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Rendering of The Winter Show 2022 venue at the former Barneys flagship location at 660 Madison Avenue. Courtesy of The Winter Show and Owen Walz.

The Winter Show Returns to New York — At Barneys and in Spring

by Benjamin Genocchio

Remember a time when we complained about art fairs? Now we can't wait to slip on those bejeweled Prada trainers and stroll the miles of aisles at fairs like The Winter Show, taking place from April 1 to 10, in a new location at the former Madison Avenue flagship site of Barneys New York. Over 60 exhibitors will be on view across four floors, and to honor the retail roots of the late, great Madison Avenue store, vignettes featuring art and objects from the show fill the street-level windows. Top talents from the design world have been enlisted to create the windows: The Winter Show 2022 Design Co-Chairs interior designer Corey Damen Jenkins and Ferguson & Shamamian Architects' Mark Ferguson and Andrew Oyen, along with Winter Show 2022 Design Council members interior designers Young Huh and Keita Turner.

A BENEFIT FOR EAST SIDE HOUSE

THE WINTER SHOW / *in* 2022 *spring!*

This break in tradition for the 68th edition of the Winter Show is temporary and in 2023, the Show will return to its customary time and home at the Park Avenue Armory. Most importantly, what has remained unchanged is the rare quality and exquisite beauty of the offerings. The 2022 edition presents a spectacular assemblage of museum-quality works that span art, antiques, and design, from classical antiquities to modern and contemporary art. The booths are arranged non-chronologically, enabling a far richer, more varied viewing experience while allowing opportunities for serendipity in collecting. Every object presented on the floor is vetted by committees.

"Hosting the fair at 660 Madison felt like such a natural fit," says Helen Allen, Executive Director of The Winter Show. "Barneys is such a beloved place for so many of our visitors. It's a really exciting crossover of worlds — The Winter Show, one of the city's longest-running art, antiques, and design fairs, activating a space that in itself is so iconic to New York. We've worked to transform the space with art, antiques, design, and jewelry in a way that pays homage to the location, and I am confident visitors will enjoy exploring the works of our dealers throughout the building."



Diamond sunburst brooch set in gold and platinum centering an old European-cut diamond weighing approx. 6.25cts. Howard & Co., New York, ca. 1905. Image courtesy of A La Vieille Russie, Inc.

Another change this year is that two popular events, the Designer Preview and Museum Night, have been rolled into one special event exclusively for design and museum professionals. "Eye to Eye," which is a nod to the exceptional "eye" of the dealers as well as that of the designers and museum professionals, offers brunch with early access admission on April 1, hosted by Incollect, The Gallery at 200 Lex powered by Incollect and New York Design Center (NYDC). "We are thrilled again to be partnering with The Winter Show and celebrate the expansion of Incollect Magazine and online," says John Smiroldo, President and CEO of Incollect. "We support dealers with no commission ever on sales from our listings."



Henry Moore (English, 1898–1986), Working Model for Thin Reclining Figure, 1978. Signed Moore and numbered 1/9. Bronze rich brown and green mottled patina. Image courtesy of Bowman Sculpture.



Left: Yup'ik wood seal mask, c.1870s. North America - Alaska. Cedarwood, natural and commercial pigments. Image courtesy of Tambaran Gallery. Right: Standing Female Figure, San Sebastian Style, Proto-Classic, 150 BCE - 250 CE. Ceramic with polychrome. Image courtesy of Throckmorton Fine Art.

Maureen Tambaran from Tambaran Gallery is certainly thrilled to be back. “With spring in the air, we are excited to see clients and colleagues after a two-year lockdown. Transforming the historic former Barneys building on Madison Avenue, the Winter Show in Spring has created an elegant venue to showcase some of our most groundbreaking tribal and contemporary works.”

Exhibitor highlights at the 2022 fair include a standing female figure, San Sebastian Style, Proto-Classic Period (150 BCE–250 CE), made of ceramic with paint on view at Throckmorton. Longtime exhibitor Spencer Throckmorton says The Winter Show is “a chance for the gallery to highlight several of our most important and best examples of things. We have an amazing group of ceramics, mostly Nayarit from the Andy Williams Collection, but great examples of Chinese jade, Buddhist sculpture and images from one of our famed artists Frida Kahlo and Ruven Afanador.”



Okazaki Seiho, Mountains in Clouds, 1920s-30s. Two-panel folding screen; mineral colors, shell powder, and gold wash on silk, Image courtesy of Erik Thomsen.

The Winter Show has always had a strong component of Asian art. Erik Thomsen's booth, he says, will be "anchored by exquisite examples of Japanese folding screens." Thomsen will further feature medieval stoneware jars, contemporary porcelain sculptures by Sueharu Fukami, a select group of refined gold lacquer boxes from the 19th to the 21st centuries, ikebana bamboo baskets from the masters of the 20th century, and other works of art reflecting the rich cultural heritage of Japan.

First time exhibitor Boccara Gallery New York presents a curated collection of unique contemporary tapestries including a rare, unique tapestry designed by Alexander Calder hand-woven in the Yvette Cauquil Prince Workshop in Paris in the late 1960s. "This is a once-in-a-lifetime opportunity for a discerning collector to purchase one of Calder's most important tapestries," says gallery owner Didier Marien. Milord Antiquités from Montréal will have one of the fair's true highlights with 17 stained glass panels representing symbolic images of the Old and New Testament by modernist designer and lighting guru Max Ingrand, alongside 18th-, 19th- and 20th-century furniture.



Suite of 17 stained glass panels representing symbolic images of the old and new testament, by Max Ingrand. Two panels are signed "Max Ingrand France ". These rare pieces of early work by Max Ingrand are amongst a few that were commissioned by the Catholique Church of Quebec in the 1950s, they remained uninstalled until they were purchased by the church of Mont-Laurier in Quebec, Canada in 1965 after it was rebuilt following a fire. Image courtesy of Milord Antiquités.



Rare and important acid etched brass dining table with agate inset by Paco Rabanne. Signed: "Paco Rabanne". Designed by Paco Rabanne and executed in Belgium in the late 1970s or early 1980s. Image courtesy of Milord Antiquités.



Alexander Calder (1898-1976), Spirale, 1965. Wool tapestry handwoven by Yvette Cauquil-Prince. Image courtesy of Boccara Gallery New York.



Pair of rectangular verre églomisé panels from the SS Normandie, c. 1934. Designed by Jean Dupas; Executed by Jean-Charles Champigneulle. Gold, silver, platinum and palladium leaf on glass.. Image courtesy of Maison Gerard.

Maison Gerard's (New York) booth theme this year, as The Winter Show travels a few blocks south from the Armory to Barneys, is The Voyage. They are bringing several pieces from the SS Normandie, the most luxurious ocean liner ever launched (1934), and from whence come églomisé panels that were part of the four large murals decorating the spectacular Grand Salon, which could comfortably sit over 450 people. Another mural from the Grand Salon is in the collection of the Metropolitan Museum of Art, New York. In addition, there is a nearly 13-foot giltwood sofa, also designed for the SS Normandie by Jean-Maurice Rothschild, now upholstered in an Italian deep blue fabric by Dedar, presented against blue moiré walls (also by Dedar). "We are pleased with this year's siting of the fair at the iconic Barneys, and decided to retain the original fixtures in our booth of what was once the shoe department, already known to every stylish woman in New York," says Benoist F. Drut of Maison Gerard.

Frank Levy from Bernard & S. Dean Levy has a mantel clock of George Washington by Jacques Nicolas Pierre François Dubuc from Paris. The clock dates to 1815–1819 and nearly identical examples are in the collections of The Metropolitan Museum of Art and The White House.



Left: Paul Evans Patchwork two-door cabinet, circa 1967. The cabinet is fabricated from patinated pieces of copper, brass and pewter welded and nailed in a patchwork style atop a patinated metal base. Image courtesy of Guy Regal NYC. Right: French mantel clock of George Washington by Jacques Nicolas Pierre Francois Dubuc from Paris, France. The clock dates to the 1815–1819 period. Image courtesy of Bernard & S. Dean Levy.



Left: Early ruffled flower form vase from Tiffany Studios, circa 1898-1900. Image courtesy of Lillian Nassau LLC. Right: Firescreen designed and manufactured by W.A.S. Benson (1854-1924). Copper and brass. English, circa 1900. Image courtesy of H. Blairman & Sons Ltd.

There are also several booths with a strong curatorial focus. Guy Regal has a booth of 20th- and 21st-century furniture creators, including Émile-Jacques Ruhlmann, Lina Bo Bardi, Paul Evans, George Nakashima and Studio Greytak. He commissioned interior designer Studio Todd Raymond to create an environment to showcase the individual furniture pieces. “Todd Raymond has a talented eye for producing beautiful vignettes to showcase eclectic pieces, “ says Guy Regal. “Todd has exceptional experience creating timeless, balanced, and decidedly modern interiors.”



Jerome Myers (1847-1940), Billy Rose's Music Hall, circa 1934. Oil on canvas, 30 x 40 inches. Image courtesy of Debra Force Fine Art.



Left: A fine, ca. 1765, small scale mahogany breakfront bookcase with excellent color in the manner of Thomas Chippendale having an open swan necked pediment over four glazed doors resting on a cabinet with paneled doors, the two side doors hiding three drawers, resting on a plinth base. Image courtesy of Clinton Howell Antiques. Right: The Wimpole Hall library armchairs attributed to William Vile, English, ca. 1750. Image courtesy of Ronald Phillips Ltd.

