



Stinson, Stinson and Stinson. It takes three generations of Stinsons to put a sale together. Grandfather Carl, son Douglas and grandson William, who is 12.

convertible sofa fetched \$805. An Arco stainless steel floor lamp designed by Achille and Pierre Castiglioni for Italian maker Flos drew \$460, as did a Flos floor lamp. A Charles Eames chair and ottoman for Herman Miller fetched \$3,163. The lot was accompanied by the original receipt. Four brushed aluminum cabinets were most attractive and realized \$920. Five Lucite chairs comprising three armchairs and two side chairs sold for \$643. Roberts' 1991 Sol Lewitt aquatint "Colors Superimposed, within a Border, Colors Superimposed" was number ten of a series of 25 and sold for \$978. It had been purchased from the Barbara Krakow Gallery in Boston.

Jane Holzer's golf tees in Astroturf labeled with one of her truisms, "The mundane is to be cherished," along with five day-glo colored gold balls, sold for \$1,035. Dale Roberts was a dedicated shopper. Many of her personal pieces, which included clothing, across the block had never been worn. She must have had some 100 Louis Vuitton inclusion bracelets. One lot of seven sold for \$1,610, while another lot of seven brought \$920, and a third lot was \$1,495. A Louis Vuitton tote, along with the shopping bag in which it came home, was \$920. Some 200 Bakelite bracelets sold, mostly in lots of 12 or so, averaging \$500 per lot. A lot of about 18 empty Hermes boxes brought an astonishing \$288.

Review and Photos by
Frances McQueeney-Jones Mascolo



The Queen Anne maple highboy was at one time the property of Solomon Walkley of Chester, Conn.

A Chanel quilted handbag brought \$1,495, while a Chanel tote bag went for \$805. Two 18K gold and enameled bracelets retailed by the Metropolitan Museum of Art sold for \$575. A bronze condom stamped LR was dated 1993 and came from San Francisco and sold for \$259, while a small copper

and brass miner's lamp drew \$155. One lot of three leashes and collars by Louis Vuitton, Chanel and Gucci for Roberts' dog Red, about whom she wrote a book, sold for \$230. Among several hundred pairs of shoes for sale, a lot of three pair of flip flops by Chanel, Burberry and Gucci went for

\$115. A pair of Chanel black rubber rain boots with applied white blossoms that sold for \$259 was accompanied by the original box and sales tag indicating the original price of \$350. All prices reported include the buyer's premium. For information, 781-944-6490 or www.stinsonauctions.com.



A Hepplewhite bowfront mahogany chest with bird's-eye maple drawer fronts was made somewhere between Portsmouth, N.H., and Saco, Maine, and realized \$1,955.



Doug Stinson models a pair of sunglasses from a box lot of same that sold for \$690.

Steven Naifeh In First Solo Show At Leila Heller Gallery March 27

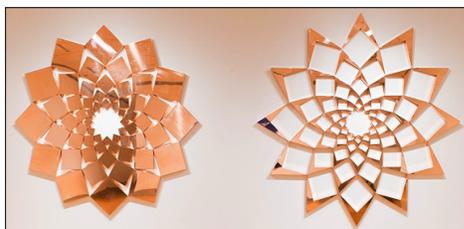
NEW YORK CITY — Steven Naifeh's first solo show in New York City will be on view at Leila Heller Gallery March 27-April 26. An opening reception is set for Thursday, March 27, 6 to 8 pm. The exhibition will include paintings, wall sculptures and floor sculptures that blend the patterns and colors of traditional Islamic art with the shapes and minimalism of the Geometric Abstraction movement. Additionally, LED light sculptures from Naifeh's "Uzbek" series will be featured in the gallery's 11th Avenue Windows. A fully illustrated catalog with an essay by curator and Islamic Art specialist Heather Ecker will accompany the exhibition. Naifeh is perhaps best known as the co-author of the Pulitzer Prize-winning biography *Jackson Pollock: An American Saga* (with Gregory White Smith). His most recent work, *Van*

Gogh: The Life (also with Smith), has been praised as "definitive" by the curator of Van Gogh Museum in Amsterdam and was named "Art Book of the Year" by *The Times of London*. Spending his childhood throughout the Middle East, including Iran, Iraq, Jordan and the UAE, Naifeh became enamored by the beauty of the geometric shapes and patterns that decorated everything from the textiles to the buildings of the Islamic world. Naifeh also became interested in the mathematical basis of these shapes and patterns, which were developed a millennium ago throughout the world of Islam. He has adapted those ancient formulas to modern purposes in conceiving his geometric, often large-scale, works. Naifeh studied art history at Princeton and Harvard Universities, focusing on Nine-

teenth and Twentieth Century Western European and American art. At the same time, his own art began to explore the kinship between the geometric abstraction of Western art and the millennium-old tradition of Arab and Islamic abstraction. Naifeh studied contemporary art with Sam Hunter, former curator of the Museum of Modern Art and the Jewish Museum, and Islamic art with Oleg Grabar and Cary Welch. It has taken 40 years for these influences to fully emerge in Naifeh's most recent body of work. In his "Saida" series, Naifeh combines the satisfying resolution of geometry with the playfulness of Op Art. "Saida III: Iridescent Copper," 2014, which will be on view, consists of numerous copper-plated steel squares formatted to create a starlike whole. The eye oscillates constantly between the stable overall design and the shape-shifting separate elements. Naifeh's use of separate pieces (sometimes wood blocks, canvases or metal plates) underscores the composition's modular nature and the strict mathematical progression that defines the relationship of the parts to the whole. In his "Uzbek" series, Naifeh saw his challenge as making the perfect spiral that the rustic Uzbek craftsmen aspired to make but did not have the means to make. He used a computer application to iden-

tify the geometry of a specific Uzbek dome to distill its mathematical formula. Naifeh chose the media of this series — colored acrylic light boxes and LED lights — because they seemed best suited to achieving those goals. The

Uzbek images are directly inspired by the East, but the materials are completely Western. Leila Heller Gallery is at 568 West 25th Street. For information, 212-249-7695 or www.leilahellergallery.com.



Steven Naifeh, "Saida III: Iridescent Copper," 2014, copper-plated steel, 84 by 168 inches.

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