

DECEMBER/JANUARY 2018-19

# Art ANTIQUES

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DISPLAY THROUGH FEBRUARY 5, 2019

ANSEL ADAMS

## Clocking In

WILLIAM CLAGGETT was colonial Rhode Island's greatest clockmaker, and the family business he started represented the best in terms of technical expertise and aesthetic refinement in horology. An exhibition at the Redwood Library & Athenaeum in Newport, R.I., where the Claggetts were based, presents the largest selection of their work ever assembled in one place, over 30 clocks. "The Claggetts of Newport: Master Clockmakers in Colonial America" will be on view at the Van Alen Gallery at the Redwood from December 8–April 21, 2019.

Born in England, William Claggett settled in Newport in 1716 after a short stay in Boston. In addition to the technical

superiority of his products, he was also unusually adept at the aesthetic aspects of engraving numerals, decorative lines, and pictorial elements on the brass dials.



A clock he made sometime between 1735 and his death in 1748 features seven bells, moon phases, and an indicator for the hour of high tide in Newport harbor.



Made for the Stanton family of Newport, it is housed in a japanned pine case that reflects the taste for Asian design among the elites of that period. It is considered the apogee of Claggett's work.

Two other clockmakers are represented in the Redwood exhibition—Thomas Claggett and James Wady. Thomas may have been William's son, though that

is not clear from the historical record. In any case, he carried on the business, making clocks that were somewhat different from William's in style but also rank among the best of the American Colonial era. The American Revolution, which devastated Newport, took his business and his sanity. Wady, an assistant in the workshop, married William Claggett's daughter, Mary, and made excellent clocks both for the Claggett firm and on his own.

## Grave and Gritty

THE ARTIST Kay WalkingStick is best known for works that reference Native American history and land (her father's family is Oklahoma Cherokee), but in the 1970s and '80s she was working in an abstract way. Examples from that period are now on view at June Kelly Gallery in New York, in the show "Kay

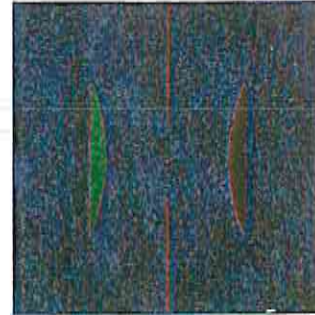
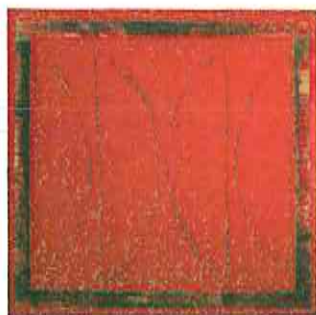
WalkingStick: Works from the 1970s–80s," which runs through January 15. Using acrylic and wax on canvas, the artist placed shapes resembling lozenges, straight lines, and curved lines over backgrounds in muted colors. In a sense these paintings, which WalkingStick called "grave and gritty abstractions," antic-

ipate her later concerns, as they are capable of being seen as aerial views of an arid, fissured landscape.

In 1980, the artist wrote of her work: "The arcs and lines resonate with one another within a controlled space. In spite of the emotionally dense paint applied with my bare hands and aggressively

deep stretchers, there is in these works a quiet calm, due I believe, to the underpinning of geometry."

The June Kelly exhibition follows a traveling retrospective of WalkingStick's career which debuted at the Smithsonian in 2015 and finished at the Montclair Art Museum in June 2018.





THE CLAGGETTS OF NEWPORT

# Master Clockmakers in Colonial America

DECEMBER 8, 2018 – APRIL 21, 2019

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