

\$19,550 the profusely cobalt-decorated piece with a riot of brushed tulips emanating from its bung hole was also from the Garrett family collection, so it had been essentially unknown to the collecting community for several years.

Redware animal forms animate any pottery sale, and for this one, a rare Moravian bear bottle attributed to Rudolph Christ, Salem, N.C., circa 1810–30, stole the hearts of bidders, who prodded the beast from its \$46,000 estimate all the way to \$18,400. Oddly, the bear's beatific expression, which no one would describe as fierce, belied the fact that its right foot stands atop a slain pig on an oval base. Crocker Farm has sold other examples of this hard-to-find Southern figural form but not many.

Additional auction highlights included a Cowden & Wilcox, Harrisburg, Penn., 4-gallon stoneware starface jar, circa 1865, which also brought \$18,400; a Pennsylvania redware seated dog with basket figure, circa 1850–75, at a strong \$14,950; and a rare M.&T. Miller, Newport, Penn., stoneware pitcher, circa 1870, profusely decorated with tulip and wreath motif that made \$13,800. This last result exemplifies Crocker Farm's stature as the go-to auction house for

rare historic stoneware. "The Miller pitcher came to us from a Wyoming auctioneer who called us and said, 'I can't sell this. Are you interested?'" said Tony Zipp. "People say to me, 'You put on a great sale, you get great consignments. Well, every sale gets better.'" Zipp added that as stoneware prices continue to "go through the ceiling," he is seeing a lot of new customers as well as consignors.

Case in point, among an outstanding selection of Anna Pottery stoneware, was an American Indian face peace pipe with elaborate incising. It had been consigned to Crocker Farm by an individual from Kentucky who had paid \$45 for it. Dated 1873 and rendered with the exceptional modeling detail characteristic of the Kirkpatrick brothers, it bore the following inscription: "This / Relic of Antiquity was / found in the Lava beds / of California By / Kirkpatrick of Anna Pottery / for J. Silliman Higgins / Goshen Inda 1873." A trademark of typical Kirkpatrick humor, this was underlined by the notation across the top of the headdress "Indian & Other Relics mad (sic) to Order." Bringing \$12,650, the fresh-to-market pipe ranks as one of the great Anna Pottery discoveries of the past several years.

Prices reported include the buyer's



Exemplifying typical Kirkpatrick whimsy, this "made to order relic" Anna Pottery Indian head stoneware peace pipe, dated 1873, garnered \$12,650.

premium.

The Zipp family — Tony, Barbara, Brandt, Luke and Mark — is busily assembling more compelling stoneware and redware pottery discoveries for the firm's next auction set for



This rare glazed redware bear bottle attributed to Rudolph Christ, Salem, N.C., circa 1810–30, made \$18,400.

July 16. The sale will mark the 175th anniversary of the firm's historic gallery, the 1841 Gorsuch Barn, in Sparks.

For additional information, www.crock-erfarm.com or 410-472-2016.

'Claire Falkenstein: Beyond Sculpture' Goes Up At Pasadena Museum

PASADENA, CALIF. — From April 17 to September 11, the Pasadena Museum of California Art (PMCA) is presenting "Claire Falkenstein: Beyond Sculpture," the first comprehensive museum exhibition of international artist Claire Falkenstein (1908–1997). Though her enduring reputation rests on her sculpture, this prolific female artist began and ended her career as an inventive painter, and her body of work also includes printmaking, jewelry, glass, films, stage sets for dance, public murals, fountains and monumental architectural commissions. The retrospective assembles preeminent examples from each media, presenting the full range of one of America's most experimental, productive and peripatetic Twentieth Century artists.

Although Falkenstein was respected among the burgeoning post-World War II art scene in the United States and Europe, her disregard for the commodification of art coupled with her movement from one international art metropolis to another made her an elusive figure. She spent her early years in San Francisco teaching at Mills College and California School of Fine Arts, where she gained entrée into the prominent artistic circle of Alexander Archipenko, who introduced her to key principles in abstract sculpture.

Falkenstein was intellectually rigorous and relentless in her exploration of media, techniques and processes, and her art was often ahead of her time. Her three-dimensional work broke from traditional boundaries as early as the late-1930s. In addition, some of her early paintings took the form of three-dimensional shapes years before these were common; her early World War II murals were exceptionally modern for the time; and her jewelry, in its form and materials, was extremely venture-some.

In 1950, Falkenstein moved to Paris. There, French curator

and critic Michel Tapié championed her exploration of theoretical concepts and associated her work with the radically experimental art autre group. In Paris, Falkenstein began to create based on the repetition of forms but without strict symmetry, an idea she outlined in *Structures Drawing*. Her most celebrated sculptures, including the gates to the Peggy Guggenheim Collection in Venice, combine brilliantly colored Venetian glass fused with numerous elements of welded metal joined into unified, repeating forms. Many Falkenstein paintings and drawings from the 1950s on — such as her "Moving Points" works — were also based on repetition, with profuse, small marks of the brush.

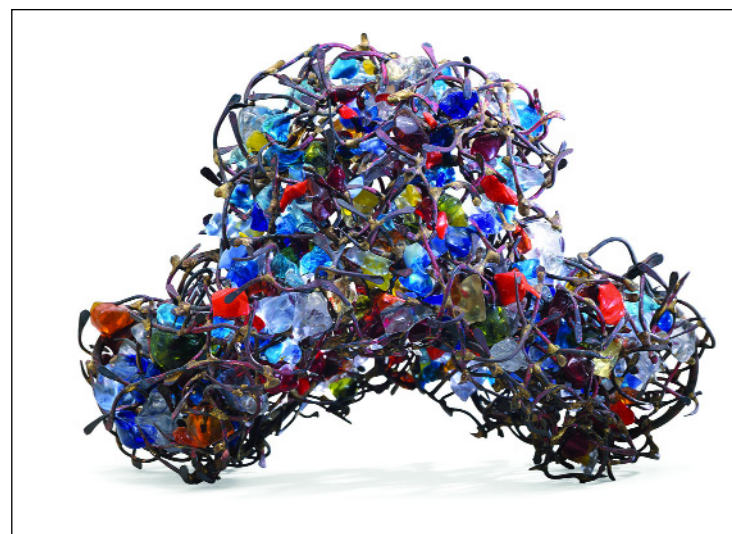
By 1963, offers of commissions and promised exhibitions drew Falkenstein to Los Angeles where she created a series of public works, including the celebrated stained glass window "sculptures" for St Basil Church in Los Angeles and a fountain at the Long Beach Museum of Art in Long Beach, Calif. Falkenstein continued creating and exploring materials until her death in 1997. Throughout her career, Falkenstein's abiding interest lay

beyond the physical form; she was most interested in the transmutation of concepts, ideas and theories, which were worked through both her materials and methodologies.

This exhibition is the artist's first retrospective, and it, along with the accompanying catalog, firmly contextualizes the varied oeuvre of this significant California and international vanguard within the art historical canon. The exhibition will include approximately 65 works by Falkenstein from the mid-1930s through the early 1990s, comprising sculptures, paintings, drawings, etchings, lithographs, jewelry and watercolors, as well as large-scale photographs of her major public commissions. A video about her work by artist and filmmaker Jae Carmichael also will be included.

Curated by Jay Belloli, the exhibition is organized by the Pasadena Museum of California Art. Following its debut at the PMCA, the exhibition will travel to the Crocker Art Museum in Sacramento.

Pasadena Museum of California Art is at 490 East Union Street. For information, www.pmcaonline.org or 626-568-3665.



Claire Falkenstein, "Corona (Fusion)," 1971, brazed copper and fused glass, 8¼ by 12¼ by 7½ inches. Smithsonian American Art Museum, Washington, D.C., gift of Mr and Mrs David K. Anderson, Martha Jackson Memorial Collection.

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Co-Sponsored by: The Historical Society of Greater Port Jefferson & The Village of Port Jefferson. For information visit our website at www.portjeff-antiques-garden.com



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