

ANTIQUES And The Arts Weekly

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A Novel Winter Show Pulls Out All The Stops



From left, Winter Show executive director Helen Allen, East Side House Settlement executive director Daniel Diaz and show co-chairs Lucinda C. Ballard and Michael R. Lynch. Courtesy Madison McGaw, BFA.com.



A moment of repose for Barbara Israel, a 2022 winner of Bard Graduate Center's Iris Foundation awards. The garden antiques specialist disguised the existing architecture of her Winter Show booth with a faux hedge. New York City and Katonah, N.Y.



Hirschl & Adler Galleries' signature presentation made clever use of multiple walls. Here, the circa 1755 portrait of Isabella Morris by John Wollaston hangs above a small, circa 1810 settee attributed to Boston cabinetmaker Thomas Seymour. New York City.

NEW YORK CITY — The Winter Show. In Spring? And that was just the beginning.

As bad timing would have it, the post-Thanksgiving Omicron surge forced the belle of American antiques shows to find, in short order, new dates and a new venue, swapping late January in the Park Avenue Armory for April 1-10 at the former Barneys department store at 660 Madison Avenue at 61st Street. It is the kind of disruption we have come to think grudgingly of as "creative destruction," with change, however uninvited, unleashing innovation.

In the case of the 68th Winter Show, owned by charity sponsor East Side House Settlement, innovation included a dramatic new floor plan and a refigured cast of roughly 60 exhibitors, many of whom juggled complicated demands on their schedules and inventory to be in New York. Citing conflicts, another nine exhibitors

— most of them Americana dealers committed to the adjacent Philadelphia show — participated in the fair's virtual component only. Programs were divided between January and April, some via video conference, others in person. A polished Winter Show website functioned better than ever, with vetted merchandise on display at Barneys also posted online. Dealers, demonstrating their increasingly sophisticated use of digital media and their expanding mailing lists, worked overtime to turn out clients.

Much credit goes to Winter Show executive director Helen Allen and her team for their swift action. As Allen explained of her hunt for a new venue, "We culled 20 possible places and were in close conversation with our dealers. Location was important. After we started talks with Barneys, I held a Zoom walk-through for exhibitors, who took a tre-

mendous leap of faith to be here."

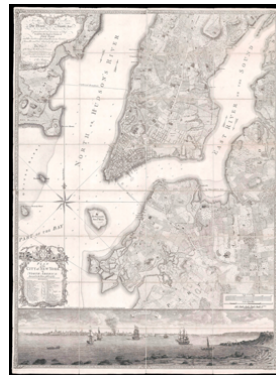
Allen and her colleagues had only eight weeks to design and build the Winter Show. "I had a very distinct idea of what the site needed to accomplish and how it should look. It was important for the fair to be dynamic and engaging, but also easy to navigate."

Building the show entailed ripping out counters and shelves left behind by Barneys, patching walls and floors, painting, enhancing electrical systems and adding wireless internet service. Allen remarked, "It was a Herculean task to get this building in shape, but the results have been well received. The consensus is that the space is welcoming and inviting with lots of light, the galleries look spectacular, and there is good traffic flow. We learned as we went and tweaked as necessary."

Designed by Ralph Harvard,



The Providence, R.I., silver manufacturer Gorham introduced what it called its "Old Wooden Bucket Ice Bowl" in 1872. This example survives with its original serving spoon, ornamented with a small bear astride rope-entangled harpoons. Spencer Marks, Southampton, Mass.



"Plan of the City of New York, in North America" by Bernard Ratzer, London, 1776. Daniel Crouch Rare Books, London.



Hyde Park Antiques, New York City.



Didier Ltd. of London embraced the department-store concept, showing jewelry such as this necklace by sculptor Louise Nevelson on bare mannequins.

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A pair of Chinese export porcelain candlesticks fashioned as court ladies standing on lotus leaves. Cohen & Cohen, Reigate, U.K.



Pair of Nayarit standing figures of a man and a woman, 200 BCE-300 CE, polychromed earthenware. Throckmorton Fine Art, New York City.



"Catalan Police Arresting Gypsies" by Carlos Vazquez Ubeda. Ambrose Naumann Fine Art, New York City.

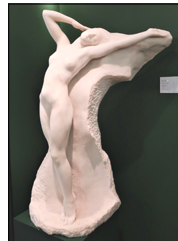
Levi Higgs, Andrew Oyen and Mark Ferguson of Ferguson & Shamamian Architects, Corey Damen Jenkins, Young Huh and Keita Turner, street-facing display windows incorporating exhibitor-supplied art and antiques beckoned passing pedestrians in beguiling ways.

Spread over six floors, with one floor reserved for a spacious café and another for programs, the show featured booths of every size and shape. Visible from the fair's entrance was the expansive stand of Bernard Goldberg, front and center with early Modern American art and design.

Joan Mirviss and Barbara Israel made clever use of the

street-level windows in their stands, Israel using hers to display a cast iron figure of a kneeling boy with roosters in the manner of Paul Romain Chevre, a Belgian-born artist who completed several public monuments in Quebec. The garden antiques specialist sold a carved marble figure of Ceres, a cast iron retriever attributed to Wood & Perot of Philadelphia, plus furniture, urns, planters, finials and an armillary sphere.

Fresh from Asia Week and her March 16-April 22 gallery exhibit of work by contemporary ceramist Kondo Takahiro, whose remarkable porcelain pieces glisten with his signature "silver mist" glaze, Mirv-



"Le Réveil (Awakening)" by Jesus Fructuoso Contreras, Paris. Bowman Sculpture, London.



"View of Mount Katahdin" by Frederic Edwin Church. Adelson Galleries, New York City.



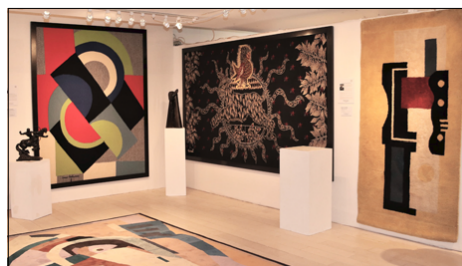
Macklowe Gallery, Ltd., New York City.



"The Eruption of Vesuvius from the Atrio del Cavallo," a circa 1771 oil on canvas by Pierre-Jacques Voltaire, hung near a circa 1790 Tuscan walnut desk inlaid with semiprecious stones at Perrin Fine Art Ltd., Paris.



Marble busts by Jean-Antoine Houdon, left, circa 1791, and Joseph Nollekens, 1808, flank Sir Thomas Lawrence's portrait of Mary Anne, Lady Beaumont at Adam Williams Fine Art Ltd., New York City.



Boccara of New York City specializes in artist designed tapestry, carpets and sculpture. Right, "Jaune N.9" by Fernand Léger, circa 1940s.

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Milord Antiques of Montreal displayed elements from a suite of 17 French stained glass windows commissioned by the Catholic Church of Quebec and made by French artist Max Ingrand around 1955.

The 68th Winter Show At Barneys



Elizabeth Williams, curator of decorative arts at the Rhode Island School of Design and lead scholar for the book and exhibition *Gorham Silver: Designing Brilliance, 1850-1970*, admired this set of 11 circa 1875 Gorham dessert knives with Eighteenth and Nineteenth Century Meiji mixed-metal handles. Spencer Marks, Southampton, Mass.



At Lillian Nassau LLC, New York City, a monumental bronze jardiniere by Tiffany Studios, circa 1915, joined doors carved by Wendell Castle in 1976 for Allen H. Neuharth and the Gannett Company boardroom in Rochester, N.Y.



Dressed by prominent decorators, street-facing windows beckoned passing pedestrians. Here, designer Ralph Harvard takes a break in his Vermeer window, furnished with loans from exhibitors.



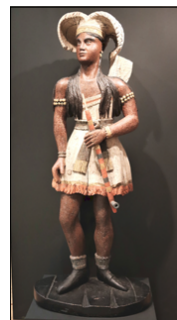
Arader Galleries, Philadelphia.

iss has been on a selling spree. Meanwhile, her Winter Show installation, "Kazari: Beyond Decoration," explored the sophisticated patterning found in a range of Japanese art media. The New York deal-

er sold paintings, prints, porcelain and stoneware to a range of clients at the Winter Show.

"We've had a good show so far. We've sold most of our armorial and European subject porcelain, also a massive famille rose charger depicting the Peach Banquet," said London antiquary Michael Cohen, of Cohen & Cohen.

Martin Levy, director of H. Blairman & Sons and chairman of the recently completed campaign to restore Kolmacott Manor, once home to William Morris, included in his varied display an 1890s embroidered silk hanging designed by J.H. Dearle for Morris & Co. Levy shared, "In addition to a constant round of catching up with friends and clients, good sales have been made from the show. These include a chair designed by Philip Webb, a stoneware vase designed by Mark Marshall for Doulton and a bowl by William De Morgan."



Robert Young dated this 60-inch-tall tobaccoist's trade figure, likely Scottish but possibly American, to around 1840. Glasgow was a leading tobacco-importing port with direct ties to Virginia planters. London.

Old Masters pictures dealer Robert Simon was having his best Winter Show ever. His sales included "Torment of the Evil Tongues," an arresting Spanish Colonial portrait of the devil, and an oil on copper painting of Salome by a rare woman artist of the



The show's unconventional floor plan offered arresting views from every direction. From left, American paintings at Thomas Colville Fine Art, vintage wallpaper at Carolle Thibaut-Pomerantz and antique carpets and tapestries at Keshishian.



Centering this print wall is the ink and chalk drawing "An Architectural Capriccio: A Vast Forum with Sculptural Monuments" by Louis-Joseph Le Lorrain, first half of the Eighteenth Century. Hill-Stone, Inc., Dartmouth, Mass.

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A circa 1450-75 Gothic crossbow and a medieval Italian basinet of about 1400 joined a carved and painted wood panel with the royal arms of Henry VIII and Elizabeth I. Peter Finer Arms and Armor, London.



American furniture purveyor Bernard and S. Dean Levy Galleries occupied what was once Barneys' men's department. Designer Ralph Harvard made clever use of the fact, covering walls with men's t-shirts, boxers and socks. New York City.



Attributed to Wood & Perot of Philadelphia, this cast iron figure of a retriever stands 32 1/2 inches tall. Barbara Israel Garden Antiques, New York City and Katonah, N.Y.



Vase by Mark V. Marshall for Doullton, Lambeth, England, circa 1885, glazed stoneware. H. Blairman and Sons, Ltd., London.



Anchoring the stand of Rolleston, Ltd., London, was a George III mahogany breakfront bureau cabinet and a Queen Anne double-domed scarlet japanned bureau cabinet. In the foreground, the George II giltwood side table with marble top is attributed to Benjamin Goodison and William Kent.



Painted by Emil Adam, a 1902 portrait of the thoroughbred racehorse St. Maclo hung near a pair of side chairs at Red Fox Fine Art, Middleburg, Va.

Baroque era, Virginia Vezzi. Peter Pap's showpiece was a nearly 12-by-10-foot tapestry on a Nordic theme woven in 1903 with wool and silver thread by Norwegian artist Frida Hansen. Missing since it was last exhibited at the Brooklyn Museum in 1931, the textile surfaced in a New England collection in 2021. Pap said, "We've gotten a great response and are actively engaged with US and Norwegian museums regarding the tapestry."

The fair's only in-person dealers in American furniture were Hirschl & Adler and Bernard & S. Dean Levy, both of New York. At midweek, Frank Levy had on hold a Maryland Chippendale low-boy of circa 1765 and serious

interest in a pair of Massachusetts or Rhode Island Queen Anne side chairs originally owned by Reverend Ebenezer Gay of Hingham, Mass.

Hirschl & Adler recreated elements of its signature Armory stand, using its many walls to show furniture by Duncan Phyfe and Thomas Seymour, and paintings by Childe Hassam, Edward Hopper and others. "It's exciting to be here. So glad we took the risk. It's been an upbeat and interested crowd," managing director Elizabeth Feld said.

"We are having a great show," said Mark McHugh and Spencer Gordon. Specializing in American silver of the

Nineteenth and early Twentieth Centuries, the Massachusetts dealers sold their most important pieces of Tiffany mixed-metal Japaneque silver, including a vase likely exhibited at the 1878 Paris Exposition and later owned by Tiffany silver head Edward C. Moore. They also wrote up a punchbowl with cups, ladle and undertray by Allan Adler and Porter Blanchard, circa 1950.

Two floors above, S.J. Shrubsole sold a range of English

and American silver and had interest in a group of Montague Dawson paintings.

"It was a great location, and we did business. New people came through," said Spencer Throckmorton, who contrasted pre-Columbian antiquities with a Nineteenth Century Dufour wallpaper panel in an Incan theme and Modernist photography.

Twenty exhibitors set up on the fourth floor, among them Lowell Libson and Jonny Yarker. The London dealers in

blue-chip British art boasted a rare 1921 cloud painting by John Constable. Around the corner, Ronald Phillips Ltd wowed visitors with Eighteenth Century English mirrors, urns, wall lights, side tables, armchairs and commodes in sets of two and four.

The London antiquary parted with a pair of George I gilt-gesso tables attributed to John Belchier and a set of four George III mahogany library armchairs, among other pieces.



A pair of Neoclassical gilded armchairs flank a circa 1680 center table in red japanning at Clinton Howell Antiques, New York City.



The Magazine Antiques celebrated its centennial with a retrospective display of cover art. Publisher Don Sparacin, far right, and Antiques' director of marketing and development Jennifer Norton, in red, were joined by Eula Johnson, artist Andrew Lamar Hopkins and John Reddick. Courtesy Jason Crowley, BFA.com.

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New York City dealer Guy Regal relaxed in an armchair, one of a pair, by Gino Montalcini. The pair of "Meteoris" nesting tables in textured and brushed brass with figured onyx tops were studio-made by Arriau.



Maison Gerard of New York City mingled felt and scrap aluminum furniture from its Stackabl collection with the fine French Art Deco design for which the gallery is well known.



One of three leaves from the *Enriquez de Ribera Prayerbook*, by Simon Bening, Flanders, probably Bruges, late 1520s to early 1530s. Les Enluminures, Chicago, Paris and New York City.



Old Masters pictures dealer Robert Simon sold his biggest and smallest works. The smallest was this painting on copper of Salome with the head of John the Baptist by Virginia Vezzi. New York City.



Barbara Israel Garden Antiques sold this carved marble figure of Ceres, Continental and dating from the second half of the Nineteenth Century.

The 68th Winter Show At Barneys



"Sea Nymph," a bronze fountain by Paulanship, stands only 18 inches tall. AT&T commissioned it for its New York City headquarters in 1914. Bernard Goldberg Fine Arts of New York City.



At right, "Portrait of a Young Boy Holding a Kestrel" by Ludolf de Jongh. Lawrence Steigrad Fine Arts, New York City.



Richard Green, London.



First-time Winter Show exhibitor Debra Force showcased "Bathers" by Maurice Brazil Prendergast, left, and "The Lounge," center, by Robert Henri. New York City.



European Decorative Arts Company, Greenvale, N.Y.

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Eric Thomsen Gallery, New York City.



Examples of North American Indigenous art at Tambaran of New York City included the late Nineteenth Century doll, described as Eskimo, and a circa 1870 Yup'ik wood seal mask once owned by the collector and textiles authority Jonathan Holstein.



"Storm clouds over Hampstead" by John Constable, 1822. London dealers Lowell Lisbon and Jonny Yarker, Ltd., said of it, "this little-known example is one of the boldest, most dramatic and largest of the cloud studies to survive."



Peter Pap unveiled "Southward (Sorover)," a nearly 12-by-10-foot tapestry woven in 1903 with wool and silver thread by Norwegian artist Frida Hansen (1855-1931). Missing since it was last exhibited at the Brooklyn Museum in 1931, the textile surfaced in a New England collection in 2021.



Martyn Gregory, London.



Koopman Rare Art, London.

Dutch Delft specialist Aronson of Amsterdam fashioned a stand well suited to its small, bright space. Robert Aronson noted, "We have made several sales so far to collectors, plus one to a museum."

One of several jewelry exhibitors in the show, Kentshire wrapped up pieces by Cartier, Tiffany and an Art Deco diamond bracelet by René Boivin. Specializing in mainly British folk art, London dealer Robert Young wrote up several naïve portraits, weather-vanes and vernacular furniture, among other items.

On the fifth floor, Michele

Beiny and Maison Gerard used existing architecture to advantage, creating free-standing booths with transparent walls. Each ringed the exteriors of their displays with classic to contemporary ceramics, mostly European.

In her Winter Show debut, American art authority Debra Force sold a rare leaded glass mirror by John LaFarge, circa 1883, plus Nineteenth Century watercolors by John William Hill and Fidelia Bridges. Four flights down, fellow American art dealer Thomas Colville, a longtime Winter Show exhibitor, parted with

an Impressionist painting by Lawton Parker and two abstract oils from the early 1940s.

While the Winter Show expects to return to the Park Avenue Armory and its traditional January dates in 2023, this temporary move had its upsides. "People loved exploring this show, which was both open and intimate. And we didn't have to worry about snow," Allen said.

For more on the Winter Show, go to www.thewintershow.org.



Left, the Dutch delft flower vase of circa 1680 is by Samuel von Eenhoorn. Right is a circa 1780 Dutch delft plaque depicting the 1705 Battle of Gibraltar, here inscribed "Gibratar." Aronson of Amsterdam, Amsterdam, Netherlands.



A La Vieille Russie principal Peter L. Schaffer, third from left, shares a treasure with a client. New York City.



Cove Landing, New York City.