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# Jackson Hole Art Auction: Excellence In American Art

JACKSON HOLE, WYO. — The Fifteenth Annual Jackson Hole Art Auction is scheduled for September 17-18 in Jackson, Wyo. Specializing in western, wildlife and sporting art, the Jackson Hole Art Auction is a highlight of the Jackson Hole Fall Arts Festival each year, drawing hundreds of collectors from around the world. In February, the Jackson Hole Art Auction presented the inaugural Wyoming Art Auction. An exclusive online sale of exceptional quality, the sale was extremely well received, with 96 percent of lots sold and 42 percent of those selling over the high estimates.

Coming off of February’s success, auction director Madison Webb says, “the western art market is very robust right now! We saw strong interest across the board with the Wyoming Art Auction and are looking forward to similar results in September. We are still accepting a limited number of quality consignments for the annual live sale. Early highlights include western works by Charlie Dye, Martin Grelle, Allan Houser and many more! In addition to the Western art, we also have a number of significant wild-life consignments by artists like Carl Rungius, Bob Kuhn, Friedrich Wilhelm Kuhnert and many others.”

While the Jackson Hole Art Auction specializes in wildlife and Western art, they continue to highlight all elements of American art, often setting auction records along the way.

The Jackson Hole Art Auction maintains both the highest price and price-per-square-inch world auction records for American impressionist Richard Schmid, and early consignments indicate another strong showing for the artist in this year’s sale. Among the



**Carl Rungius (1869-1959), “Above the Treeline,” oil on canvas, 30 by 40 inches (\$300/500,000).**

works committed is Schmid’s record-setting painting “Yellow Roses” from 1997. The Jackson Hole Art Auction sold this painting for \$187,200 in 2014 — it will be offered at an estimate of \$75/125,000 this September. Also among the American highlights is a beautiful butterfly by Albert Bierstadt. Created as a party trick, Bierstadt painted and presented these as gifts to the ladies in attendance. It remains as charming now as it was in 1892 and is estimated at \$10/15,000.

Wildlife art, the crowning jewel of the Jackson Hole Art Auction, is also well represented in early consignments with numerous works already onsite in the showroom in Jackson. Noteworthy wildlife highlights include Carl Rungius’ “Above the Treeline,” a 30-by-40-inch oil on canvas, which will be offered at \$300/500,000. Other wildlife highlights include works by David Shepherd, Ken Carlson and many more.

Among the Western highlights is an important piece by historic Cowboy Artist of America member, Charlie Dye. The 24-by-36-inch oil painting, titled “Mustangers” is estimated at \$50/75,000. Action packed and fresh to market, this piece is expected to draw strong interest from collectors.

From wildlife to the Wild West, this year’s sale has something for everyone! For more highlights or information on consigning, [www.jacksonholeartauction.com](http://www.jacksonholeartauction.com).

Jackson Hole Art Auction is at 130 East Broadway Avenue. For more information, 866-549-9278.



**Charlie Dye (1906-1972), “The Mustangers,” oil on board, 24 by 36 inches (\$50/75,000).**

**Small Scale – Intimate Works of American Abstraction**  
an exhibition including works by Archipenko, Avery, Bertoia, Bluhm, Bultman, Cramer, Engman, Ernst, Gottlieb, Gordin, Jenkins, Jonson, Lipton, Louis, Padovano, Parker, Pepper, Meadmore, Shahn, Sirugo, Slobodkina

May 15 through June 25, 2021

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“Oh my goodness”... Mel said... It was quite the commotion trying to get all these chatty parrots to pose for a picture... the squawking almost drove Mr. Minton away... especially those cockatoos... but everyone calmed down when Linda Horn arrived with her extraordinary new book... the parrots loved it... even the owl...

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**Rare majolica pedestal created with an aquatic theme of beautiful water lilies, cattails and stylized dolphins. Attributed to English potters Brown-Westhead, Moore & Co, circa 1870.**

BY LINDA HORN

The importance of holding on to traditions and values for this next generation is fundamental to our way of life... I think we have to protect and nurture our history... be it positive or negative... Why?... Because we learn from it... we grow from it... we are inspired by it... We see someone being treated in a kind and caring way and it inspires us to try to emulate that... and hopefully when we encounter the opposite... negative and combative treatment of other people... we understand that this is not the way we should act... So a piece of antique furnishings can show us a lot about the people that were there before us and what they created and how they can inspire us today...

I find that when I look at a piece of wood that has been so intricately carved that the masterpiece that is created is so inspiring... As I've said before... a mound of clay turned into a museum-quality creation will be admired for generations to come... That is why all of us in the antique scouting business are part of a small army that is insisting that we respect and admire what has come before us... Look at something that has stood the test of time... more than likely you look at it again and again

**'Inspiration'**  
*"To move someone to act or create...  
 or feel emotion..."*



Linda Horn



**Striking Nineteenth Century Victorian Black Forest carved walnut plant stand with an intricately hand-carved design. Created in a naturalistic theme of a heron standing among the reeds and bulrushes.**



**Majolica fountain piece as seen in the famous Minton pottery design for the St. George and the Dragon fountain at the British Great Exhibition of 1862. Designed by sculptor John Thomas. Modeled as a heron standing among calla lilies and bulrushes supporting a large scallop shell basin across its outstretched wings.**

and wonder why it intrigues and captivates you... You are drawn not only to its creativity but also to the inspired creator who was able to make it into a reality... we need these geniuses that came before us because we look at what they have created and it inspires us to reach even further into our imagination and create our own inspiration... Hopefully it inspires us to leave something for future generations to remember us by...

So... I know you realize that I use the word "inspire" over and over again... but it was what pushed me to publish my majolica book, *Inspiration*... These talented artists deserve to be celebrated and to show the world what "inspired" people like all of us are capable of... What are you capable of... Leave us your inspiration... Our next generation needs you...

## Antonio Cirino, An Italian-American Painter From Rhode Island

PROVIDENCE, R.I. — Born in Italy, Antonio Cirino (1888-1983) immigrated to Providence at age two and was raised among the bustle of Atwells Ave, the center of business and culture for Providence's Italian population in the early Twentieth Century. A colorful and confident personality, he amused many and enraged others in his lifetime. It is his iconic repertoire of paintings, the woods of Lincoln, R.I., the little church spire in East Providence or the fisherman in their picturesque old wooden boats in Rockport, that solidify his legacy as a painter.

Cirino integrated readily into the Rhode Island community. In a 1980 article he wrote, "Nota Bene! Though, I am a native of Serino, Italy, I bear the trademark, 'Made in the U.S.A.' because of the influence that public education had on me, kneading me for the life to come."

The artist attended Providence Technical School, graduated from Rhode Island School of Design in 1909 and received a Bachelor's of Science Degree from Columbia Teachers College in 1912. Then he went directly to the Rhode Island School of Design to teach jewelry design commencing a 35-year teaching career. He co-authored a significant textbook, *Jewelry Making and Design* with A.F. Rose. Cirino selected an uncommon path compared to fellow Italian immigrants from his generation. He distinguished himself with a college degree and teaching position in higher education.

Cirino always had a driving passion for painting and in the 1920s began to



Antonio Cirino (1888-1983)

summer in Rockport where he became one of the founding members of the Rockport Art Association. Rockport became not only an important summer refuge for the artist but a location where he would produce his most important canvases. Critical acclaim would follow along with acceptance into the Salmagundi Club in New York City in 1926 and the Providence Art Club.

His fluid painting technique showed a keen understanding of composition and skillful craftsmanship in manipulating oil pigments, especially in the fluttering and lively effects of light reflecting off water. A keen student of nature, Cirino painted outdoors for his entire artistic career. He was a kindred spirit to the Impressionists and focused on his personal interpretation of the subject. In 1949 the *New York Times* wrote of his painting, "Mooring Place," calling it "one of the more honest and sensitive examples of this genre."

With his imposing personality, this diminutive figure started off in the Federal Hill neighborhood teeming with vendors selling their goods in push carts and the sounds of live chickens and rabbits in wooden cages and went on to achieve great success in the world of art. His work is included in numerous collections such as the RISD Museum of Art, Dayton Art Institute and National Academy of Design.

Two paintings by Antonio Cirino are on exhibit at Bert Gallery. The artist is a fine example of how Italian Americans from Rhode Island journeyed beyond the societal mores of the day establishing successful painting careers in the Twentieth Century. For more information, [www.bertgallery.com](http://www.bertgallery.com).





## EMERGENCE

Mary Spain, Clarence H. Carter, and Joseph Glasco each focus on a sense of renewal. Quirky abstractions of the human form are prepared to exit the limited visual spaces that contain them. In their work, these three artists spar with reality.

Mary Spain (1934-1983)  
*Girl in a Box*, 1970s  
Oil on canvas



Clarence H. Carter (1904-2000)  
*The Cry*, 1979  
Acrylic on canvas



Mary Spain (1934-1983)  
*Icarus Dreams*, 1970s  
Oil on canvas



Clarence H. Carter (1904-2000)  
*Maze*, 1991  
Pastel on paper



Joseph Glasco (1925-1996)  
*Standing Man*, 1956  
India ink and color on paper



Joseph Glasco (1925-1996)  
*Leda*, 1956  
Oil on paper



Clarence H. Carter (1904-2000)  
*The Way Out*, 1992  
Acrylic on paper



Joseph Glasco (1925-1996)  
*Standing Man*, 1971  
Chalk and crayon on paper



Mary Spain (1934-1983)  
*Little Girl and her Dog*, 1976  
Oil on canvas

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# Florence Griswold Museum Celebrates 20 Years Of Hartford Steam Boiler Collection

OLD LYME, CONN. — Ending May 23 is the exhibition, “Expanding Horizons: Celebrating 20 Years of the Hartford Steam Boiler Collection,” which highlights new perspectives and scholarship on classic works of American art. Exploring themes such as eco-criticism, African American studies, feminist history and horticulture, the museum positions its remarkable collection with an eye toward the future.

In 2001, the Hartford Steam Boiler Inspection and Insurance Company (HSB) donated its art collection of 190 works to the Florence Griswold Museum. “Expanding Horizons” features highlights from the collection with an emphasis on new methods of research and interpretation. Commemorating these past 20 years, 20 leading art historians have reexamined 20 works through the lenses of

environmental art history, material culture, landscape studies and issues of identity, such as gender and race.

HSB’s gift marked an unprecedented milestone in the museum’s history. As the home of the Lyme Art Colony based at Florence Griswold’s boardinghouse, the museum’s collection prior to receiving the gift had focused on examples by American Tonalist and Impressionist artists who had painted on its grounds at the turn of the Twentieth Century. With the new works, the scope of the museum’s collection instantly broadened, both geographically and chronologically, to include artists working in every corner of Connecticut from the Eighteenth to the mid-Twentieth Century. While landscape was the preferred subject of most Lyme Colony artists, the Hartford Steam Boiler Collection brought to the institution a variety of

canonical American portraits, still life pictures, figurative compositions, narrative scenes and landscapes painted by Connecticut artists working in other locations.

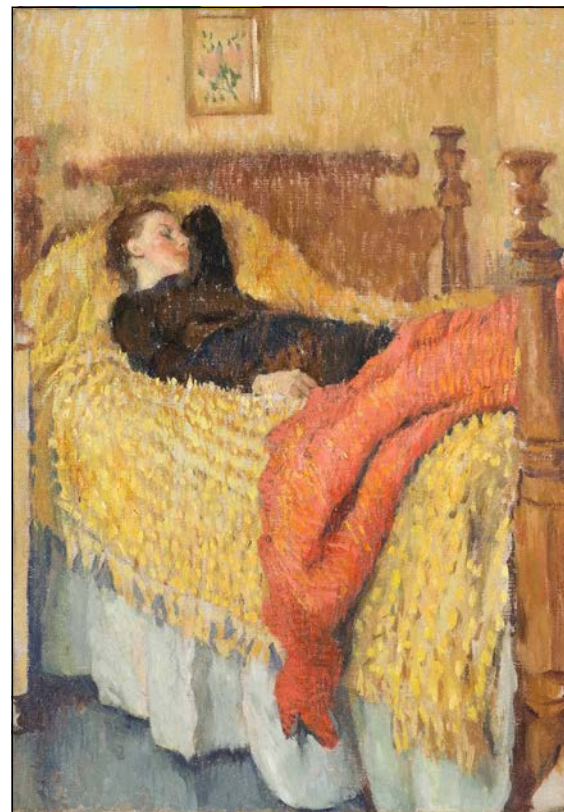
Elizabeth Broun, former director of the Smithsonian American Art Museum and the Renwick Gallery observed, the company’s holdings constituted “truly one of America’s landmark collections, the kind that can put a museum on the map.”

The collection was given in the spirit of public accessibility and learning. Richard H. Booth, the president and chief executive officer of the Hartford Steam Boiler Inspection and Insurance Company at the time stated that “the collection embodies the values that made Connecticut a leader in building the nation — hard work, craftsmanship and excellence. This gift assures that the public will have full access to these works of art.” The Florence Griswold Museum is honored to have been entrusted with the ownership and care of the collection. On this 20th anniversary, “Expanding Horizons” celebrates not only the milestone gift generously donated by HSB, but the collection’s endless potential to remain current and reveal

narratives of utmost relevance for contemporary life.

Can’t visit or want to share “Expanding Horizons” with faraway family and friends? Take a virtual tour of the exhibition at [www.florencegriswoldmuseum.org](http://www.florencegriswoldmuseum.org).

The Florence Griswold Museum is at 96 Lyme Street. For more information, 860-434-5542.



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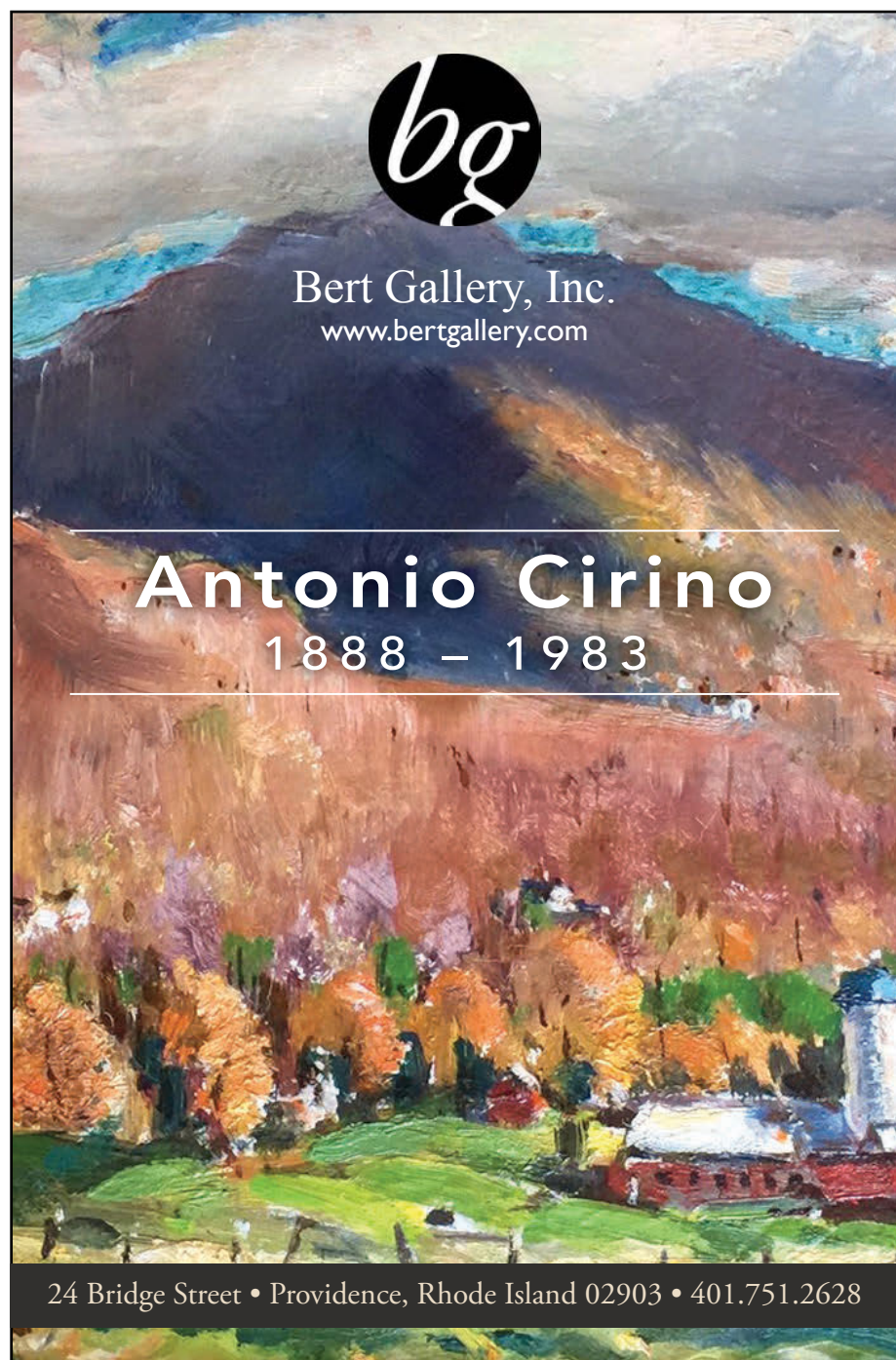
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## Antonio Cirino

1888 – 1983



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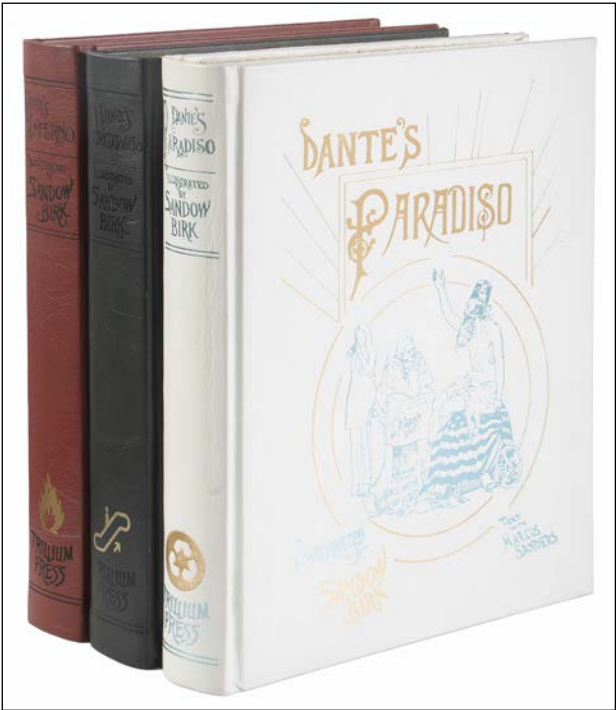
# Sadow Birk Headlines At PBA Galleries

BERKELEY, CALIF. — Sadow Birk is an artist from Long Beach, 24.6 miles south of Los Angeles or a lifetime in heavy traffic. An avid surfer and a reader of Charles Bukowski, he is a man of his time and place — but for an artist who envisioned “The Great War of the Californias” in an extraordinary set of prints collected as illustrations for Last Gasp’s 2002 publication *In Smog and Thunder*, he is equally at home in San Francisco. This could be due to the fact that Birk’s main collaborator, his wife Elyse Pignolet, is an artist raised across the bay in Oakland.

Since the 1990s, his work has been in regular rotation at San Francisco’s Catharine Clark Gallery, he has installed a mural at the SF Jazz Center and he’s illustrated work by San Franciscan writer Robert Mailer Anderson. Birk has worked with some of the finest printers and publishers in the Bay Area — from Last Gasp and Chronicle Books in trade publishing to Arion Press, Paul Mullooney’s HuiPress and Trillium Press — all fine press/artists’ book publishers. Birk continues to produce astounding work with Paul Mullooney in partnership with Catharine Clark, including his most recent “Imaginary Monuments” series and the mammoth-scale “American Procession,” a multi-panel image printed from 20 large woodcut blocks, seamed together to create a 40-foot-long triptych.

Like much of his work, “American Procession” finds its inspiration in dialogue with a canonical work, in this case the “The Fürstenzug,” or “Procession of Princes,” in Dresden, a large mural depicting a mounted procession of the historical rulers of Saxony. As he adapted World War I and World War II propaganda posters to narrate “The Great War of the Californias,” here Birk takes the structure of the procession of princes to comment on the divisions in the wider country between left and right — both sides joining battle in the culture war we are all too familiar with.

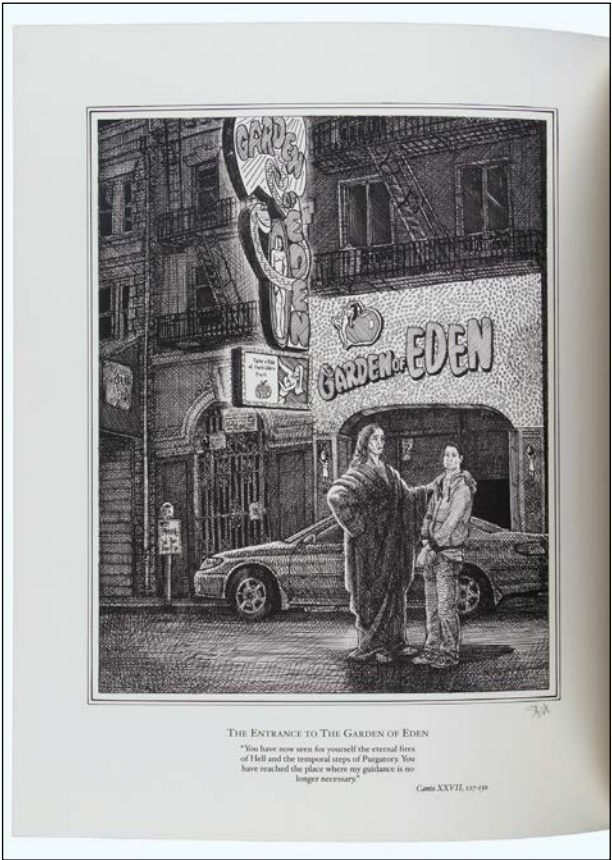
Birk has not only looked to art history, but also to classics of literature as seen in his major series of prints, “American Qur’an.” In his preface to the 2016 W.W. Norton book version, scholar Reza Aslan writes, “The most ancient editions of the Qur’an in existence are



**Only 100 copies of Sadow Birk’s Dante’s Divine Comedy as illustrated by Gustav Doré, were issued when they were published by Trillium Press from 2003-05. They will be offered in PBA Galleries’ July 22 Fine Art & Photography sale with an estimate of \$12/18,000.**

works of unimaginable beauty deliberately created to be aesthetically pleasing. Centuries later, artistic expression is still integral to the way Muslims understand their most sacred book. Now, Sadow Birk has opened the door for other artists, syncretizing traditional Islam with traditional Americana in a way that is both strikingly unique but also astonishingly common.”

PBA Galleries is offering at auction an early work in Sadow Birk’s dialogue with both the literary and the art historical canons, in this case, Dante’s *Divine Comedy* as illustrated by Gustav Doré. This rare early set



**Sadow Birk, Dante’s Divine Comedy, “The Entrance To The Garden Of Eden.”**

of artists’ books by Birk, published by Trillium Press from 2003 to 2005 in an edition limited to 100 copies, will be offered in PBA Galleries’ July 22 Fine Art & Photography sale with an estimate of \$12/18,000. Join the conversation with Sadow Birk, Robert Mailer Anderson and host Christopher Dunlap on Tuesday, May 10, at 4 pm Pacific Time, in the next installment of the PBA Galleries webinars series. For more information, [www.pbagalleries.com](http://www.pbagalleries.com).

## The Couse Foundation’s 20<sup>th</sup> Anniversary Auction



Faith, George Hallmark, oil, 20x16



The Walking Stick, Sherrie McGraw, oil, 2021, 24x12



Hillside Woods II, Gustave Baumann, woodcut, 51/120, 10.5x9.5

We’ve partnered with Hindman Auctions to include donated artworks in their Auction of Western Paintings and Sculpture including Contemporary Native American Art

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**[couse-sharp.org](http://couse-sharp.org)**  
TAOS, NEW MEXICO

**Who are we?** THE COUSE FOUNDATION, which operates COUSE-SHARP HISTORIC SITE and The Lunder Research Center in Taos, New Mexico, is celebrating its 20th year of existence as a nonprofit organization. The historic site includes the homes and studios of painters E. I. Couse and J. H. Sharp, who helped found the Taos Society of Artists in 1915. The research center, slated to open in 2022, will contain the archives of these 12 painters who deeply influenced the development of American art and continue to be of inspiration.

575.751.0369  
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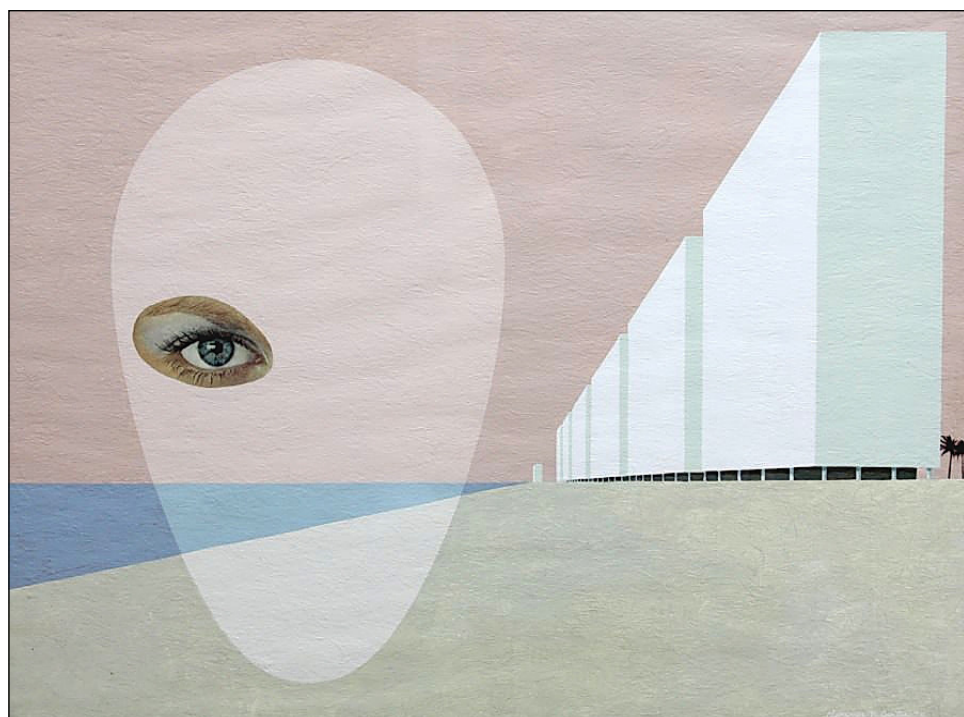
THE  
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HISTORIC ARTISTS'  
HOMES & STUDIOS





*"The Game" by Joseph Glasco (American, 1925-1996), 1961. Watercolor, gouache and colored ink impasto on board. Signed and dated lower right, 10½ by 13½ inches.*



*"The Gold Coast" by Clarence Holbrook Carter (American, 1904-2000), 1979. Collage and acrylic on scintilla. Signed and dated lower right, 22 by 30 inches.*

## Spring At Wolfs Gallery

### *Mysterious Mary Spain Makes A Colorful Splash*

CLEVELAND, OHIO — A large selection of recently acquired works by Mary Spain (American, 1934-1983) join the enigmatic paintings of Clarence Holbrook Carter (American, 1904-2000) and Joseph Glasco (American, 1925-1996), making her a perfect addition to Wolfs' already eclectic collection of paintings. Spain, Carter and Glasco balance realism and idealism in bizarre metaphysical settings with figures that create a dreamlike aura throughout the gallery. Equally mysterious as Carter, and perhaps more light-hearted than Glasco, Spain created an often colorful, childlike surrealism for the viewer to ponder.

Characteristic of Spain's work is a flattened frontal gaze or a total profile view of her figures that recall Renaissance portraiture. Additionally, most of her characters are seen wearing odd or unusual hats. Spain believed that these hats identify the figures much like they do for professions such as chefs, clergy or law enforcement. The hats also act to contain the characters. While her figures often appear cute or innocent, Spain felt they were filled with mischief. Without their hats, she imagined that they might just explode.

Spain's interest in antique dolls and toys lends insight into the construction of

her figures. Many have marionette-like qualities with blocky, out of proportion articulated limbs, suggesting that perhaps they are not entirely in control of their actions. They look out of the canvases with a direct enigmatic, sometimes wistful, gaze as if seeking our approval or sympathy. Artist Beverly Danailoff once wrote, "Exactly where Mary Spain tumbled into her pictorial looking-glass world is difficult to determine. Maybe she was born there." Whichever path on which Spain found passage to this off-kilter world, she managed to expertly capture the mischievous and bewitching qualities of her characters.

Clarence Holbrook Carter (estate represented by Wolfs), well-known for his large architectural paintings and symbolic landscapes, earned an early reputation as an esteemed painter of the American scene in the 1930s-40s. His drawings, watercolors and oils of rural America often depicted the stoicism and despair of the Depression era. What appears to be benign regional realism in Carter's early work often reveals layers of dark subtle social undertones, which set up his development into magic realism and further into his surrealistic de Chirico-esque ovoid paintings.

Later in his career, Carter became

transfixed with the theological concept of transection. The cycles of life and death paired with ideas about time and eternity gave him an endless means within which to explore linear perspective and flattened space. Carter wrote that the ovoid was "the germ and first principle of everything. The shape of the egg affirms life, but biological life, in time passes away..." Through perspective, Carter creates a field of innumerable cells, or coffins, that disappear into the horizon alluding to a non-finite universe much like Donald Judd's minimalist sculptures. Emerging from these cells are rising egg-shaped forms that give the impression of being resurrected. The ovoids in these works are being released from confinement.

At first glance, Carter's artistic metamorphosis seems to drastically differ throughout the decades. However, upon taking a step back, we can see a common theme of the artist grappling with life, death and the in-between. Whether grounded in austere landscapes or surrealist mindscapes, Carter often leaves viewers holding their breath.

Like Spain, many of Joseph Glasco's abstract figures reside in a shallow depth of field and feature articulated limbs. They are odd and disproportionate with a seemingly spacy air about them. Glasco,

an American Abstract Expressionist painter and sculptor, became the youngest artist represented at that time in the permanent collection of the Museum of Modern Art. His rhythmic abstract compositions have often been linked with those of American artist Jackson Pollock. While he greatly admired Pollock's work, he was determined not to work in that style, but to find his own individual manner, and to do this he applied a self-mandated discipline. Glasco's work was, therefore, characterized by restrictiveness, rather than the freedom he thought Pollock must have felt when making a painting. Glasco worked in painstaking detail, using a single small brush and a laborious building of surface texture.

The monumental heads, kissing figures, classical-style reclining nudes, studio posed figures and still lifes are all a part of Glasco's unique oeuvre; they are striking, arresting and convey a timelessness and a beauty of their own. As critic Hilton Kramer commented in a review of a Glasco exhibit in 1970, "...[Glasco's] titles alert us to a pictorial sensibility immersed in the realm of mythic images... and each of his pictures, therefore, has the quality of a discrete poetic conception. Each has a wonderful resonance as well as a compelling visual presence."

Glasco's interest in ancient Greek art and inspiration from mythical characters like Salome, Lilith and Leda lend a timelessness to his work.

Spain, Carter and Glasco each delve into realities beyond our own. In an artist statement, Glasco wrote, "Art is a language, instrument of knowledge, instrument of expression. ...Painting... can illuminate the world with wonderful discoveries, can endow man with new myths and new mystics, and reveal, in infinite number, unexpected aspects of things, and new values not yet perceived." We are here to ponder their visionary worlds as the works by these artists suspend our awareness and thrust us into haunting mysteries. To view their work and more, tour Wolfs Gallery through its website at [www.wolfsgallery.com](http://www.wolfsgallery.com).



*"Man with Chicken in Hand" by Mary Spain (American, 1934-1983), circa 1970. Oil on canvas. Signed and titled verso, 14 by 15 inches.*



*"Transection No. 15" by Clarence Holbrook Carter (American, 1904-2000), 1972. Oil on canvas. Signed and dated lower right, 78 by 60 inches.*



# 'Small Scale – Intimate Works Of American Abstraction' At Graham Shay 1857

NEW YORK CITY — Graham Shay 1857 is presenting the exhibition “Small Scale – Intimate Works of American Abstraction,” on view May 15 through June 25.

The exhibition centers on a unique presentation of smaller scale artworks, abstract paintings and sculpture, spanning a period from the 1940s through the 1980s. The focus of the exhibit is of moderate scale artworks, pieces that are sometimes overshadowed by their larger counterparts, as much of midcentury abstraction is impactful and large in scale.

Accessible and intimate in size, the featured three-dimensional works are easily placed on a table, desk, bookshelf or in a vitrine. A painting or sculpture of smaller scale is often a sketch or study where the composition is being worked up to a larger scale.

The show includes works by Avery, Bertoia, Bluhm, Bultman, Cramer, Engman, Ernst, Gottlieb, Gordin, Jenkins, Jonson, Lipton, Louis, Padovano, Parker, Pepper, Meadmore, Shahn, Shaw, Sirugo and Slobodkina.

For more information, [www.grahamshay.com](http://www.grahamshay.com) or 212-535-5767.



*“Dialogue of Hills” by Fritz Bultman (American, 1919-1985), 1957. Oil and pencil on panel, 18 by 22¾ inches.*

## The Old Lyme

By William Union

WORCESTER, MASS. — The Old Lyme Colony of artists is among the oldest and most famous art colonies in the United States. The Old Lyme Colony in Lyme, Conn., was founded in 1899 by Henry Ward Ranger. Old Lyme was a coastal town that reminded Ranger of the Barbizon towns of France. The artists that came to the town to paint in the summer were encouraged to stay at the Florence Griswold Boarding House — the name was eventually changed to the Florence Griswold Museum, which is still in existence today. The town became a summer haven for artists to ply their trade and learn different techniques in painting from each other.

Childe Hassam and Willard Leroy Metcalf brought impressionism to this community of artists. Robert Bruce Crane brought tonalism and tranquility to a pasture of cows in a field, while Winfield Scott Clime developed the serenity of a wooded landscape. Frank Vincent DuMond painted his family’s farm in Old Lyme in a vibrantly colored hillside landscape. The paintings by Robert Bruce Crane, Winfield Scott Clime and Frank DuMond are currently on our website at <https://www.artantiquegallery.net>. The three paintings are oil on canvas, they all are signed, and all are nicely framed.

The last artist we would like to highlight is Charles Harold Davis. Davis was born in 1856 in Amesbury, Mass. He studied in France for approximately ten years before coming back to the United States, settling in Mystic, Conn., a mere 19 miles from Old Lyme. Davis was influenced by the Barbizon School in Paris. He also trended towards tonalism before finally settling on impressionism. Davis was known for his landscapes and cloudscapes. This painting is an oil on canvas signed lower left and measures 22 by 26 inches, titled “Early Morning.”

We would love to hear from you on any of our paintings. Email us at [wunion@artantiquegallery.net](mailto:wunion@artantiquegallery.net) or call us with any questions at 508-259-4694.



*Winfield Scott Clime, “Springtime in Old Lyme, Connecticut.”*

VISIONS: REAL & IMAGINED

MARK BEARD, DAVID KONIGSBERG, FRANK FAULKNER, DAVID DEW BRUNER, AND PHOTOGRAPHY BY DAVID SEILER

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*“In Deference” by Shirin Neshat, 2018. Photography on aluminum, limited edition of 20 pieces, 27½ by 37½ inches.*



*“Falcon On The Fence” by Outsider artist Marcel “Sel” Blanco (American, 20th Century). Aerosol, acrylic and marker on canvas paper, 24 by 18 inches (unframed).*

## The NFT (Not For The Timid) Market

BY CHARLES SNIDER

Every professional in the art and antiques industry recognized quickly that the flurry of news, announcements, online and virtual discussions around NFTs signaled a new and important trend in the art market. Some friends of mine who are not in any way fine art or antiques professionals felt the onslaught of information and data about NFTs, and even read up on them to prepare for future related trivia questions — once bar and pub trivia contests resume — and for clues in future crossword puzzles. NFTs were introduced to the global art market, and the international press, as stand-alone, unique instruments with a built-in means of assigning ownership and provenance.

More recently, NFTs have been created to accompany traditional works of art. Questions like “Is that an NFT with a painting?” or “Is that a painting that also has an NFT?” are just a fraction of the queries presented by the emergence of the new NFT market. NFTs are so new that there is not even consensus on the pronunciation. Many of the art professionals I spoke to for this article pronounce it by the initials “N-F-T” (singular) and “N-F-Tees” (plural), however one of the highly respected experts I spoke to pronounced it “Nifties.” Regardless, this primer should

equip you with knowledge for nuanced art market conversation, with insight from the perspective of an appraiser, as well as from a New York artist.

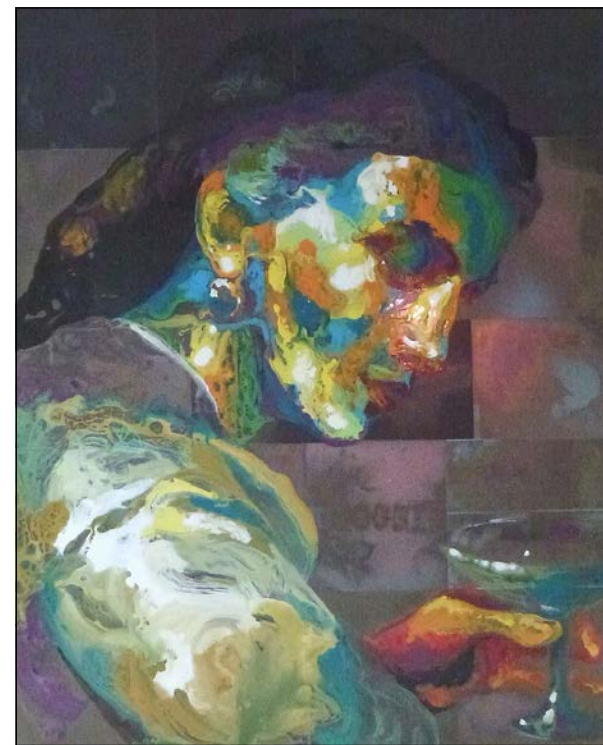
When you know the most relevant and common terms used, you can thread a needle through this new market, and understand the reality of it, its benefits and disadvantages. For starters, the acronym NFT stands for “Non-Fungible Token.” Non-fungible refers to the item or instrument being irreplaceable, one of a kind, original and unique. It is not a commodity or currency, equal in value, capable of being traded, but a unique instrument, such as an original work of digital art. Token refers to the electronic/digital and inherent quality of the instrument. For many artists, this is a new medium to create new art. This digital and electronic artwork “lives” in a blockchain. My mind remains intact when I think of blockchain as an electronic and digital archive or depository. There are different companies operating and managing in blockchain, but blockchain is part of this market because, like a library assigning a Dewey decimal number to an archival book, blockchain assigns a digital style of unique code to each token that identifies the token as unique and original, with a timestamp of its creation, and also identifies the ownership and the provenance of the artwork.

Lastly, as these transactions take place in a digital environment and setting, the currency used for the transaction is also electronic and digital; one gets paid in cryptocurrency, with Bitcoin being one of the most common forms. While these digital works of art and their sale and ownership are digital, the material world issue of their value, for tax reasons or insurance purposes, remain material and real, and subject to the guidelines and rules that also apply to the appraisal, for instance, of an Impressionist oil on canvas, or any other traditional work of art.

Helaine Fendelman, a certified member of the Appraisers Association of America and author of several books on valuing art and antiques, has appraised works of Modern art by some of the biggest names of the art world. From her experience, the NFT market is not unlike other new phases in the art world, and appraisers will continue to follow the taught and trained lesson of educating themselves before considering the appraisal of an NFT. One advantage for an appraiser working with an NFT is that the ownership and provenance, by design, is preserved in its blockchain, so ownership, or line of ownership in the future will be more easily confirmable for an appraisal, more so than reviewing receipts, wills and ownership deeds. This is a specialized field however, so it presents fresh opportunities for new appraisers who want to focus on NFT artwork. The IRS for example, will only accept appraisals from professionals who meet their high standards of qualifications in the particular field in which they are appraising. Even the most seasoned



*Portrait of Kate Moss – Graffiti Magazine Collage – Pop Art Painting, mixed media on board, signed and dated 2013, in a Lucite frame measuring 51 by 39 inches.*



*“Indigofera Decora” by Massimo Pulini (b 1958). Enamel, radiography and mixed media on board, approximately 59 by 47.2 inches.*

estate appraiser will likely need to bring in an appraiser partner who specializes in NFTs to properly assign value to an estate that includes an NFT.

When I called New York-based artist Erin Pollock and said I wanted to speak with her about NFTs, she proclaimed that I was not the first. Erin is a painter, sculptor, photographer and stop-motion animator, and when NFTs hit the press, she had plenty of fans and supporters urging her to consider the NFT route for her stop-motion animation. Her animation is a combination of her artistic talent and prowess in technology, but for Pollock and NFTs, the “technology is less interesting than its potential.” For instance, when an artist creates an NFT, it can include a built-in stipulation that the original artist, and/or their descendants, receive a royalty if the work is sold again on the secondary market. The initial purchase of the NFT supports living artists, but so can the subsequent sales.

One of the many realities of the art world has been that the artist does not receive compensation or royalty when their works sell in the secondary markets for higher prices. This has historically been true with outsider artists for instance, whose families did not benefit from the artist’s posthumous fame. The NFT market may be an option for young artists to be self-sufficient from their work, and an option for collectors to continue to invest in living artists and their potential. The NFT market is still in its nascent days, however, and its rewards and risk are still being vetted daily at this time, by everyone in the art market value chain, and will continue to be the subject of many articles, analyses and discussions.

Here are four works available from Ruby Lane that may inspire the creation of their own NFTs.





*“View on the Hudson River” by Thomas Benjamin Pope (1834-1891), 1877. Oil on canvas, 12 by 24 inches.*

*“French Trees” by James Scott (1889-1967), 1924. Oil on board, 12 by 16 inches. Scott worked with the Elverhoj colony in Marlboro, N.Y.*



# Art From The Mid-Hudson Valley

BY SANFORD LEVY

NEW PALTZ, N.Y. — Having dealt in antiques and art in the Mid-Hudson Valley for 50 years, I have developed a strong interest for things created locally. From the time of the earliest European settlers through to the mid-Twentieth Century, craftspeople and artists of all types have captured my attention and been the focus of my research. Residing in and restoring my Eighteenth Century stone house has further connected me to the history of the area. Over the years I have curated exhibitions and managed restoration projects for many museums and public institutions, and have worked with private clients to establish their collections of local artists.

Researching these local artists and writing about their life and art has become one of my favorite projects. I think back to when I curated a show of Julia McEntee Dillon (1834-1919), one of the earliest successful female artists of her time, from Kingston, N.Y. I wrote a catalog to accompany the show, highlighting her paintings and detailing

her extensive involvement in the civic life of the area. I still buy and sell her paintings, and recently reacquired one of her best, “Cascading Roses,” which is illustrated in this section. I also wrote a catalog of Joseph Tubby (1821-1896) for the curated exhibition at the Friends of Historic Kingston. His painting of the Hudson River and Kingston area are a wonderful tribute to the history, landscape and architecture of the Hudson Valley. I have discovered many additional paintings by him from as far away as Stockholm, Sweden, and am always searching for others.

I most recently wrote a catalog of the paintings at the Mohonk Mountain House, which led to further knowledge and examination of many additional artists that worked in and found inspiration from the Shawangunk Mountain Range. Some of these artists painted wonderful views of Mohonk and left their works in the hotel where they can still be seen by visitors today. Among these were Henry Van Ingen, Daniel Huntington, Hendrik Kruseman van Elten, Nelson Augustus Moore,

Frank Waller, Bayard Tyler and many others.

The artist Dubois Fenelon Hasbrouck (1860-1934) is someone whose work I continue to enjoy and sell in my shop. His fine oil paintings and watercolors always capture the unique Catskill scenery. I am still working on a full biography of him and hope to author a catalog and curate an exhibition of his work.

I am presently involved with a group of historians exploring the Elverhoj community that was active in the Milton, N.Y., area between 1912 and 1940. My interest in the artist James Scott first introduced me to this group that included silversmiths, potters and other craftspeople. We are planning an exhibition of this community at the Ulster County Historical Society in Stone Ridge.

Other artists that worked locally that I continue to research and pursue include Thomas B. Pope, Charles Tice, Raphael Weed and Edward Mack Curtis Hawkins.

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RICHARD SCHMID (1934- )  
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# Carrie Haddad Gallery Celebrates 30 Years On Warren Street In Hudson, N.Y.

HUDSON, N.Y. — It all started in 1991 when the doors opened to the Warren Street Gallery located at 316 Warren Street in Hudson, N.Y. Carrie Haddad’s impromptu launch of this exhibition space was the first of its kind in the city and featured work by local artists. What began as an artist-run co-op quickly became Haddad’s full-time profession when she relocated up the street to the gallery’s current home at 622 Warren Street.

For the next three decades, Haddad has maintained an impressive stable of artists and fostered a devoted collector base in Hudson and beyond. Motivated by the belief that art is for everyone, a primary goal has been to create a welcoming place in the community to enjoy it. To this day, you never quite know what you will see when you walk in the front door: oil paintings depicting local landscape views, grand scale installations or darkly humorous photographs — the offerings reflect the rich variety of talent that is drawn to live and work in the Hudson Valley.

The honored tradition of landscape painting is at the core of the gallery’s offerings. Contemporary artists such as Jane Bloodgood-Abrams, Leigh Palmer, David Konigsberg, Tracy Helgeson, Harry Orlyk, Sue Bryan, Linda Newman



Installation view from the 2019 exhibition, “William Clutz: An Overview of 60 Years.”

Boughton reveal how we perceive the land and its role in our personal lives. For some, it evokes nostalgic memories, for some it is a cautionary tale of how our environment is changing, for better or worse.


The gallery’s roster also advances a group of artists with fresh approaches to abstraction; gestural mark-making and unique color stories characterize the work of artists like Jenny Nelson, Vincent Pomilio and Bruce Murphy. Artworks by Jeanette Fintz and Ralph Stout explore the structure of bold shapes, clean lines and how the use of color can bridge together seemingly random components to create structure. Artist Dai Ban, Joseph Wheaton and Stephen Walling work with various materials to create three dimensional sculptures that create a dialogue with light and shadow.

The esteemed work of Mark Beard (also known as Bruce Sargeant) has remained a mainstay of the gallery’s offerings and furthers its commitment to exhibiting interpretations of the figure. Beard’s signature male figure and portrait paintings, circa 1920s-30s, celebrate traditionally masculine themes such as athletics and exploration. William Clutz’s masterful paintings from the 1960s-


70s depict the figure in the modern-day metropolis — New York City. Carl Grauer “sanctifies” prestigious leaders of the LGBTQ right movement like James Baldwin and Harvey Milk with expertly and soulfully painted portraits.

The gallery also promotes a dedicated group of photographers who experiment with techniques and materials to help define photography in the Twenty-First Century. David Halliday’s pristine still lifes articulate how he experiences color and materials. Jeri Eisenberg applies a wash of beeswax to prints on Japanese Kozo prints of botanicals captured in soft-focus. Artists like duo Kahn & Selesnick and Nick Simpson conjure dramatic narratives to direct the subjects of their photographs.


Carrie Haddad Gallery is open daily from 11 am to 5 pm (except Tuesdays by appointment only). Contact [info@carriehaddadgallery.com](mailto:info@carriehaddadgallery.com) or call 518-828-1915 with inquiries or for more information.




Charles Harold Davis 1856-1933  
Size: 22x27 Medium: oil on canvas  
Signature: lower left  
Titled: Early Morning



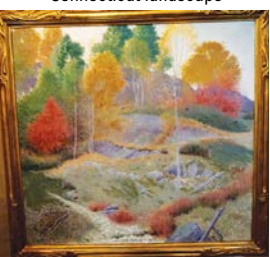
Robert Bruce Crane. 1857-1937  
Size: 21x24 w/frame  
Medium: oil on canvas  
Signed: lower right. Scene: Connecticut landscape




Henry Ward Ranger 1858-1915  
American  
Size: 22.5x19.5. Medium: watercolor  
Signed: lower left. Scene: marine




Mina Ochtman 1862-1924  
Size: 12x16 w/frame. Medium oil on board. Signed: lower left scene: Connecticut landscape



Frank Dumond 1865-1951  
Size: 34x30 w/frame Medium: oil on canvas Signed: lower right Scene: Dumond farm in Connecticut



Childe Hassam. 1859-1935 Size: 17.5x22 framed. Medium: watercolor Signed: monogrammed center Scene: Connecticut landscape



Winfield Scott Cline 1881-1958  
Size: 36x47 w/frame. Medium: oil on canvas Signed: lower left. Scene: old Lyme landscape



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Installation view from the 2019 exhibition “Natural Worlds,” featuring chalk on collaged vintage book pages by Louise Laplante.



# Montague Dawson: An Exhibition

BY MARK MURRAY

NEW YORK CITY — This spring, Mark Murray Fine Paintings is exhibiting a group of ten paintings for sale from private collections by Montague Dawson (1895-1973), the eminent British marine painter. Most of these works were acquired directly by their owners from the London gallery, Frost & Reed Ltd. Two highlights are illustrated here.

“The Gallant Fight” depicts a celebrated encounter of the French Revolutionary Wars. “If a scene could ever be said to be full of sound and fury,” writes Ron Ranson in *The Maritime Paintings of Montague Dawson*, “then surely this is it. Full of movement, as the two vessels pound away at each other, this painting portrays the capture of the *Cleopatre* by the British frigate *Nymphe* in 1793. The *Nymphe* was cruising off Start Point when she sighted the *Cleopatre*, who immediately shortened sail, ready for action. The duel was a ferocious one, and fought with courage and determination on both sides. The *Cleopatre* though, became unmanageable when she lost her mizzen and wheel, and surrendered when her captain was mortally wounded.”

“Morning Cloud” depicts the second of five yachts with this name belonging to the Rt. Hon. Sir Edward Heath. Designed by Sparkman and Stephens, this yacht was



“The Gallant Fight” by Montague Dawson, oil on canvas, 40 by 50 inches.



“Morning Cloud” by Montague Dawson, oil on canvas, 16 by 20 inches.

launched in 1971 and used in that year by the Prime Minister as part of the winning British team in the Admiral’s Cup.

Montague Dawson, in an interview with journalist Edward Matthews, explained, “I have always painted ships by instinct — there is something that has always interested me about the sea. It’s something I have, something I can’t define. I see an effect and paint it... My painting gives me a tremendous sense of exhilaration almost as if I’m there on the ship itself. I’m living in a world of fantasy and the brush takes charge. But you have to get life into a marine painting to make a ship move through the water, be lifted by the waves... To get the painting to live is the most difficult part. You have to respect your subject, be almost frightened by it. There’s nothing like the boil and the swell of rough sea. No wave is exactly the same as any other. They all have their individual approach and character... It’s the life in a marine painting that appeals. And the sea has an extraordinary fascination for some people. They are born with it in their blood.”

Mark Murray Fine Paintings is at 159 East 63rd Street. For further information, visit [www.markmurray.com](http://www.markmurray.com) or call 212-585-2380.

## Julia McEntee Dillon 1834-1919

### CASCADING ROSES



This exceptional painting has been shown since 1892 when it received a prize at the World Columbian Exhibition in Chicago. It has been part of many museum and gallery shows since then and even graces the cover of the catalog of her work for the show at the Friends of Historic Kingston.

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# Gratz Gallery And American Impressionism

DOYLESTOWN, PENN. — American Impressionism was a movement deeply rooted in the American soil. Artists often spurned the cities, living and working in the numerous art colonies that sprang up throughout the country in the late Nineteenth and early Twentieth Centuries. One of the best known of these colonies formed in 1898 on the banks of the Delaware River north of Philadelphia, centered in the picturesque village of New Hope, Bucks County. Known as the Pennsylvania Impressionists, this group of artists played a dominant role in the American art world of the 1910s and 1920s, winning major awards and sitting on prestigious exhibition juries. Their work was celebrated for its freedom from European influence, and was praised by the noted painter and critic Guy Pène du Bois as “our first truly national expression.”

Many of the Pennsylvania impressionists both studied and taught at the Pennsylvania Academy of the Fine Arts in Philadelphia. Edward Redfield was the generally acknowledged stylistic leader of the New Hope painters; his vigorously realistic, unsentimental brand of impressionism influenced several generations of artists associated with the group. However, what most characterized Pennsylvania impressionism was not a single, unified style but rather the emergence of many mature, distinctive voices: Daniel Garber’s luminous, poetic renditions of the Delaware River; Fern Coppedge’s colorful village scenes; Robert Spencer’s lyrical views of mills and tenements; John Folinsbee’s moody, expressionistic snowscapes; and William L. Lathrop’s

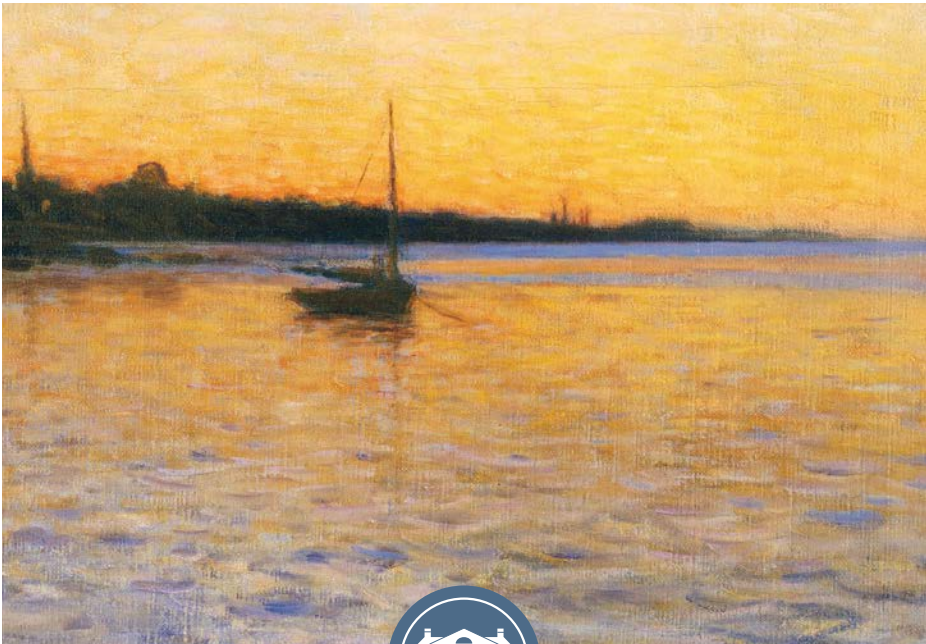


“Dead End” by Daniel Garber, oil on canvas, 18 by 20 inches.

deeply felt, evocative Bucks County vistas. Pennsylvania impressionist artwork is widely collected; many works are in private and museum collections throughout the country, as well as the holdings of the James A. Michener Museum in Doylestown, recognized as the most extensive public collection of Pennsylvania Impressionism. Gratz Gallery & Conservation Studio, located in the heart of Bucks County, specializes in American Impressionism, specifically the Pennsylvania Impressionists, artists from the Pennsylvania Academy of the Fine Arts, and the Philadelphia Ten. The gallery offers an extensive collection of Nineteenth and Twentieth Century fine American paintings and we are actively searching for high-quality American paintings to add to our collection. Call us for a free evaluation of your art collection. Since 1982, the Conservation Studio has been providing fine art conservation services to historical societies, museums, universities, churches and countless private collections. Paul Gratz’s formal training began at the Pennsylvania Academy of the Fine Arts and was developed through various apprenticeships with some of the nation’s most respected art conservators. We also provide conservation treatment for gilded objects, including antique frames, and offer a wide selection of handcrafted gold leaf frames. Contact Gratz Gallery and Conservation Studio for additional information and questions at 215-348-2500 or visit the website at [www.gratzgallery.com](http://www.gratzgallery.com).

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Charles H. Davis, *Twilight over the Water* (detail), 1892. Oil on canvas. Florence Griswold Museum, Gift of The Hartford Steam Boiler Inspection and Insurance Company.

This exhibition is made possible with generous support from HSB, CT Humanities, and Connecticut Public.

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# Couse-Sharp Historic Site: Come See Where It All Began



***“A Friendship” by Josh Elliott, oil, 15 by 30 inches, \$7,000. Portrayed is the Couse home with E.I. Couse and his favorite model, Ben Lujan.***

TAOS, N.M. — In 1915, six painters formed the Taos Society of Artists (TSA), with the shared vision of creating authentically American art. Focusing on the vibrant Native American and Hispano cultures set in the dramatic landscape of the Taos valley in northern New Mexico, the group grew to include 12 full members.

The more than two-acre Couse-Sharp Historic Site campus in the heart of Taos’ central historic district features the former homes and studios of E.I. Couse and J.H. Sharp, two of the American-born, European-trained artists who formed the TSA. Visitors are astonished that such a well-preserved — and charming — complex of period buildings, gardens, furnishings and associated art collections still exists.

The early Taos art colony forever changed people’s perceptions of the American Southwest and its native residents. They continue to influence the world of American art,

nationally and internationally, more than 100 years after it was founded. In 2022, the Lunder Research Center for the study of the TSA and early Taos art is slated to open on campus, in a building that incorporates the remnants of Sharp’s home.

In the Couse home, with sections built at various times between 1839 and 1930, visitors see how these pioneer painters lived. In the Couse studio, the artist’s easel, tools, furniture, cameras and darkroom remain largely as he left them upon his death in 1936. Couse’s collections of local Hispano religious art, Pueblo pottery, Native beadwork and artifacts are breathtaking, and the home and studio includes significant representation of his own work.

Sharp’s 1915 studio features a permanent rotating exhibition of Sharp’s paintings, collections of Native art and ephemera from his life.

The Kibbey Couse workshop brims with



***The Couse Studio remains much as the painter left it in 1936 and contains his Native art collections and a significant number of his original works.***

period tools. The Couses’ son was a gifted mechanical engineer and inventor, and the shop and laboratory are presented largely as he left them in 1936.

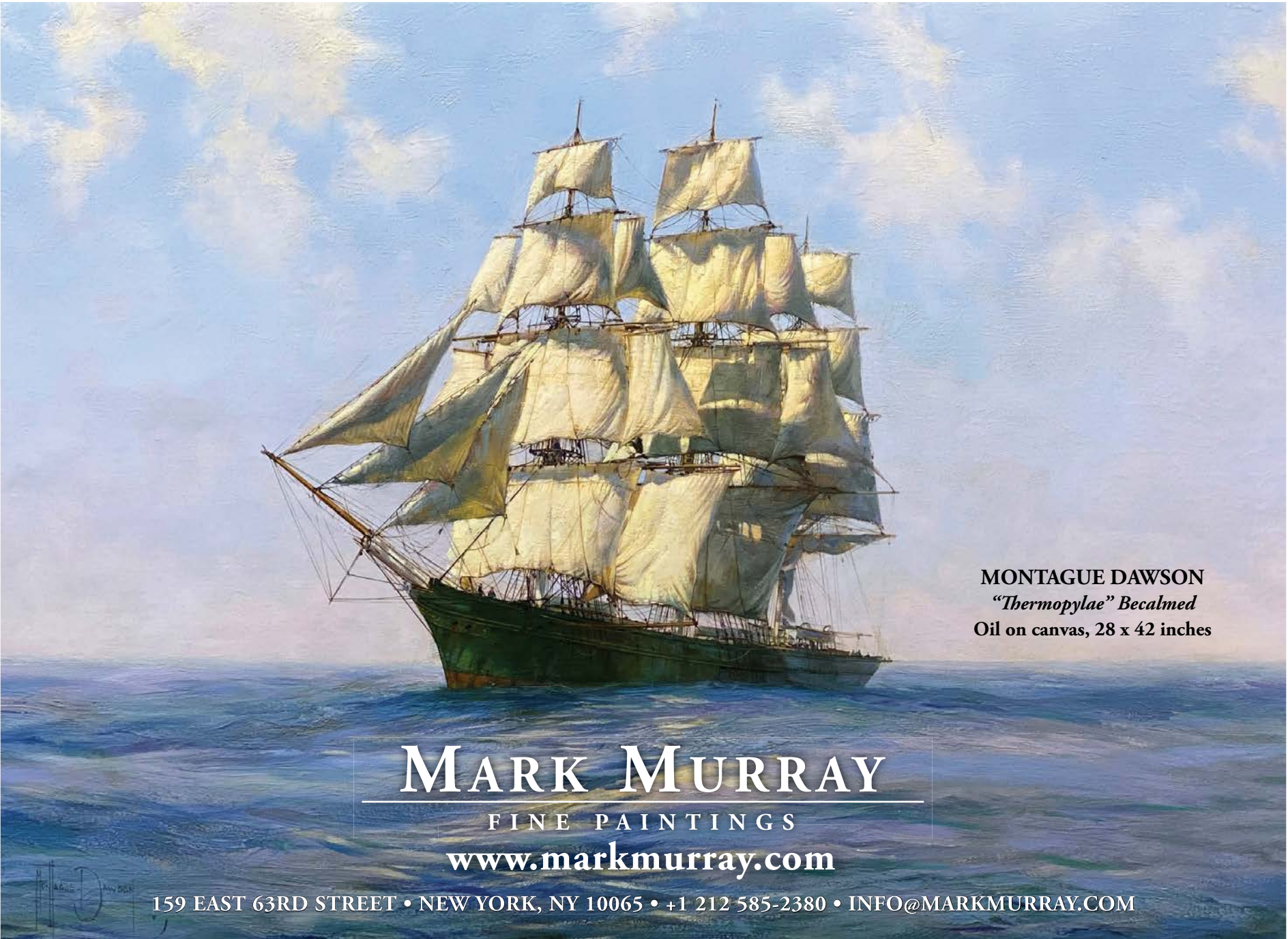
Because of the nature of the site and buildings, in which little is labeled or under glass, all tours are docent-led and take up to two hours. Volunteer docents are scheduled especially for each group, so as much notice as possible is appreciated. Available appointment hours May-October are Monday to Saturday 9 am to 5 pm, subject to limitations imposed by the pandemic. Admission is free but donations are gratefully accepted. Schedule via the website or phone.

Couse-Sharp Historic Site is owned and managed by the Couse Foundation. The

mission of the foundation is to preserve and interpret the site, its buildings, grounds and collections, and the archives of the TSA, through education, collaboration and scholarly engagement.

The foundation celebrates its 20th year in 2021. You can join in and show your support in two ways: bid on one of our lots in a May 6 Hindman Auction (see information in the CSHS ad in this issue); or buy a ticket to a virtual commemoration featuring a June 12 drawing for a Josh Elliott painting of a scene at the site. To find out how to participate, visit the CSHS website.

The Couse-Sharp Historic Site is at 146 Kit Carson Road. For more information, 575-751-0369 or [www.couse-sharp.org](http://www.couse-sharp.org).



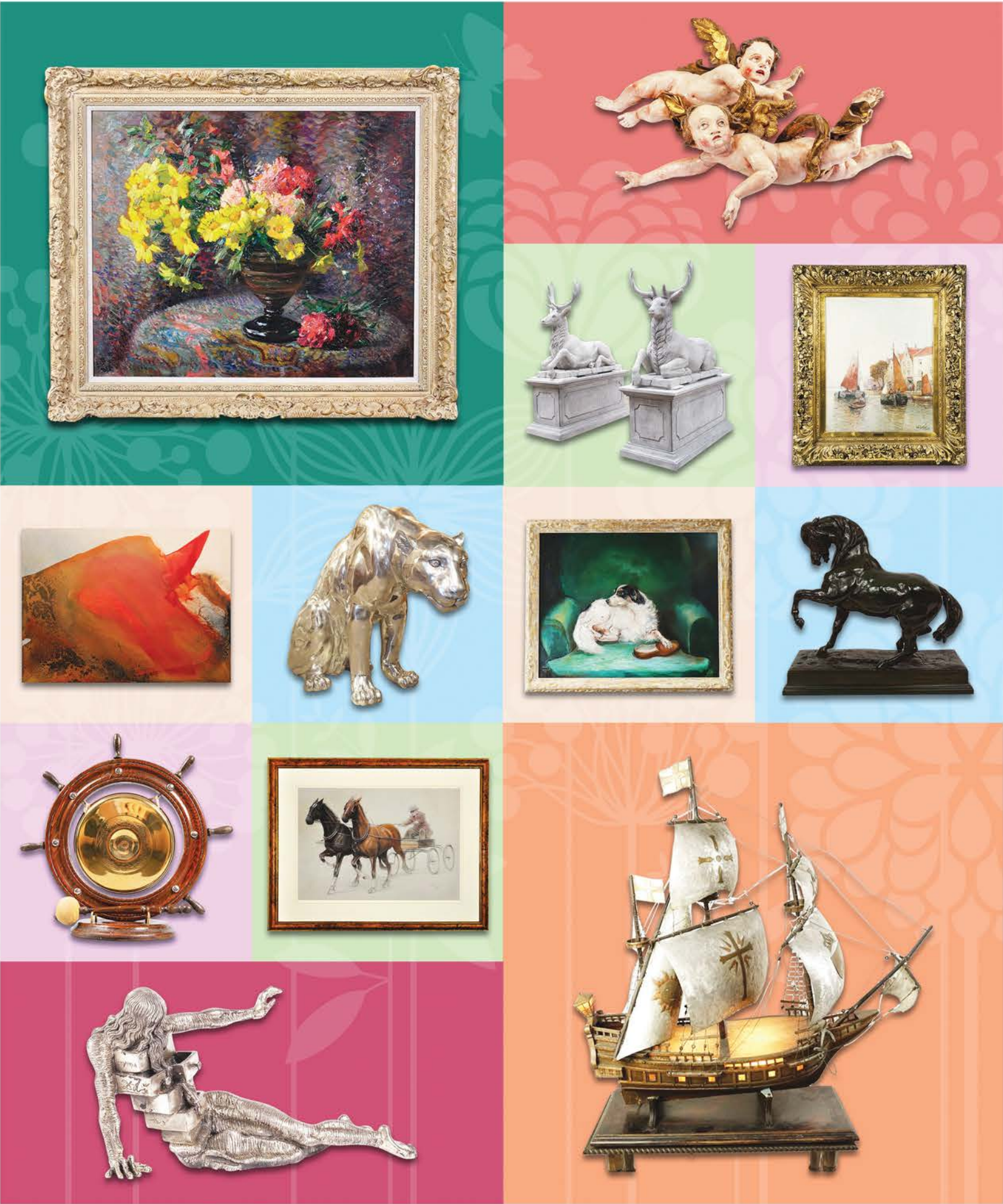
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