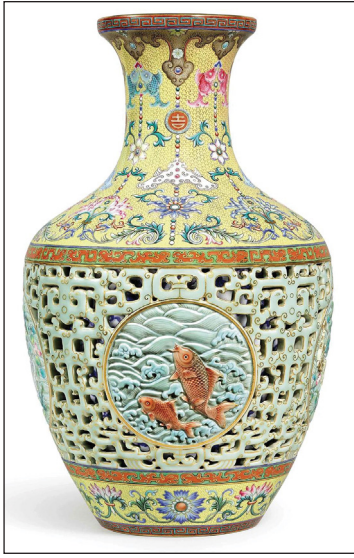


## Reticulated Vase Could Fetch Up To \$9 Million At Sotheby's



HONG KONG — Opening this season's Sotheby's Hong Kong Chinese works of art autumn sale series on October 3 at the Hong Kong Convention and Exhibition Center is the Yamanaka reticulated vase. The vase has remained in a private Japanese collection for almost a century since its acquisition in 1924, following its exhibition with Yamanaka in New York in 1905. Carved and exquisitely painted with four pairs of fish below rococo-inspired motifs on a yellow sgraffiato ground, the famille-rose reticulated vase is skillfully modeled with an inner blue and white vase. Ranking among the most com-

plex porcelains ever commissioned by the Qianlong emperor, it is the pair to the famous Bainbridge vase, hammered at £43 million in 2010.

This porcelain masterpiece is not only a reflection of the exacting standards on technical proficiency and the insatiable demand for stylistic novelty at the court of the Qianlong emperor (r 1736–95) but an aesthetic representation of the cultural confluence of East and West at its pinnacle in Chinese history.

Prominently featuring an openwork design composed of highly stylized archaic dragons, borrowed from archaic ritual bronzes of the Zhou

dynasty (circa 1046–256 BCE), the vase's openwork-side and double-wall design can be traced back all the way to the official (guan) kilns of the southern Song dynasty (circa 1127–1279) at Laohudong (Tiger Cave Kiln) in Hangzhou, where excavated shards correspond with the original prototypical model of such a design. Extant examples can still be traced back to the Yuan dynasty (circa 1271–1368) at the Longquan kilns in Zhejiang.

The present design, with its pale green glaze, clearly echoes these prototypes, and the style is expressly referred to as "Longquan" in the Qing

imperial records, where an entry for 1743 documents a pair of yangcai yellow-ground reticulated vases with "Longquan openwork design," for which stands were to be made.

When peering through the reticulated outer shell of the vase, the Emperor could see inside a blue and white vase with composite flower scrolls of a type that recalls the exquisite Yongle porcelains of the early Ming dynasty made at Jingdezhen, Jiangxi province.

The Hong Kong Convention and Exhibition Center is at 1 Expo Drive, Wan Chai. For information, +852 2524 8121 or [www.sothebys.com](http://www.sothebys.com).

## Celebrity Photographer David McGough Featured At James Cox Gallery

WILLOW, N.Y. — "Tall, gaunt, blonde...half Irish, part Jewish, part Italian...Nikon FM slung around his neck....Who was this rakish soul that appeared in my Manhattan office in 1976?" So begins the introduction by *Rock Magazine* editor Hannah Spitzer Breschard to celebrity photographer David McGough's new book *Fame*.

More than 30 photographs from McGough's just published book are currently featured at the James Cox Gallery at Woodstock. The exhibition will continue through October 26.

In reflecting on his long career, McGough, who lives Woodstock with his wife Lizzie, remarked, "Over the years, I have photographed punks, derelicts, rock stars, Broadway and TV stars, sports heroes, socialites — the famous and the infamous." As Spitzer Breschard observes, "There is no Vaseline on David's lens."

McGough's first camera was a Kodak Brownie his parents gave him on his first day of kindergarten. In addition to his early interest in photography, the young McGough loved music, a passion that would carry into his adult years and help shape his career as a photographer to the stars. At 13, he received his first electric guitar and started a rock band in his basement. Fortunate to live near New York City, McGough attended every Manhattan rock concert he could and devoured magazines like *Crawdaddy* and *Rolling Stone*, especially admiring the black and white photos they published.

McGough's celebrity subjects included Carey Grant, Kirk Douglas, Betty Davis, Lauren Bacall... even the elusive Greta Garbo. He also worked with Elizabeth Taylor from 1983 to 1987, traveling with her for theater performances in Los Angeles, New York and Boston and on tours promoting her signature perfume, White Diamonds.

McGough also gained entrance into the world of Andy Warhol, who was so enamored with celebrities he would famously "go to the opening of an envelope." McGough was eventually hired by Warhol's *Interview Magazine* to shoot pictures of celebrities in their limos, which Warhol dubbed "Limo Scenes."

By this time McGough had been hired as a staff photographer for the *New York Post*, which had been recently



Pete Townsend

acquired by Rupert Murdoch. Here, McGough learned that the key to success was establishing a good relationship with publicists and PR people. Of course, it is also important to be in the right place at the right time. "A good press photographer has to be ready at a moment's notice and often has only seconds to capture the image," McGough exclaimed.

McGough has personally selected images from *Fame* to be included in the exhibit, also titled "Fame." One of the most iconic photos in the show is of Pete Townsend in 1982 after a concert at Shea Stadium. His curls damped with sweat, an almost beatific expression on his face and his right hand over his breast, the famous musician looks almost Christ-like (except for the cigarette dangling from his lips).

A more whimsical shot is of Jackie Gleason and Art Carney mugging at the 21 Club in 1985. McGough describes Gleason as "cooperative and a great subject"



Donald Trump and Liberace

as he chain-smoked and drank scotch. The entire cast of *The Honeymooners* attended the party.

Donald Trump is even featured in the exhibit in a photo of him helping Liberace don a fur coat while shopping for an apartment in Trump Tower in 1994. The coat was from one of the exclusive shops in the lobby. (Liberace did not buy the coat, nor did he move into Trump Tower. He died two years later.)

In 1982, Paul McCartney, strolling around New York with his wife Linda, agreed to pose for McGough and his buddy Ron Galella (Jackie Kennedy's nemesis) if the photographers would agree to stop following them. McCartney posed leaning on a lamppost that was adorned with a poster of Ray Charles, one of McCartney's idols. "How's this?" the Beatle asked.

Other celebrities showcased in the Cox Gallery exhibit are Wil-

liam Burroughs, flanked by Sting and Andy Summers of The Police, at the Limelight; Mick Jagger and Tina Turner performing at a Live Aid concert in Philadelphia; Diana Ross perched atop producer Mike Todd's Rolls Royce; Ray Charles in a recording studio; Madonna and Michael Jackson at Swifty Lazar's Oscar Party at Spago in Hollywood; Sophia Loren looking as alluring as ever at a party for her film *Fortunate Pilgrim*; Johnny Cash and Waylon Jennings in 1985; Orson Wells in 1980; Eric Clapton at the Meadowlands; Peter O'Toole sipping coffee on the set of *My Favorite Year*; Hudson Valley favorite James Taylor posing with his siblings at NBC Studios; and a very young Rob Lowe in Central Park.

The gallery is at 466 State Rte 212. For further information, [www.jamescoxgallery.com](http://www.jamescoxgallery.com) or 845-679-7608.

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## Sterling Ruby At MAD Is Artist's First Solo NYC Show

NEW YORK CITY — The Museum of Arts and Design (MAD) presents, through March 17, "Sterling Ruby: Ceramics," the artist's first solo museum show in New York City. The exhibition will focus on Ruby's large ceramic works, showcasing more than 20 fired and glazed clay basins and other hand-built objects.

Sculptures in clay have long held a fascinating and primary position in Ruby's broader studio work. Though he has no interest in separating himself from the history of his materials, Ruby upends tradition by creating hybrid ceramic forms that are simultaneously familiar and alien. In a process heavily indebted to craft, he manipulates clay by hand and machine to arrive at basins or vessel-like containers that often hold the debris of previous kiln misfires. Akin to an abstract expression-

ist canvas, the clay provides a responsive, tactile surface that records Ruby's aggressive gestures. The finish on each piece is as important as its construction: thick glazes accumulate in deep glossy pools and drip from every form. Like a reverse archaeologist, Ruby embeds the results of his experiments in clay within the final art object.

Clay, which Ruby calls his "monument material," is a natural ingredient for his art. The medium has a long tradition across many cultures, used by artists and craftspeople to make both purely functional objects and high art. Unrestricted by theory, clay invites a free-form and spontaneous approach to art-making, which has enabled Ruby to create an extraordinary body of work that is engaging, intuitive and subversive. Unconcerned with preciousness or uniformity, the art-

ist's ceramics celebrate the technical challenges of the medium, expanding its limits while conveying their dissolution altogether.

Ruby's larger body of work includes a wide range of formats, many with a relationship to craft traditions, both studio and amateur. In addition to ceramics, his practice incorporates fabric, found-metal sculpture, cardboard collages and drawings on paper.

The Museum of Arts and Design is at 2 Columbus Circle. For information, 212-299-7777 or [www.madmuseum.org](http://www.madmuseum.org).

NEW YORK CITY — The New York School of Interior Design is presenting "1:1 drawing, design and communication," on view to November 10 at NYSID Gallery at 161 East 69 Street. For information, 212-472-1500 or [www.nysid.edu](http://www.nysid.edu).