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**C O N T E N T S**

**No. 28**

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2661 Cedar Street

**Bonnie Grossman**



This year, now moving toward its close, has been challenging for all of us. We certainly appreciate the continued support you've given us, both in word and deed. We're grateful for the knowledge that you're still there, and we look forward to seeing you and hearing more from you as the economic turmoil eases. Please know that at any time, but especially now, we are more than willing to work with you to create a comfortable payment plan or lay-away arrangement.

In August, our dear friend, Barry Simons died (see Pages 6-7). The Ames Gallery has represented him since 1994. In his memory, we are sharing a number of his images, along with a poem of his, which I read at the funeral service.

On a brighter note, we're delighted to tell you that my husband Sy and I had a brief cameo in an episode of the acclaimed PBS series, "Keeping Score." Look for us in the program on Charles Ives, see Page 3 for more details.

Although our gallery hours can be erratic, you can always find us on our website, [www.amesgallery.com](http://www.amesgallery.com). We're available there 24/7, 365 days a year. Please keep in touch.

*Bonnie*



DEB85, Deborah Barrett, *Standing Male Figure*, 1988, mixed media, 25.5 x 25 x 9"



31/0105, Carved Floral Horseshoe w/Gold Paint, c1900, Wood, 17.5 x 11.5



31M/2302, Shaped Frame w/ Gold Painted Heart Decoration, c1910, Wood and Mirror, 12 x 10.5"



## “The Big Frame-Up”

### Tramp Art, Carved and One-of-a-Kind Frames

Our current gallery show, “The Big Frame-Up,” continues as a celebration of the variety, beauty and versatility of the frame. Close to one hundred frames, ranging from classic Renaissance Revival to hand-hewn crown of thorns and chip-carved tramp art pieces, are arranged throughout both gallery rooms. Most were crafted between the early 1800s and the 1930s. Some frames are highly sophisticated, others rough, appearing to be derived mainly of enthusiasm, even passion.

The viewer is customarily expected to focus on the image within the enclosure. A good frame is meant only to complement the item that it surrounds, and usually remains secondary to that image. So although a painting is made more enjoyable by the proper frame, the viewer is not distracted by the frame’s beauty. In this exhibit we have concentrated on the frame as a personal statement.

Tramp art frames dominate the collection. They range from miniature finely chip-carved frames meant to house

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31/2105, Picture Frame from Airplane Propeller Tip, c1935, Wood and Metal, 11.5 x 7"

Ames News



2661 Cedar Street  
(at La Loma)  
Berkeley, CA 94708  
[www.amesgallery.com](http://www.amesgallery.com)

The Gallery is open by appointment and chance. Our small staff is present most weekdays from 10:30 am to 3:30 pm. Evenings or weekend appointments are also possible.

A call ahead is always advised:  
510-845-4949.



Cased Ambrotype with Love Token  
(See Hair Work, Page 4.)

## At the Gallery The Big Frame-Up Recent Acquisitions

**Current Show**  
Our current show features tramp art, carved, and one-of-a-kind frames.

**Holiday Sale**  
December 5, 11 am – 6 pm  
December 6, 11 am – 5 pm  
The Ames Design Group's Annual Sale!  
[www.amesdesigngroup.wordpress.com](http://www.amesdesigngroup.wordpress.com)

## Out and About California Country Show

October 18, 2009  
10 am – 4 pm  
Los Altos, CA  
[www.californiacountryshow.com](http://www.californiacountryshow.com)

## San Francisco Fall Antiques Show

October 28 – November 1, 2009  
Festival Pavilion  
Ft. Mason Center  
San Francisco  
Preview party:  
Wednesday, October 28, 7 – 9pm  
music by Pacific Chamber Jazz  
[www.sffas.org](http://www.sffas.org)

## Outsider Art Fair

February 5 – 7, 2010  
7 West 34th Street  
New York, NY  
[www.sanfordsmith.com](http://www.sanfordsmith.com)

## The American Antiques Show

January 21 – 24, 2010  
Metropolitan Pavilion  
125 West 18th Street  
New York, NY  
[www.theamericanantiquesshow.org](http://www.theamericanantiquesshow.org)





BS786, Untitled, 2002, Mixed Media on Paper, 15 x 22"



BS842, "I trade the world for..." nd, Ink on paper, 24 x 18"



BS991, "I Thought Time Was a Waste..." nd, ink & paint, 18 x 18.5"

**Poem by Barry Simons  
(from BS991)**

"I thought time was a waste,  
and I still do except I don't have  
as much of it as I did  
I like to waste time,  
moving thru space and a dime  
and except for a dollar  
I would lie in the street and  
fumble with my buttons  
and a script from an old man I  
found moving around the pier—  
the script read:  
Holy, Holy, Holy  
All is Holy  
Even the Weird, Weird, Weird—  
Holy! Holy!

## Hair Work: Tender Tributes



02/2206, Victorian Hairwork/Family Memorial: Deep Wood Frame, c1890, 15.5 x 16.5" (See inscription below.)

The inscription reads as follows:

Father & Mother Sister & Brother

A memento of each I've combined

May our hearts ever be as closely united

As these simple locks I've entwined.

— Ann Elizabeth DuBois

parlors, the “parlor” at home was retitled the “living room.”

While some hair pieces were made as memorials to lost loved ones, many were keepsakes; remembrances of a special birthday, wedding, or a last right of passage. Less than a quarter of them were memorials.

Many of these tender tributes have outlasted both the honorees and also the anonymous artists who created them. ■

**H**air is imperishable; a strand, a curl, or a braid has often been saved as a remembrance. Tuck a lock of hair in a love letter; save the curl from the baby's first haircut; keep the “pigtail” as the adolescent matures: all these produce sentimental keepsakes.

Historically, hair was woven into elaborate designs, both functional and decorative. Bracelets, earrings, lockets, and pins for women, even watch fobs for gentlemen, were common uses of hair. Ornate floral arrangements and wreaths were created as decorative keepsakes.

Hair work was thought of as “ladies work,” but there were professionals who created elaborate and elegant hair sculpture. The fear that the “beloved's hair” might be intermingled with that of a stranger prompted ladies to learn to do the hair wreaths themselves.

In the Victorian era, mourning was practiced as a social event. Family and friends gathered in the parlor to pay respects to the deceased. With the advent of the professional funeral

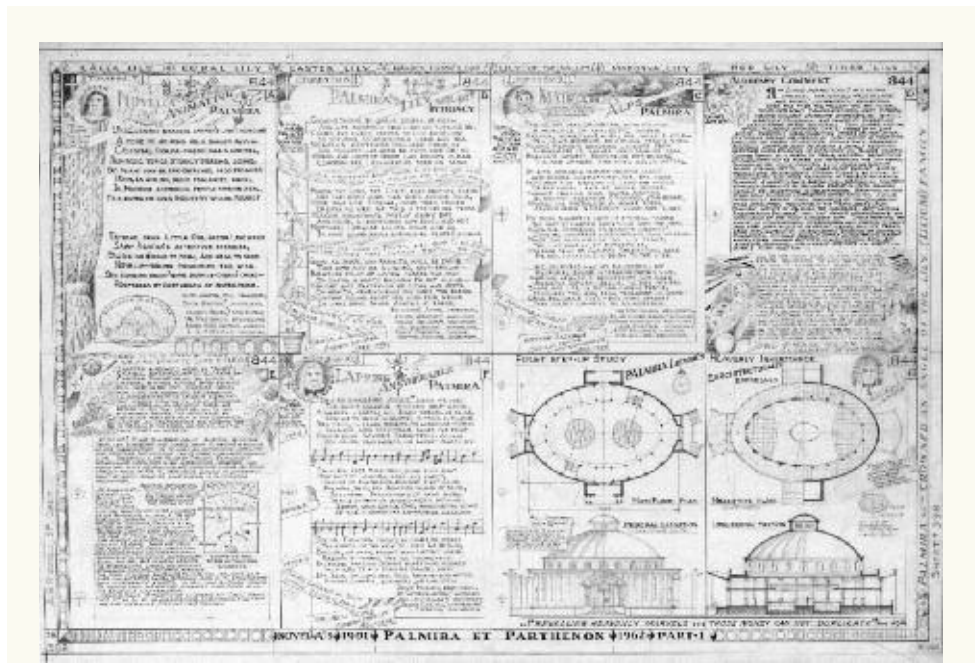


02/3504, Braid Hair-Watch Fob w/ Photos: Renaissance Revival Frame, c1900, 14 x 12" (F)

# Rizzoli Update

Much has been written about the life and work of A. G. Rizzoli, but the focus has been on his extraordinary color images, done between 1935 and 1944: his Symbolizations and the YTTE, Expeau of Magnitude, Magnificence and Manifestation. Few have familiarity with the work he did during the rest of his life. The A.C. E. (Amte's Celestial Extravag(r)anza), is a consecutively numbered collection of 24 x 36" sheets done in graphite on vellum. Rizzoli believed these 300 plus sheets to be the basis for the third and final testament of the Bible; he chose vellum as the closest "relative" to the parchment used for the Bible. Most sheets of the A.C.E. were equally divided into eighths as if to have been cut and bound into a book.

Filled with prose, poetry, tributes, architectural renderings, and descriptions of his hallucinations, Rizzoli claimed numerous "collaborators" on this project. His "co-authors" came from different professions, countries, even centuries, but managed to cooperate to bring each piece to conclusion. This extraordinary project frequently acknowledges "Rechi Tacteur" (an anagram of "architecture" and a pseudonym for "Miss Amte") as the liaison between heaven and earth. The hundreds of A.C.E. sheets are a perplexing collection of words and images. It is a project that took shape some time well after its inception in the late 1950s. At first, it was an ode in celebration of architecture, but was later transformed into the "third



A.G. Rizzoli, A.C.E. 398: Novella #15 — Palmira et Panthenon, Part I, 1966, (shown with two details below)



Testament" of the Bible. The work combines poetry with history, religion, literature and politics. Surrounded by drawings, Rizzoli's descriptions of his auditory hallucinations are always announced with "What now, Hear, O Dio Mio" and end with "O Dio Mio. It had to happen again, Alleluia, Alleluia!".

Fewer than 25 of these vellum sheets have been exhibited. Through copies, a number of scholars have offered their insights and even written academic theses, but there is much more to be done. We look forward to further discovery and study of this astounding collection.

## In Memoriam: Barry Simons

**Deaths**

**SIMONS**—Barry. Internationally renowned artist, Barry Simons, died on August 18th, 2009 after a brief illness. His surviving family members, sister Stephanie and her husband Seth Alpert, were at his side. Simons' drawings and paintings had a stream of conscious element. They were often informed by the lyrical riffs of a jazz musician, or of an improvisational poet, incorporating Simons multiple creative talents. Like the blues that he loved, his palette was dark and moody, with explosions of color. He displayed a felicitous genius for accidental events: a coffee spill, ink blot, bits of detritus, phone bill, a paper cup or cigarette butt could each be reconfigured and incorporated into his drawings. Barry Simons struggled with accepting his great success. He had said he was on a "quest to release the visionary artist I felt living inside me. So far, the journey has led me through many rented rooms and coffee shops. I'm still looking for that one free refill of coffee with a picture of Rembrandt on the napkin." His work is included in numerous private collections, and in The Oakland Museum of California, The International Folk Art Museum of Santa Fe, The Milwaukee Art Museum, and Intuit: The Center for Intuitive and Outsider Art in Chicago. On August 21st, a graveside service was held for Barry, with family and friends in attendance. The setting was perfect and he would have reveled in knowing how many were gathered to say, "Farewell", and send him on his journey. He will be missed.

His friends at  
The Ames Gallery,  
Bonnie & Sy Grossman,  
Karen Frerichs and  
Sherry Bloom

From *The New York Times*,  
Sunday August 30, 2009



BS909, Untitled, 1996, Ink & Paint, 12 x 18"



BS949, "I woke up to see I was broke," 1996, Ink & Watercolor, 12 x 18"



BS923, Untitled, 1996, Ink / Paint / Collage, 18 x 24"



71/5555E, Triple Window Tramp Art Frame, 7 Layers Chip Carving, Finely, c1900, Wood, 7.75 x 11.5"

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carte-de-visite photographs, to a more grossly carved large pair of frames probably meant to enclose images of the master and the mistress of the house.

71/8607,  
Tramp Art Frame for  
Ten Cartes de Visite,  
c1900, Wood, 18 x 13"



Intricately inlaid marquetry frames, a circular tooled brass frame, a miro style carved frame in the shape of a shield, a steamed and shaped twig frame and carved horseshoe shaped frames are among the pieces on display.

The majority are constructed from fine woods, carved, inlaid, pyrographed, or embellished with tacks or beads. A number of the pieces on exhibit are created from recycled material. Aside from the tramp art pieces that were created from cast-off crates or cigar boxes, there are frames made from pine cones, cork bits, peach pits and even an airplane propeller tip.

We're eager to share this collection with you and hope you will find time to stop by and visit us; or check [www.amesgallery.com](http://www.amesgallery.com) to see more of the frame collection. ■

## Keeping Score

**The PBS Series on Berlioz, Ives and Shostakovich**

We encourage you to watch "Keeping Score" which airs in the San Francisco Bay Area on our PBS station, KQED Channel 9, on Thursdays in October. The series has long been a favorite of ours. Created and hosted by Michael Tilson Thomas, the current series beautifully explores how musical giants Hector Berlioz, Charles Ives, and Dimitri Shostakovich distilled tragedy, memory, and fear into epic works that changed music forever.

Our collection of kitchen antiques led our friend Joan Saffa to bring a TV crew to shoot a small cameo of us in our home as part of the Ives show. "Thanksgiving at Grandma's" was our limited participation in the show. From Leah Garchick's column in the *San Francisco Chronicle* on September 18th, Michael Tilson Thomas says about the TV series, "We're not just talking about audience building, but trying to bring all this music closer to people's daily lives." The KQED showings are scheduled for 10pm on these dates:

October 15, Hector Berlioz

October 22, Charles Ives

October 29, Dimitri Shostakovich

Check your local listings, or visit [www.keepingcore.org](http://www.keepingcore.org) ■