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Oldies but Goodies: The 10 Standout Antiques from The Winter Show

JANUARY 19, 2019 3:40 AM

by ELISE TAYLOR

Photo: BFA

Last night, design aficionados descended on Park Avenue Armory for the ultimate Throwback Thursday: The Winter Show, the world's preeminent antique fair. Helmed by Executive Director Helen Allen and Associate Executive Director Michael Diaz-Griffith, the event celebrated its 65th anniversary this year thanks to its many antiquarian patrons.

The opening night party, which rose money for the East Side House Settlement, lured glamorous New Yorkers like Michael Bloomberg and Diane Taylor. But most importantly, it attracted dozens of best curators and collectors who exhibited their finest decorative arts. And oh, did they dazzle with their décor and treasures; from 18th-century Chinese vases, to embroidered Arts and Crafts screens, to the many sapphire-encrusted engagements rings on offer (this was the Winter Show's Sapphire Jubilee, after all).

As the Winter Show opens to the public this weekend, here are the stand-out antiques, picked by Features Editor Lilah Ramzi and Living Writer Elise Taylor.

Wallpaper Panel, 18th Century, Carolle Thibaut-Pomerantz

Antique wallpaper dealer Carolle Thibaut-Pomerantz showcased a resplendent rice-paper wall paper panel, lush with butterflies and thickly-petaled blooms. The panel dates back to the 18th-century, when Chinoiserie reached its fever pitch in Western Europe, but for some (yours truly included) the craze never died down.

-Lilah Ramzi

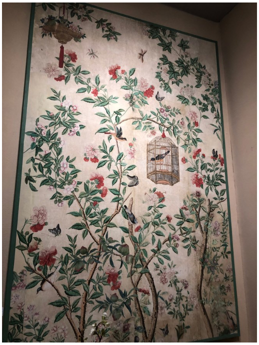


Photo: Courtesy of Lilah Ramzi.

Jacques Adnet Chair, French c. 1960, Lebreton

Ugh, I can't resist a good plaid. I blame my Connecticut upbringing. So this is what I say to Jacques Adnet chair from the 1960s, in all its French modernist glory: to me, you are perfect.

-Elise Taylor

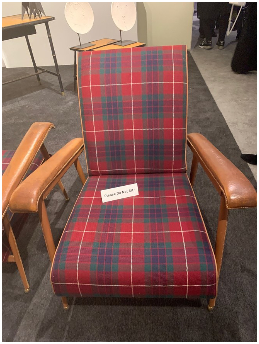


Photo: Courtesy of Elise Taylor.

Delftware Vase, Delft c. 1860, Aronson Antiquairs

I always look forward to the booth hosted by Delftware dealers Aronson Antiquairs. Blue and white earthenware abounds, in the space but this vase c. 1680 caught my eye. With individual floral receptacles, it makes floral arranging a breeze! I only wish this particular vase was holding tulips.

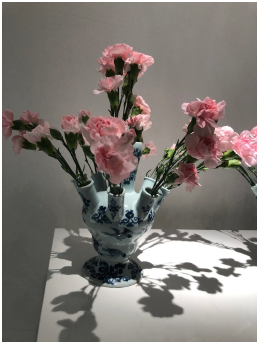


Photo: Courtesy of Lilah Ramzi.

-L.R.

Rare Famile Rose Porcelain Vase, Chinese 1723-1735, Ralph M. Chait Galleries

This Yongzheng period vase is adorned with colorful birds and pink peonies. The large size of the flora and fauna is unusual for the time, suggesting that this was made for the European market (likely Spain or Portugal). The craftsmanship is exquisite—and the springtime hues brightened up my otherwise dreary winter night.

-E.T.

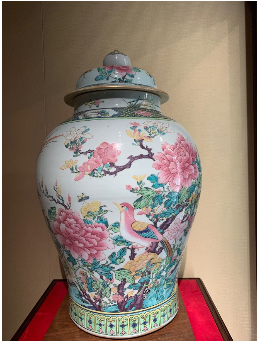


Photo: Courtesy of Elise Taylor

Crewelwork Screen, English Late 19th Century, Keshishian

I was struck by this English, late 19th-century room divider at the Keshishian booth. The crewelwork (wool embroideries done on a linen ground) features oversized twisty vines and curled leaves in a divine Arts and Crafts color palette.

-L.R.

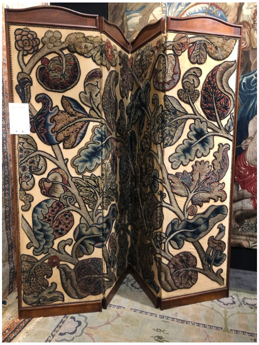


Photo: Courtesy of Lilah Ramzi.

Chinese Lacquer Commodes, English c. 1765, Ronald Phillips

Believed to be by English cabinet maker John Cobb, this commodore's original use was likely for clothes: an inscription found in one of the drawers reads "Lord Shaftsbury's New Dressing Room."

The exterior depicts a delightful and detailed Chinese landscape scene, with horses, temples, and conversing citizens.

-E.T.

Photo: Courtesy of Elise Taylor

Paul Colin Lithography Book, France 1927, Thomas Heneage

Head to booth D13 (Thomas Heneage Art Books) for a chat with the ever-knowledge Mr. Heneage. If you're friendly enough, he'll let you flip through this book of lithographs from 1927; pages dance with sketches from famed French poster artist Paul Colin. Midway through, you'll find "Empress Josephine," that is Josephine Baker, getting jazzy in her iconic banana skirt.

-L.R.

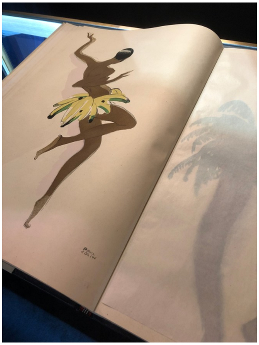


Photo: Courtesy of Lilah Ramzi.

W.A.S. Benson oil lamp, English c. 1900, H. Blairman & Sons

This little lamp caught my eye thanks to its glass shade—which is not only a beautiful turquoise color, but a prime example of the Arts & Crafts decorative movement. It was probably made by famous English glassmakers, Whitefriars, whose design archive is held at London's Victoria and Albert Museum.

-E.T.

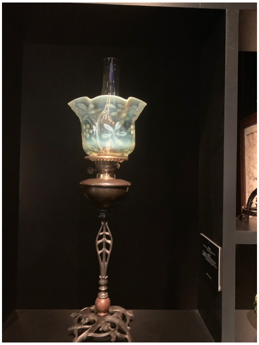


Photo: Courtesy of Elise Taylor.

Bruno Paul Brass Candelabra, Germany 1901

The highlight of the show, for me, was this rotating candelabra from the German multi hyphenate (architect, illustrator, interior designer, and furniture designer)

Bruno Paul. Completed in 1901(!!!) this brass candle holder appears decades before its time. What a dream to bring it home, fill it with tapered white candles, switch off all the lights, and swivel its elegant arms around. The Germans really do it best, don't they?

-L.R.

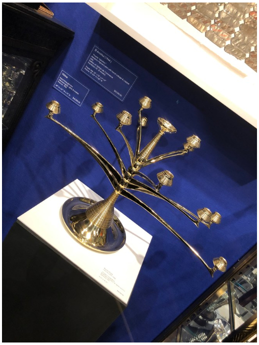
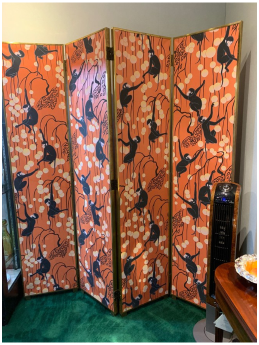


Photo: Courtesy of Lilah Ramzi.

DeGournay Screen, 2018, for James Robinson

Ok, this one may be cheating. Because while this DeGournay Screen with monkey chinoiserie isn't an antique—the French brand displayed it at the James Robinson jewelry booth at the show—it is an whimsical homage to the Art Deco designs of yesteryear.

-E.T.



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Lehmann Maupin Gallery Celebrates McArthur Binion's Inaugural Exhibition With a Vibrant Dinner in New York City

JANUARY 18, 2019 10:58 PM
by CATHERINE SCOTT

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Rachel Lehmann, McArthur Binion, and David Maupin
Photo: BFA.com

The art world's beau monde gathered last evening to celebrate McArthur Binion's first-ever exhibition at the Lehmann Maupin gallery in New York City.

The exhibition, entitled "Hand:Work," showcases self-reflective works by the Mississippi-born artist famous for his mixed-medium grid collages that incorporate highly personal documents like photocopies of his birth certificate, passport photos, and newspaper clippings. But his most recent works bring his labor-intensive processes to the forefront of the viewer's experience. When asked about this evolution, he said, "I was able to change the image but retain the narrative. Accomplishing this was important to me."

Following the show's opening at Lehmann Maupin's new Peter Marino-designed flagship space, artists, collectors, and industry leaders converged at Soho's ever-elegant Le Coucou for cocktails, canapés, and an intimate seated dinner. Among the crowd were artists Rashid Johnson, Dorothea Rockburne, Angel Otero, Nari Ward, Teresita Fernandez and Claire Distenfeld Olshan, along with Adam Weinberg and Ian Alteveer of the Whitney Museum of American Art and Metropolitan Museum of Art, respectively.

When asked what comes next, Binion said, "This is just the beginning of a new body of work . . . this is the first stage. I am interested in growing abstract art; I want to put a new zest in abstraction. This show is the best work I have done to date, but I think, I trust, the next body of work that derives from this is going to be more even more powerful and even more emotional."

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