

## Auction Action In Mount Kisco, N.Y.

# Vive La France At Benefit Shop As Tric Trac Table Leads Auction

MOUNT KISCO, N.Y. — The Benefit Shop Foundation's May 24 auction, "Rare French Antiques and Décor," sprung into spring with many lots selling above their estimates, and treasures from overseas finding their way across the United States.

An antique French walnut tric

trac table, circa 1840, fetched \$1,200 here. Under a leather-topped removable desk surface, was a felt lined backgammon board with onyx pieces. Four pull-out drawers located on each side had their playing cards at the ready for game night. A large majolica fruit

basket, early 1800s, measuring more than 2 feet long, went to an Internet bidder for \$1,200.

A pair of antique gilded bronze and Limoges floral wall sconces brought \$1,920 and would work well in any size chateau. Moving from castles to crossings, a pair of industrial signed Glasgow copper ship lanterns sailed out for \$720.

Gallery Manager Beth Romski said that many countries and eras were represented at this auction, ensuring something for everyone. A set of 1970s chrome dining chairs made in the United States went to a phone bidder for \$780, and an early American J.P. Coates Spool and Thread Company display box sold to a happy audience member for \$360. Chrome shined throughout the day, with the sale of a bar cart, floor lamp, candlesticks and an industrial modern desk lamp selling to online bidders as well.

Auction manager Patti Hogan was glad to see formal china back in style during the auction, with sets of Lenox, Haviland, Bernardaud, Victorian porcelain and Royal Worcester patterns all doing well. She had to forfeit the comfortable seat from which she was contacting phone bidders, when the pair of antique English upholstered armchairs sold, literally out from under her, to a member of the audience for \$2,700. A set of antique French leather folding director-style chairs, with pewter hinges, also didn't sit for long, and left with their winning bidder at a price of \$2,160.

Audience members were playing the musical chairs game all afternoon when a group of 33 bistro chairs sold in four lots to total \$1,080. The activity gave in-house bidders a chance to



The top lot of the auction was a pair of English antique green upholstered armchairs that fetched \$2,700.



An antique French walnut tric trac table, circa 1840, made \$1,200.



This Eighteenth Century majolica centerpiece achieved \$1,200.



A pair of antique French bronze Limoges floral wall sconces brought \$1,920.

stretch their legs and partake of the brunch buffet. In between bites, bidding remained active. Another member of the bidding audience left with an antique marble mantel clock for \$1,200 but was outbid by a phone bidder for an antique marble inkwell set for \$960.

Other accessories that exceeded their estimates included a silver and turquoise studded decorative box (\$100/200), which sold after spirited online bidding for \$780 and an early 1900s French telephone (\$100/200) aptly went to the phones for \$700. It was in

working condition.

In a celebration of hearth and home, an antique French overmantel carving, possibly a Louis XV period piece, depicting a wood burning fire in a cauldron, and framed with substantial carved swag and scroll work, left the gallery for \$2,280.

All prices reported include the buyer's premium.

The Benefit Shop Foundation has its auction gallery at 27 Radio Circle in Mount Kisco, with a thrift shop at 720 North Bedford, Bedford Hills, NY. For more information, 914-864-0707.

## Three Decades Of Andrea Gursky Work Will Be Shown At Parrish Art Museum

WATER MILL, N.Y. — The Parrish Art Museum will present the work of the German artist Andreas Gursky, featuring more than 20 large- and small-scale photographs from the 1980s to the present — many of which have not previously been exhibited in the

United States. "Andreas Gursky: Landscapes" will be on view at the Parrish August 2–October 18.

Gursky's highly detailed photographs capture both naturally occurring and manufactured environments, recorded directly with a small-format

camera, as in "Klausen Pass," 1984, or composed digitally from a series of shots, as in "Rhine II," 1999. Through massive scale and pinpoint precision, the artist combines a dispassionate point of view with a sense of transcendent majesty. Notwithstanding a varied technical approach and diverse subject matter, the exhibition expresses Gursky's singular perspective.

The exhibition is organized by Parrish Art Museum Director Terrie Sultan, who takes the unusual approach of exploring Gursky's work through the lens of historical landscape depiction — finding aesthetic and philosophical synchrony between this contemporary artist and those of the Nineteenth Century. In her catalog essay, Sultan suggests that Gursky's approach to creating landscapes as he would envision them rather than as they exist places him in a historic context with American painters of the Hudson River School who, as artists-explorers, traveled, discovered and depicted exotic places, often created from composites of varied locales rather than directly from a single vista.

"With the Parrish's deep con-

nection to the history of landscape depiction through painting and photography, looking at Gursky's work through this particular lens is apt," Sultan said. "I was thinking of how the remarkable Hudson River School painters like Frederic Church and Albert Bierstadt, as well as photographer Carleton Watkins, were Gursky's aesthetic and philosophical forebears, and how his images could be contextualized in a new way as reflected in the Parrish Art Museum's permanent collection of remarkable landscape images."

Early landscapes such as "Engadin I," 1995, and "Tour de France," 2007, express the vast grandeur of natural terrain where humans are represented on a minute scale. In contrast, "Salerno," 1990, depicting a dense industrial port on the Amalfi Coast, and "Bahrain I," 2005, with its swaths of black racing roads slashing through a stark desert, present manufactured forms in the extreme, showing how humans stake claim to the environment by dramatically altering the topography.

Gursky's landscapes express densities and expansiveness — oppositions that may inhabit the same space in his work.

The masses are evidenced by both the ravaged, chaotic topography of a massive garbage dump in an untitled work from 2002, or by the thousands of people posed in an orderly, flower garden formation in "Pyongyang I," 2007.

More recently, he has adopted a different approach and many of his images, such as "Rhine II," do not fully exist in the material world. Rather, they are inventions — compositions created from digital aggregates to communicate a sense of place in the abstract. "Now I have my images more or less in mind and I look at reality in a different way because I know that I am not dependent on a situation that shows everything in a balanced composition," Gursky says. "Because I have digital possibilities, I can work more independently. I am not a painter, but I have the same freedom now."

The exhibition will be accompanied by a fully illustrated catalog, *Andreas Gursky Landscapes*, with an interpretive essay by Parrish Art Museum Director Terrie Sultan.

The Parrish Art Museum is at 279 Montauk Highway. For information, 631-283-2118 or [www.parrishart.org](http://www.parrishart.org).

# I LOVE TIFFANY LAMPS



Buy  
Sell  
Trade

**Lawrence J. Zinzi Antiques**

Over 40 Years In Business - Tiffany Expert

2419 Eastchester Road, Bronx, NY 10469

Phone: 718-798-0193

Fax: 718-881-2929 Cell: 914-391-7188

Email: [LJZinzi@optimum.net](mailto:LJZinzi@optimum.net) • Website: [larryzinzi.com](http://larryzinzi.com)