

Worlds Within Worlds Mix It Up at the Winter Show

The venerable fair may have changed its name, but it has not forsaken its passion for quality.

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Art fairs are for looking, looking and more looking. They offer the concentrated absorption of the visual, cultural and historical, compressed into one location. A manageable size helps, along with a high degree of quality and kaleidoscopic diversity. The 66th Winter Show, located in the Park Avenue Armory, has size on its side — the large but not too large Wade Thompson Drill Hall — along with a goodly amount of quality from 72 exhibitors. And the fair signaled its intent to diversify by changing its name from the Winter Antiques Show last year.

The present incarnation needs to mix things up much more, especially where non-Western art is concerned. A pair of newcomers, the dealers [Patrick & Ondine Mestdagh](#), are doing their bit with a display of art and artifacts from Australia, Indonesia, Africa, India and Japan that resembles a kind of global *kunstkabinett*. Dealers were also encouraged to combine older and contemporary material wherever possible. At [Tambaran](#), for example, ritual objects including a buffalo beaded helmet mask from the Bamun people of present-day Cameroon are paired with recent confetti-like paintings involving hanji Korean rice paper by the artist Sung Hee Cho. Sticking to Japan, **Erik Thomsen** has done a stellar job, contrasting groups of lacquer tea caddies or baskets by pre-war bamboo masters with large screens and scrolls, often from other periods.
