

MUSEE

FEBRUARY TO AUGUST 2016



THE MUSEUM COLLECTION

NEW IN THE GALLERIES

NEW ACQUISITIONS AND LOANS

The Museum's Curatorial and Registrar Departments have been exceptionally active as of late thanks to the kindness of area collectors and patrons. A walk through the second floor galleries will yield many new additions. One of the monumental paintings from our summer exhibition, *Brenda Hope Zappitell: A Journey of Gestures* can now be found in our galleries. The lively abstract canvas, *A Moment of Lucidity*, is a generous gift from Margaret Blume.

Over the summer we were approached by a collector in Boca who generously offered to share five Modern Masters with us as a long-term loan. Interspersed in our American and European paintings and graphics gallery, you will find superb works by Jean Dubuffet, Alexej von Jawlensky, Fernand Léger, Joan Miró and Pablo Picasso. Each work serves as a stunning complement to the collections of Isadore and Kelly Friedman and Dr. and Mrs. John J. Mayers.



Brenda Hope Zappitell, *A Moment of Lucidity*, 2015, acrylic and flashe on linen, 79 x 103 in., Acquired in 2015, Gift of Margaret Blume.

CONSERVING A WORK OF ART

Each year the curators select works of art for conservation treatment based on need. John Sennhauser's painting *Colorforms in Colorspace No. 5* (1947) entered the Museum's collection in 2002 with an overall pattern of dense cracking, known as

crackleure. This is a normal part of the aging process of some paintings that must be monitored closely as it has the potential to become so severe that the paint will lift off the canvas. Under the expert care of Barbara Stella of Stella Art Conser-

vation in West Palm Beach, the painting and frame are now stable and the crackleure lessened. The Sennhauser is back on view along with another important example of American abstract art. The painting, Emil Bisttram's *Flower Forms* (1932-35), creates an outstanding pairing featuring two artists utilizing the intuitive and universal properties of abstract art. Courtesy of The Thomas H. and Diane DeMell Jacobsen, PhD Foundation, the Bisttram is an early example of the artist's foray into the transcendental and mystical tendencies of abstract art.



After conservation



Emil Bisttram, *Flower Forms*, 1932-35, oil on canvas, 36 x 32 in., Loan courtesy of Thomas H. and Diane DeMell Jacobsen, PhD Foundation.

LEFT: John Sennhauser, *Colorforms in Colorspace No. 5*, 1947, oil on canvas, 20 x 30.5 in., Acquired in 2002, Gift of Marjorie Forrest. Treatment photos courtesy of Stella Art