

The following pages highlight some notable works on view at the 2026 edition of the Show.

Compiled by Helen Allen, Executive Director of The Winter Show

Chaise longue basculante by Charlotte Perriand, Le Corbusier & Pierre Jeanneret, 1930s
Beige fabric, copper, steel

Presented by Maison Gerard

Based on a model designed in 1928 by French architect and designer Charlotte Perriand, in collaboration with Le Corbusier and Pierre Jeanneret, this "chaise longue basculante" is a rare 1930s Thonet series edition, unusually customized with successive copper, nickel, and chrome plating to achieve a warm metallic finish. The original model B306 chaise was later updated with beige upholstery.

This chaise entered Yves Saint Laurent's collection in the 1970s and was placed in his Avenue de Breteuil studio by designer Jacques Grange; it later appeared in a celebrated Duane Michals photograph. It remained with Saint Laurent until his death in 2008, after which it traveled with his partner, Pierre Bergé, to their New York pied-à-terre where it remained as part of the estate until 2017.



THE WINTER SHOW

SPOTLIGHT



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Lantern by Charles Sumner Greene & Henry Mather Greene, c. 1907 Leaded glass

Presented by Geoffrey Diner Gallery

Architect brothers Charles Sumner Greene and Henry Mather Greene, trained at MIT and seasoned in Boston firms, arrived in Pasadena in the 1890s and transformed California domestic design. After Charles's formative 1901 trip to England – where he absorbed emerging Arts and Crafts ideals – the brothers evolved beyond neo-Colonial and Queen Anne motifs, crafting a new regional vernacular that blended Mission and adobe forms, Richardsonian Shingle Style, and Italian and Japanese influences. Their “ultimate bungalows,” including the Gamble, Blacker, and Thorsen houses, remain masterpieces of American craftsmanship.

This lantern – designed by Greene & Greene and executed by Peter Hall's workshops for the Blacker House – is an exceptionally rare surviving example. One of only two made, it features an Oriental-inspired overhanging top and iridescent amber leaded glass with stylized seagulls in flight.



Revolving Doors by Man Ray, 1973 Wool

Presented by Boccara Gallery

Man Ray's *Revolving Doors* mark the first U.S. exhibition of the complete series created in 1973 in collaboration with Atelier 3. The works reinterpret Man Ray's 1916–1917 paper collages – first shown in 1919 at the Daniel Gallery in New York City – which demonstrate the artist's bold geometry and chromatic experimentation that anticipated abstraction and positioned him at the forefront of modernism. More than 50 years later, Man Ray worked directly with Atelier 3 in Paris to translate these collages into monumental wool tapestries. Employing innovative weaving techniques, the artisans preserved the clarity of his forms while adding new depth and texture. Authorized by the artist at the end of his life and produced in editions of only six per design, the series has remained largely hidden in private collections.

Born Emmanuel Radnitzky to Russian Jewish parents, Man Ray was the only American central to both Dada and Surrealism. A lifelong experimenter across media, he consistently blurred boundaries between fine art and design. The *Revolving Doors* tapestries embody this spirit, merging Surrealist abstraction with the tactility of textiles and expanding his visual language in bold, unexpected ways.



***Hebe* by Angelica Kauffman, c. 1801**
Oil on canvas

Presented by Lowell Libson & Jonny Yarker Ltd.

This unfinished late painting by Angelica Kauffman (1741-1807) embodies the elegance and ambition of European neoclassicism. Left in her Roman studio at her death, it has remained largely unseen in a private collection since the mid-19th century.

Born in Switzerland and trained in Italy, Kauffman was celebrated across Europe as a prodigy. After joining the Royal Academy of Arts in London – one of only two female founding members – she built a successful portrait career but long aspired to history painting, a rare pursuit for women.

In 1782, Kauffman returned to Rome, establishing herself as the city's leading portraitist while embracing mythological and classical subjects. Among these was *Hebe*, goddess of eternal youth, shown serving Zeus in eagle form. The theme, popular in neoclassical art, allowed Kauffman to merge myth, allegory, and portraiture, reaffirming her place as one of the most innovative female artists of her age.



**Chest of drawers attributed to
Job Townsend, Jr., 1760-1770**
Mahogany, white pine, chestnut, tulip poplar

Presented by Levy Galleries

Job Townsend, Jr. was part of the renowned Goddard-Townsend cabinetmaking dynasty and likely trained in the shop of his father, Job Townsend, Sr. (1699-1765). Together with the Goddards, their in-laws, the Townsends dominated 18th-century cabinetmaking in Rhode Island. After his father's death, Job, Jr. inherited the Bridge Street shop in Newport, where he also served with John Goddard as a "viewer of lumber," an appointed job charged with inspecting the quality of wood. Between 1745 and 1775, Newport supported more than sixty cabinetmakers, and Job, Jr. focused largely on supplying furniture for local use. His ledger from 1750 to 1759 and daybook from 1762 to 1778, preserved at the Newport Historical Society, reveal that tables and desks accounted for 73 percent of his furniture income, with coffins as his second most profitable product.

Only a handful of pieces can be firmly attributed to Job, Jr. Among the most important is a block-front chest with carved shells, bearing a faint chalk signature with the same distinctive "J" found in his account books and on a related desk. This piece is thought to correspond to the "mahogany case of drawers" sold to Katherine Gould in 1763 for £315 – the only such example in his daybook and the second most costly item recorded. Its carved shells and high-quality brass pulls and escutcheons reflect the expensive finishes that distinguished the finest Newport furniture of the period.

**Paris neoclassical brooch by Jules Wièse, c. 1890
18-karat gold**

Presented by Kentshire

This striking Victorian brooch in the neoclassical style, crafted in 18-karat gold, features a finely modeled bas relief of a bejeweled woman's profile framed by a granulated surround. This piece was made by 19th-century Parisian jeweler Jules Wièse, renowned for his archaeological and Gothic Revival jewels.

The brooch's unusual surface treatment paired with irregular, distorted edges and a warm red patina lend an aura of an ancient artifact. This surface treatment, combined with the classical motif, demonstrates Wièse's mastery in evoking antiquity for a modern audience.

The figure bears a strong resemblance to depictions of the water nymph, Arethusa, found on Hellenistic coins minted in Syracuse, Sicily. This reference underscores Wièse's fascination with ancient motifs and his ability to translate them into jewelry for a modern audience.



***De la démocratie en Amérique. Orné d'une carte d'Amérique* by Alexis de Tocqueville, 1838-1840**

Presented by Peter Harrington

This first edition is a presentation copy inscribed in both parts by Alexis de Tocqueville to the work's first reviewer, Léon Faucher (1803-1854), who later became prime minister of France. This edition is exceptionally rare, as the two parts were issued years apart.

Faucher, a liberal journalist turned statesman, reviewed the first volumes in *Le Courrier français* on Christmas Eve in 1834. Though grudging in praise, he recognized its importance, writing "This book seems destined for great success . . . it will come to its readers as a revelation." His marginal notes remain in these volumes.

De la démocratie en Amérique, now hailed as "one of the most significant works ever written on American political and civil life," appeared in only 500 copies in 1835; Volumes 3 and 4 followed in 1840 in an edition of 2,500.

SPOTLIGHT

The William Randolph Hearst Dionysos, c. 300 B.C. Marble

Presented by Galerie Cahn

This slightly under-life-size statue represents Dionysos, god of wine, ecstasy, and transformation, as an idealized, androgynous youth with long curling hair. He wears a short chiton girdled at the waist, over which a pardalis (panther skin) is draped diagonally and fastened with a belt. High leather boots with overhanging flaps complete the costume. The chiton's surface, incised with tight, undulating lines, evokes the texture of fleece, contrasting with a smooth hemline. His face is strikingly feminine, with delicate proportions and visible Venus rings on the neck. At his side sits a panther, long associated with Dionysos. Its subdued pose reflects the god's mastery over the untamed forces of nature.

Unlike the more familiar nude images of Dionysos in the languid Lykeios pose, this depiction – robed and frontal – belongs to a rarer tradition. It recalls late classical cult statues of the god, dated around 375 to 350 B.C., and associated with the Hope-Leningrad Dionysos type, known from Roman replicas in New York and St. Petersburg. Yet the naturalistic treatment of drapery, the sturdy stance, and the limited use of the drill suggest a later date, in the early third century B.C. The reverse, roughly finished with visible tool marks, indicates the work was originally displayed in a niche.

Purchased in 1924 by William Randolph Hearst, Dionysos was later retained by the Gimbel Brothers until it entered the collection of Horace Richter and his descendants.



Amritsar Carpet from India, late 19th century, 12' x 15' Wool with cotton foundation

Presented by Peter Pap Rugs

This highly refined Amritsar carpet combines classical Persianate drawing with a distinctly Indian color sensibility recalling Mughal precedents of the 17th century. Large-scale, intricately rendered palmettes are arranged within a mirrored lattice design on an ivory ground. Although corner pieces are employed and the composition is strongly centralized, the weaver achieves a perfect sense of scale without relying on a true medallion. Accents of gold and pale blue articulate the design throughout, while a characteristically blood red enlivens the border and highlights subtle vine-scroll ornament and the central quatrefoil. The result is a composition that is both elegant and visually compelling.



***Imagery '25-1* by Fujino Sachiko, 2025**

Stoneware sculpture, white matte airbrushed glaze, dark gray accents in interior

Presented by Joan B Mirviss LTD

Fujino Sachiko's (b. 1950) sculptural practice reflects her early training in fashion design at the Fujikawa Design School in Kyoto. While working as a designer and fabric dyer, she took a pottery class that ultimately led her to Tetsukayama Junior College, where she studied under the pioneering ceramic artist Tsuboi Asuka (1932-2022). Fujino's background in textiles is evident in the crimping, folding, and tucking of her softly textured stoneware surfaces, further enriched by her use of an airbrush to apply slip and subtle glaze, imparting depth to otherwise unembellished forms.

Imagery '25-1 unfurls in rippling, petal-like layers rising from crescent foundations that seem casually stacked yet perfectly balanced, evoking perpetual motion held in suspension. Airbrushed in a matte white with dark gray accents, it embodies her signature blend of delicacy and dynamism.

Fujino's work was recently featured in the traveling exhibition, *Radical Clay: Contemporary Women Artists from Japan*, organized by the Art Institute of Chicago.