steel, 79 x 47 in. Castellani Art Museum of Niagara University Collection, Purchase, 1984



Ellen Steinfeld (American, b. 1945) *The four Graces*, 1983, hand-made paper, 25 x 42% in. Castellani Art Museum of Niagara University Collection, Gift of Anne Incorvia and Family, 2011



Peter D. Stephens (American, b. 1958), *Inness 11-03*, 1991, mixed media on canvas mounted on board, 74 x 86 in. Castellani Art Museum of Niagara University Collection, Purchase, 1994



Joan Thorne (American, b. 1943), *Ennu*, 1982, pastel on paper, 52% x 115% in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Joe Zucker (American, b. 1941), *Candlestick*, 1980, silkscreen on handmade paper, 32% x 32% in. Castellani Art Museum of Niagara University Collection, Gift of Dr. and Mrs. Armand J. Castellani, 1987



Council on the Arts

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