

# La Belle Epoque Auction Gallery To Present Premiere Auction

NEW YORK CITY — La Belle Epoque Auction Gallery will present its premiere auction on Saturday, February 5, at 11 am. The inaugural auction at La Belle Epoque Auction Gallery's two-level, 5,000-square-foot Meatpacking District/West Village location at 71 8th Avenue in Manhattan will be open to in-person auction bidders, with masks required, while being presented online through LiveAuctioneers and Bid-square.

In-person previews for the auction will take place on Thursday, February 3, from 1 to 7 pm and Friday, February 4, from noon to 5 pm, with masks required. The auction will feature a selection of hundreds of items, including fine and contemporary art, antiques, furniture, midcentury modern decorative items and collectibles from multiple estates.

Highlights being offered in the fine and contemporary art arena will include a Byron Browne "Sunset on the Beach." Twentieth Century Modernist Abstract painting, signed lower and titled on the verso, 19½ by 26 inches (\$8/12,000); a Twentieth Century oil on canvas polychromed South African painting signed Gregoire Johannes Boonzaier (1909-2005), 24 by 35 inches (\$2/3,000); and a French Nineteenth Century oil painting of Venice in gilt frame by Paul Charles Emmanuel



**Art Deco-style bronze figural table lamp (\$1/1,200).**

Gallard-Lepinay (1842-1885), 18 by 28 inches (\$1,5/2,000).

Also featured is a Ligue Vini- cole original vintage poster, circa 1900 by Orazi (1860-1934) depicting the little cherub dipping his arrow of love in freshly squeezed wine, promoting the French guild. Printer is Charles Verneau, Paris, 40 by 55 inches (\$6/9,000); a Charles Levier AKA "Villard" (French, 1920-2003) early/mid-Twentieth Century polychromed oil on canvas of two women, 24 by 19 inches (\$1,5/1,800); and an oversized photograph of Joan Crawford by George Edward

Hurrell (American, 1904-1992), which has been flush mounted to archival foam board with Hurrell's signature and edition notation 35/50 in ink on recto, printed circa 1980, 36 by 48 inches (\$800-\$1,200).

In decorative arts, La Belle Epoque is offering a pair of late Nineteenth/early Twentieth Century French gilt bronze eight-light candelabra with single center tapering fluted center support radiating seven candelabra arms with foliate motif bobèche and drip plates supported by flattened and fluted pilasters raised on a footed base, now electrified as lamps (\$1,5/2,000). A pair of Nineteenth Century French parcel gilt four-light candelabra raised on plinth bronze, 20 inches high (\$1,5/1,800) and an Art Deco-style bronze figural table lamp with applied patina and modeled as a nude figural posed in front of draped swags raised on a stepped pinch base (\$1/1,200) will cross the block, along with silver pieces, including a Twentieth Century Mexican sterling silver platter, 20 inches diameter (\$1/1,200) and an assorted group of Twentieth Century continental silver flatware.

Midcentury Modern and other furniture will be represented with a black leather covered console table attributed to Karl Springer (\$2/3,000), a Herman Miller bookcase by Charles and



**Pair of Giacometti-style cast iron X-stools ((\$2/3,000).**



**Oil on canvas polychromed South African painting signed Gregoire Johannes Boonzaier (1909-2005) (\$2/3,000).**

Ray Eames (\$1,5/1,800), a pair of leather and chrome LC2 club chairs by Le Corbusier for Casina (\$1,2/1,500) and a pair of

Giacometti-style cast iron X-stools (\$2/3,000).

For information, 212-362-1770 or [www.labellepoque.com](http://www.labellepoque.com).

## Clark Art Institute Explores French Prints & 19th Century Color Revolution

WILLIAMSTOWN, MASS. — In its latest exhibition, the Clark Art Institute presents an opportunity to explore the surprising but steady opposition to the use of color in printmaking in Nineteenth Century France. "Hue & Cry: French Printmaking and the Debate over Colors" presents a wide array of French color prints from the Clark's works-on-paper collection, by artists including Pierre Bonnard, Mary Cassatt, Paul Cézanne, Jules Chéret, Maurice Denis, Camille Pissarro, Henri de Toulouse-Lautrec and Édouard Vuillard. The exhibition is on view until March 6.

"Color prints are so widely accepted and beloved today that it's hard to understand the early opposition that these works received," said Olivier Meslay, Hardymon director of the Clark. "While the controversy over color might seem quaint, this exhibition tells a fascinating story to explain the ways in which the art world confronted this change. Beyond the intriguing look at how public taste and critical opinion collided, we think that our visitors will find great delight in exploring these beautiful prints."

Brightly colored prints and posters are synonymous with Paris in the 1890s — a period known as the Belle Époque (beautiful age). Yet their extraordinary popular appeal both then and now masks the fact that, for a very long time,

color in print was an outlier phenomenon. Not only was printed color difficult and expensive to achieve, it was also frowned upon as a matter of taste. Critics at the time scorned color printmaking, calling it gaudy, garish, vulgar, cheap, showy and commercial. These negative associations discouraged the practice even after technical advances had made it more feasible and affordable. By the terms of the period, prints were understood as an art of black and white; if a print had color, it failed to qualify as fine art and had to be considered within some other classification, like illustration or advertising.

A century before the "color revolution" of the 1890s, color prints had already attained a zenith of technical perfection in France, but their popularity did not last. Extremely costly, and intimately associated with the decadence of the monarchy, these exquisite, printed confections saw both their relevance and their primary clientele disappear abruptly in the wake of the French Revolution. When color crept back into French printmaking toward the end of the nineteenth century, its reentry was eased by the example of Japanese ukiyo-e prints, then enjoying an immense vogue, and by progressive voices in the art world insisting that any means of expression chosen by an artist should be taken as legitimate. This launched a period of intense

experimentation and production that spurred printmakers, seduced by the lure of color, to

technically and aesthetically audacious feats.

The Clark Art Institute is at

225 South Street. For more information, 413-458-2303 or [www.clarkart.edu](http://www.clarkart.edu).



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