

Benefit Shop Foundation Auction Goes From Soup (Dress) To Nuts May 16

MOUNT KISCO N.Y. — The Benefit Shop Foundation, Inc., usually has merchandise that runs the gamut from soup to nuts in its monthly Red Carpet auctions. This is especially true for its next auction on Wednesday, May 16, at 10 am, which features an Andy Warhol “Souper” soup can paper dress, made 1966–67.

“Our auctions are mostly soup to nuts affairs with a little bit of everything,” said owner and founder Pam Stone. “This sale has a very strong pop culture sensibility with the Andy Warhol dress as well as a couple of very striking Coca-Cola pieces with great graphics, but the auction is still a mix of antiques and oddities.”

The Warholesque “Souper” Campbell’s paper dress measures from shoulder to hem approximately 37 inches and is made of 80 percent cellulose and 20 percent cotton. The dress was produced for two years only and was inspired by the Campbell’s “Soup Cans” series painted by Andy Warhol. Campbell’s produced these dresses when paper dresses were in fashion, as a mail order offer meets advertising campaign.

Crossing the block early in the auction will be a vintage Coca-Cola 12-inch button sign marked “AM 74” under the bottle and with four holes around the base for hanging. A vintage metal Coca Cola cooler from the 1950s with an interior removable tray, side bottle opener and a carry handle, measuring 19 by 18 by 13 inches, is marked “Progress Refrigerator Co. Louisville, KY.”

Artwork ranges from an after Pablo Picasso lithograph of a man smoking a pipe, signed and dated, 28 by 21 inches including the frame, to a Midcentury Modern oil on canvas painting by Lee Kundera. The latter is a thickly textured abstract scene of New York City, painted in bold reds, oranges, yellows and black, 32



A vintage Coca-Cola button sign is marked AM 74 under the bottle, 24-inch diameter.

by 25 inches.

The Arts and Crafts-style figures prominently in the sale from a handmade chain stitch carpet having red ground color with cream, green, aqua blue and black tones in a floral design, 121 by 96 inches; to a vintage single-arm side chair with cream upholstery, and a one-armed settee chair.

Other highlights include a Midcentury Modern chrome and leather lounge chair with ottoman by Plycraft Inc, Lawrence, Mass., and a folk art carved and painted wood swan, made in Canada, having a moveable neck, vintage possibly antique, 21 inches long.

Bohemian glass includes a red toned painted glass vase that appears hand painted with white toned detail depicting a female figure walking with a basket, 9 inches tall; and a pair of cut crystal Bohemian glass style decanters having intricately cut geometric relief detail, with purple toned stoppers, necks and accents with floral detail, 11 inches tall.



This Midcentury Modern oil on canvas painting by Lee Kundera is a thickly textured abstract scene of New York City in bold reds, oranges, yellows and black, 32 by 25 inches.

A large collection of vintage/antique fans was recently consigned by a New York City estate and the first offerings will be in this auction. Highlights include a feathered lady’s fan with lush black-toned bird feathers and faux shell body, 14 inches tall, and a lady’s parchment fan with carved openwork bone having double-sided paintings depicting figures lounging in wooded countryside landscapes, 11 inches tall.

Rounding the auction will be an antique mechanical card shuffler in a handled, hinged and lidded custom wood box, marked as Nestor Johnson Mfg Co, Chicago; an Emilio Pucci vintage silk dress in a geometric multicolored floral design; a handmade intricately detailed Persian wool rug with floral and geometric details,



Back in 1966–67, the “Souper” dress married art and advertising when paper dresses were in vogue. If one mailed in two labels from Campbell’s soup cans to the company along with \$1, this dress was their reward.

126 by 74 inches; a handsomely carved vintage footed wooden chest with two carved paw style feet and a carved face, 59 by 25 by 28 inches; and a collection of tools and primitives.

With a mission of “to donate, to discover and to do good,” the Benefit Foundation is a nonprofit and all auction proceeds support community organizations. Consignors get a tax deduction, the buyer gets a great deal and local nonprofits get much needed funds.

The auction is at 185 Kisco Avenue, Suite 201, and online. For more information, www.thebenefitshop.org or 914-864-0707.

Met Museum Honors Wegman Video Gift With Exhibition

NEW YORK CITY — The Metropolitan Museum of Art is presenting “Before/On/After: William Wegman and California Conceptualism” until July 15 in the Joyce and Robert Menschel Hall Gallery for modern photography. It is organized by Doug Eklund, curator in the department of photographs at The Met.

Held to recognize Wegman’s recent gift to the museum of 174 short videos, his entire career in the medium, made between 1970 and 1999, this exhibition will survey conceptual art as it developed in Southern California in the 1970s. The exhibition will showcase a 90-minute selection of videos from Wegman’s gift, to be shown alongside photographs and drawings by Wegman as well as drawings, prints and photographs by his contemporaries in Southern California,

including John Baldessari, Vija Celmins, Douglas Huebler and Ed Ruscha.

Wegman took up video while teaching painting at the University of Illinois in the mid-1960s. Like many artists using the then-new medium, Wegman appreciated video for its lo-fi reproducibility, anti-artistic qualities and the ability that allowed revision in real time. It was not until Wegman moved to Southern California in 1970 that his video production took off. Although he lived in Los Angeles for only three years, the artist found his method: short, staged vignettes using everyday items in which expectations are reversed and puns and homonyms pursued to absurd conclusions.

The artist’s key early collaborator for most of these short videos

was his dog, a Weimaraner named Man Ray, who enthusiastically participates in the goings-on. In contrast to other early adopters of video, Wegman eschewed an aesthetic of bore-

dom to focus on humorous, improvised scenarios in which he deflated the pretensions of painting and sculpture while also lampooning the pieties and self-seriousness of conceptual art

— at a time when it was being codified and institutionalized.

The Metropolitan Museum is at 1000 Fifth Avenue. For information, www.metmuseum.org or 212-535-7710.



“Before/On/After” (detail) by William Wegman, 1972. Gelatin silver prints. The Metropolitan Museum of Art, Vital Projects Fund Inc. Gift, through Joyce and Robert Menschel, 2016. ©William Wegman, courtesy the artist

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