

The following pages highlight some notable artworks on view at the 2025 edition of the Show.

Compiled by Helen Allen, Executive Director of The Winter Show

Chan Li Cabinet by Philip & Kelvin LaVerne, c. 1978 Acid-etched, patinated bronze, pewter

Presented by Milord Antiquités

Philip (1907–1987) and Kelvin (b. 1937) LaVerne were a New York-based father and son collaborative duo best known for their use of innovative metalworking techniques to produce custom-made, limited editioned furniture which integrated art and design. Born in New York City, Philip LaVerne studied under Ashcan School painter John Sloan at the Arts Students League of New York. Kelvin LaVerne, also born in New York, pursued metal sculpting and furniture design at the Parsons School of Design, and like his father, studied at the Arts Students League. In the late 50s, the two began collaborating, eventually opening a showroom on East 57th Street in Manhattan. Working primarily in pewter and bronze, Philip concentrated on the materials and decorative elements, while Kelvin focused on the overall form and functionality. Combining modern and traditional designs, their subjects centered mostly around historic civilizations, mythology, and chinoiserie, although they would later gravitate towards more abstracted works. Patterns range from the figural, such as “Chan,” “Ming,” and “Festival,” to the abstract, including “Eternal Forest,” “Viola,” and “Etruscan.” Since Philip’s death in 1987, Kelvin has ceased production of their famed Historical Series; however, he still creates pieces under both their names to this day.

From the mid-1950s to the 1980s, Philip and Kelvin LaVerne collaborated on a wide range of furniture and decorative objects, including cabinets, coffee tables, and occasional tables. Their work uniquely combined functionality with artistic expression, drawing inspiration from ancient Egyptian, Chinese, and Greek art and archaeology. They employed innovative techniques, such as patination and acid etching, on mixed metals including pewter, brass, and bronze. Today, their furniture and sculptures are highly prized for their exceptional craftsmanship, singular aesthetic, and seamless integration of art and function.



THE WINTER SHOW

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Calder Tiara, c. 1942–1943 Hammered silver wire

Presented by Didier Ltd

Alexander Calder is an icon of 20th-century American art. Perhaps best known for his monumental graphic sculptures, both suspended (mobiles) and ground based (stabiles), the artist is widely revered for his distinctive jewelry. Calder created his first jewelry as a child, crafting necklaces for his sister's dolls. In the 1920s and 30s, while living in Paris, he revisited jewelry-making, using metal wire and found materials like porcelain and glass. Inspired by his wife Louisa, Calder created bold, curvilinear pieces — necklaces, earrings, and brooches — which he saw as wearable sculptures. Though his pieces were often quite uncomfortable to wear, his unique designs were worn by notable figures including art collector Peggy Guggenheim, Mary Rockefeller, and Angelica Huston. Over his career, Calder produced more than 1,800 pieces of jewelry.

This unique tiara is formed from a continuous piece of hammered silver wire and manipulated to form seven graduated loose arches, with kinetic drops in five of them.



Egg Beater by Stuart Davis, 1923 Oil on canvas

Presented by Alexandre Gallery

“You might say everything I’ve done since has been based on that Egg-Beater idea,” wrote Stuart Davis (American, 1892–1964) in 1945, looking back at the subject which spawned his excitement for depictions of the everyday object in the early 1920s. *Egg Beater* (1923), the first of those paintings, served as a catalyst for Davis both stylistically and in terms of subject matter, marking a new era of abstracted depictions of everyday subjects unlike anything done before. In turning his critical eye to the oddities of modern life as seen in the forms of quotidian objects, Davis, previously a painter of the highly socially analytical Ashcan school, began to play with the possibilities of social commentary within the artifacts of contemporary life. Over forty years before the dawn of Pop art, this shift carved out a herald-like role for Davis in the evolution of subject matter in early and mid-century American modern art.

Guided only by his own rebellious desire to test the boundaries of visual representation of different forms of modern reality, Davis’s focus on these quotidian objects was a radical departure from the European modernism and grand western romanticization that consumed the New York art world during the 1920s. *Egg Beater* is a remarkable remnant of Davis’s early evolution — sharp geometric line, broad planes of color, and shallow space — into his mature style, and was a pivotal contribution to the timeline of American art whose influence reverberates to this day.

**Japanese Flying Handle Flower Vase,
Edo period (1603–1868)
Bronze**

Presented by Michael Goedhuis

The Edo Period in Japan was characterized by a military dictatorship marked by peace, economic growth, and the rise of large urban centers. During this time, artisans refined casting techniques, allowing for more detailed and complex designs. The use of mixed metals and naturalistic themes also became increasingly popular. This Japanese Flying Handle bronze flower vase from the Edo (or Tokugawa) period (1603–1868) reflects the aesthetic influences of archaic Chinese pottery vessels.



**Roman Portrait Head of Menander,
c. 1st century
Carved marble**

Presented by Hixenbaugh Ancient Art

Menander (342–292 BCE) was a renowned Greek dramatist and poet who penned over 100 comedies. While Menander received little success during his lifetime, later critics considered him to be the leading poet of Greek New Comedy. His popularity grew centuries later in Rome where his work was highly regarded. Only fragments of his work have survived. This Roman marble portrait head was sourced from a private German collection.

SPOTLIGHT

The Howth Castle Gesso Tables, 1740 Gilt gesso

Presented by Ronald Phillips Ltd

This table is one of a pair of George II gilt gesso side tables from Ireland. The tables were commissioned by William St. Lawrence, the 14th Baron Howth (1688–1748), for either his Dublin house in St. Mary's Abbey or Howth Castle, an 800 year-old castle in the countryside. When the 13th Baron Howth died in 1727 and his eldest son William inherited the title, the tables were probably ordered.

A related suite of side tables, formerly at Malahide Castle and belonging to the Talbot family, shares many similarities. The Malahide suite comprises a pair with japanned tops and a single larger table with gesso top. The outline of the tables from this suite resembles the Howth pair and uses design features such as the lion head center and claw feet. Both sets are believed to have originated from the same workshop, most likely located in Dublin.



Fireman's Hat and Trumpet Weathervane, attributed to J.W. Fiske, c. 1890 Molded copper

Presented by Olde Hope

Weathervanes have been an iconic feature of American folk art and history since colonial times. Initially used to predict weather, their popularity grew as Americans began crafting designs reflecting their lives, from ship designs for coastal areas to roosters for farms and patriotic motifs including the federal eagle. Other personalized motifs were also created, such as this extremely rare and important weathervane from around 1890. This Fireman's Hat and Trumpet is made from molded copper with fine verdigris patina and still has traces of original gilding. The weathervane originally belonged to Henry Y. Canfield of Unadilla, New York, who built the firehouse where this work originated.





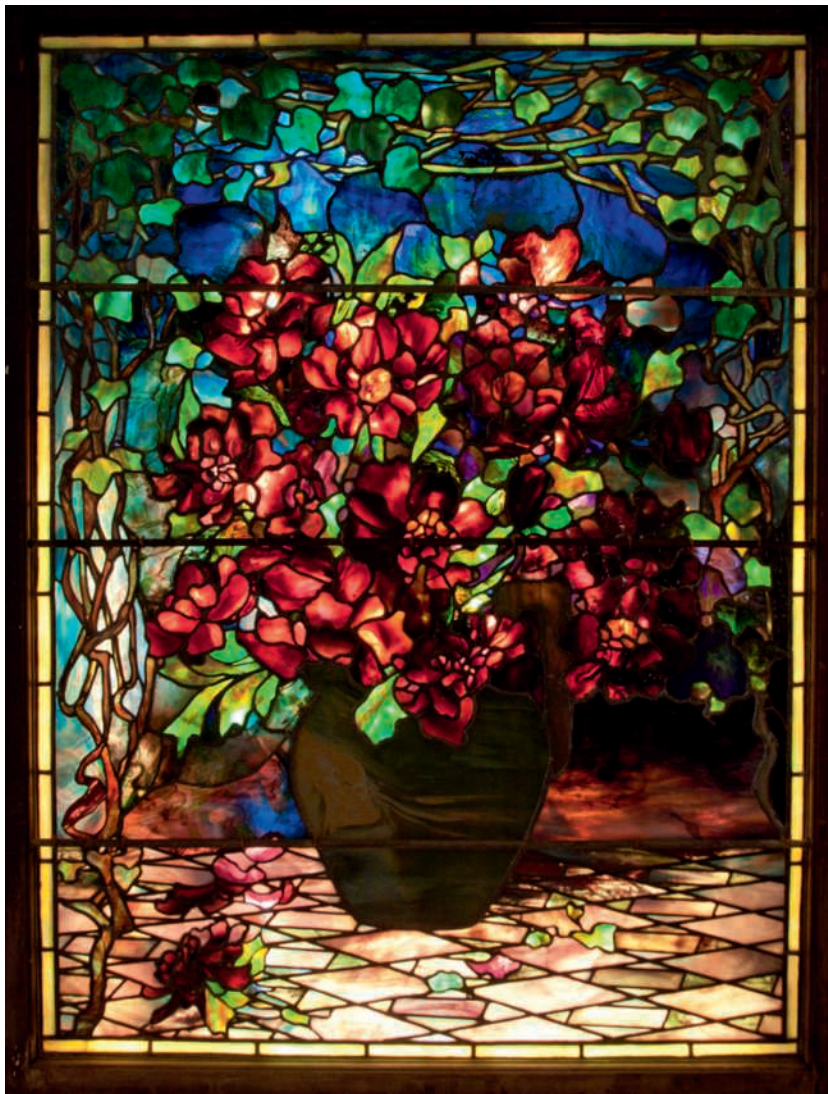
**Portrait Miniature of P.T. Barnum and
General Tom Thumb, 1845
Miniature**

Presented by Elle Shushan

Only seven years old and just 25 inches high when this portrait miniature was painted, General Tom Thumb was already an international sensation. Impresario Phineas T. Barnum heard about the small boy when the child, born Charles Sherwood Stratton, was only four. Barnum changed the boy's name to General Tom Thumb, and taught him to sing, dance and perform impersonations of famous characters. By the time he was five years old, he and Barnum would embark on a tour of America. He was such a success that when "The General" was seven years old, they toured Europe. After sold-out shows in Britain and a private performance for Queen Victoria and her family in London, they went on to Paris. There, in 1845, the year this portrait was painted, Tom Thumb triumphed at the Théâtre du Vaudeville.

General Tom Thumb remained a celebrity for the rest of his life. When he married in 1863, *Harper's Weekly* magazine celebrated the new couple on its cover. Amassing a fortune, the General eventually became Barnum's partner. When Tom Thumb died at the age of 45, over 20,000 people attended his funeral. Barnum placed a life-sized statue of the General on his grave.

This detailed portrait miniature is inscribed by Barnum with the words, "The small figure is a capital representation of Charles S. Stratton known as General Tom Thumb. It was painted in Paris 1845. Phineas T. Barnum. Dec 21st 1887."



Still Life with Peonies designed
by Louis Comfort Tiffany,
Tiffany Glass & Decorating Co.,
c. 1894–1900
Leaded glass

Presented by Lillian Nassau LLC

Louis Comfort Tiffany approached leaded glass window design with the sensibility of a painter, a reflection of his early training and aspirations as an artist. Some of his most renowned early windows, such as *Feeding the Flamingos* and *The Lamentation over Christ*, were direct translations of his own easel paintings into glass. His studio also drew inspiration from Old Masters like Botticelli and Raphael, as well as contemporary English and French artists, including William Holman Hunt and Jules Lefebvre.

Tiffany's *Still Life with Peonies* embodies the tradition of still-life painting, depicting a floral arrangement in a vase — a motif more characteristic of traditional easel art than window design. Such imagery echoes 17th-century Dutch still lifes and 19-century compositions, where vases were often set on elaborately draped tables or within niches adorned with vines, as seen here.

He identified himself foremost as a colorist, rejecting strict artistic classifications. His vibrant palette transcended naturalistic tones, with richly varied reds, greens infused with yellow, and a striking blue sky reminiscent of El Greco. His saturated colors, often compared to gemstones, surpassed natural minerals in intensity, showcasing his commitment to heightened visual impact.

**Important Mantel Clock, designed by Joseph Hoffman
and executed by Wiener Werkstätte, 1903
Copper, enamel, gemstone, alabaster**

Presented by Kunsthandel Nikolaus Kolhammer

Josef Hoffmann was a leading architect, designer, writer, and lawyer at the turn of the 20th century. Born in Moravia (now the Czech Republic) in 1870, Hoffmann moved to Vienna in 1892 to attend the Academy of Fine Arts. In 1903, he co-founded Wiener Werkstätte (Vienna Workshops) with the innovative graphic artist Koloman Moser. This organization was active between 1903 and 1932, and its participating artists are often regarded as the pioneers of modern design. The studio's mission was to create a "total work of art" by integrating design into every aspect of daily life, erasing the line between low and high art. As pioneers of modern design, the Wiener Werkstätte significantly influenced later movements such as Bauhaus and Art Deco.

The clock pictured here, with the model number 005, is one of the group's few large and iconic objects, made in the founding year of Wiener Werkstätte. Only two such clocks have been executed — one in alpaca and the other in patinated copper. Both clocks were sold to wealthy Viennese families very close to Josef Hoffmann and Wiener Werkstätte. The alpaca clock was acquired by the Kohn family; the copper clock, by the Spitzer family, for whom Hoffmann had already designed and furnished a house in the Hohe Warte villa colony in 1900. There is an original photo of the clock in the archives of Wiener Werkstätte at the MAK museum in Vienna.



**Book of Hours from Rouen, France, c. 1480–1490
Illuminated manuscript on parchment**

Presented by Les Enluminures, courtesy of Sandra Hindman

This Book of Hours is a prime example of late 15th-century illumination in Rouen. It was commissioned around 1480 to 1490 by a female patron who is portrayed in prayer alongside the Virgin and Child. The twelve full-page miniatures exemplify the style of the Master of Raoul du Fou, one of the principal figures of Rouen manuscript illumination at the time. Most remarkable here is the brilliant palette of the landscapes and garments. The layout of these twelve full-page miniatures filled with imposing figures set within flat gold frames, some of them encrusted with illusionistic jewels, would have held the viewer's attention as he, or in this case she, admired the pictures during the eight different hours of the day (hence the name, Book of Hours). A rather unusual theme is that of Adam and Eve in the Garden of Paradise, which precedes the opening of the Hours of the Virgin and would have faced the Annunciation; such diptychs of full-page miniatures are limited to the most expensive Books of Hours illuminated in Rouen. The imaginative cycle of full borders that enliven every text page of the manuscript, characteristic of the style of Jean Serpin, a noted border specialist, also indicates the scope and lavishness of the patronage. This variety of colors, as well as geometrical and ornamental motifs, avoid any sort of monotony from one leaf to the next.

