

Auction Action In Bloomfield, N.J.



A Gorham Martele silver tea service made \$25,000.



Iron and leather sling-back rocking chair, Twentieth Century, attributed to R.W. Winfield & Co., sold for \$3,875.



The oil on canvas portrait of Ferdinand I appears unsigned but was dated 1532. It went out at \$10,000.

Online Is Fine, Says Nye & Co., But Live Auction Adds Excitement

BLOOMFIELD, N.J. — Nye and Company's auction of primarily continental fine and decorative arts closed on June 2 with strong prices and positive results, according to the auction house. This was the firm's first sale in several years to incorporate live bidding and was buoyed by considerable online activity. Audience feedback indicated that people were happy to be able to bid in person. Being surrounded by the objects gave them another chance to inspect items as they came up for bid. The sale recorded 1,000 registered bidders, and vigorous competition brought robust prices.

The auction was posted for online viewing for two weeks, and numerous bids were placed during that time, but the flurry of activity that



came on sale day was unexpected. "I enjoyed the adrenaline rush of calling a live sale," said John Nye, "and didn't realize how much I missed the excitement of simultaneously juggling all that information. We're looking forward to doing it again."

The top lot of the auction was an early Twentieth Century Gorham Martele 950 silver tea service that made \$25,000. There was another work from the same period that garnered considerable interest during the viewing. Of monumental size was a patinated metal and stained glass "mushroom-form" table lamp. People tried to ascribe a maker to this piece, which,

A Chinese Chippendale-style wall cabinet on stand brought \$5,000.

alas, was unsigned. It sold for \$4,500.

An oil on canvas portrait of Ferdinand I sold for \$10,000 and a bucolic landscape by Daniel Garber took \$9,375. Despite the prominence of the artist, condition and restoration on this painting kept the price down, according to Nye. Large-format paintings of animal trophies, architectural ruins and contemporary abstracts were hung around the room above the French, English and Biedermeier furniture during preview.

The auction was full of unusual and esoteric pieces, such as the top hat trade sign, an empire helmet-form wall scone, a Chinese Chippendale-style wall cabinet on stand, monumental garden urns and a model of the Parthenon used as a prop in

the 1964 movie *The Fall of Rome* starring Sophia Loren.

Prices reported include the buyer's premium. For more information, 973-984-6900 or www.nyeandcompany.com.



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Singaporean Artist Ming Wong In First Solo Show At Beijing Gallery

BEIJING — The Ullens Center for Contemporary Art (UCCA) is presenting the first solo exhibition of Ming Wong in Beijing to August 9. "Ming Wong: Next Year" comprises two new works from the Singaporean artist.

For the installation "Scenography for a Chinese Science Fiction Opera," Ming Wong closes off the nave, mimicking the three-dimensional set design of traditional stage theater with more than ten wooden backdrops. Painted to resemble the interior of a spaceship and swirls of clouds, the backdrops are bifurcated down the middle allowing visitors to walk the length of the hall, through this manufactured scene, to its conclusion — a kaleidoscopic, disorienting wheel of color.

In "Next Year [L'Année Prochaine]," the artist performs the male and female roles in fragments taken from *Last Year in Marienbad*, 1961, written by Alain Robbe-Grillet and directed by Alain Resnais. From beginning to end, *Last Year at Marienbad* never makes reference to a specific location, and Ming Wong takes advantage of this fact to restage the work at Marienbad Café and Fuxing Park, both in Shanghai. As a Singaporean artist based in Berlin, the artist's cultural identity has often been used in interpretation of his work. However, cinema is inherently "transnational" and is used by the artist to reveal the synthesis of cultures. In "Next Year," this is most clearly viewed in post-colonial Shanghai's "Western-

style" Marienbad Café, where Wong's cinematic language and conscious structuring of the film are emphasized.

The exhibition is the first installment of UCCA's "Secret Timezones Trilogy," a suite of consecutive solo exhibitions by contemporary Asian artists whose works reveal dislocated temporalities lying dormant

behind mundane objects. The trilogy is curated by UCCA consulting curator Venus Lau. Further exhibitions include Korakrit Arunanondchai and Haegue Yang.

The Ullens Center for Contemporary Art is in Beijing's 798 Art District. For information, +86 10 5780 0200 or www.ucca.org.cn/en.

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