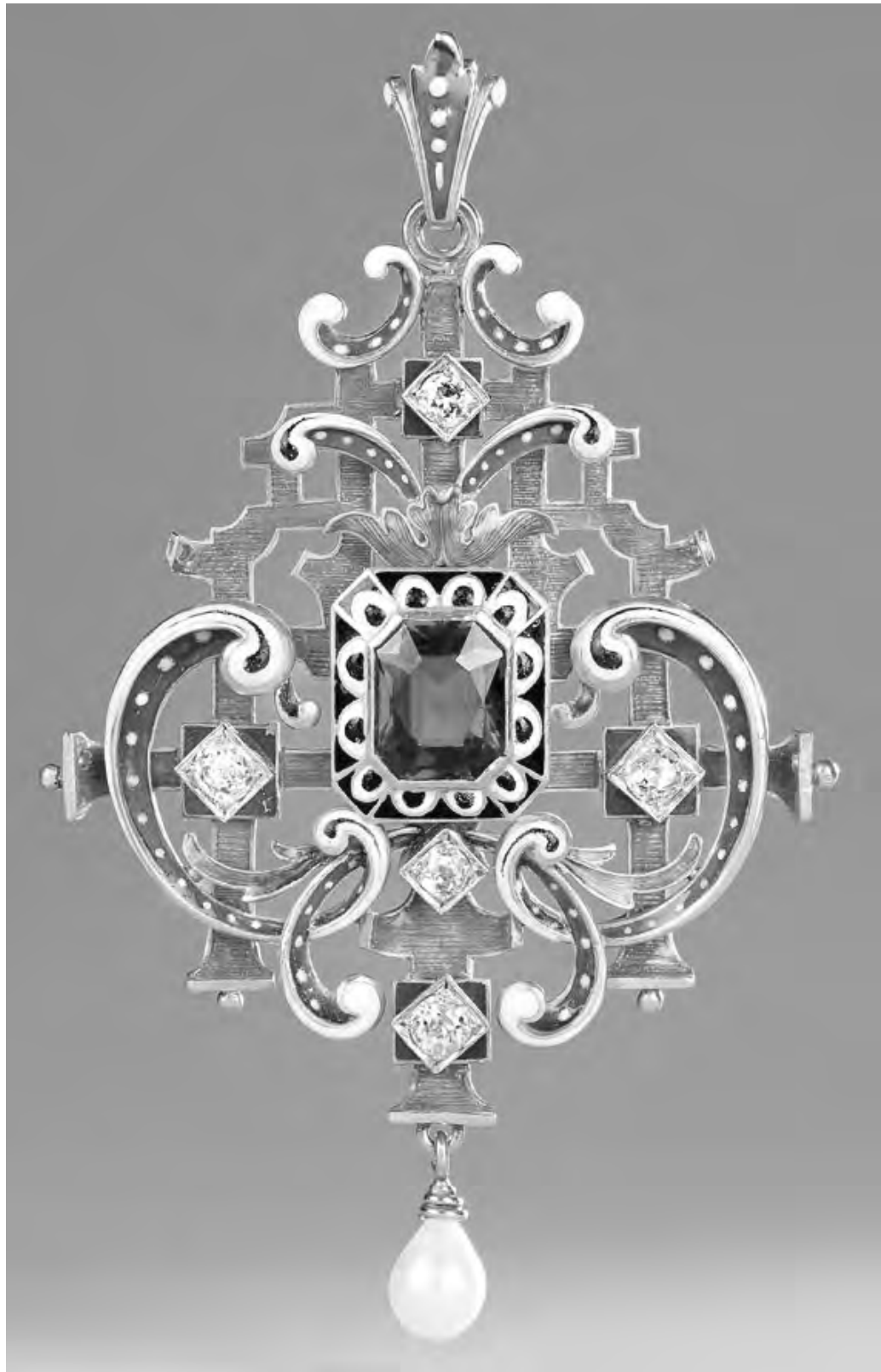


Decorative Arts Society



newsletter/fall 2016

Volume 24, Number 2

DAS

The DAS

The **Decorative Arts Society, Inc.**, is a not-for-profit New York corporation founded in 1990 for the encouragement of interest in, the appreciation of and the exchange of information about the decorative arts. To pursue its purposes, the DAS sponsors meetings, programs, seminars, tours and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

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DAS Newsletter

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The *DAS Newsletter* is a publication of the **Decorative Arts Society, Inc.** The purpose of the *DAS Newsletter* is to serve as a forum for communication about research, exhibitions, publications, conferences and other activities pertinent to the serious study of international and American decorative arts. Listings are selected from press releases and notices posted or received from institutions, and from notices submitted by individuals. We reserve the right to reject material and to edit material for length or clarity.

We do not cover commercial galleries.

The *DAS Newsletter* welcomes submissions, preferably in digital format, by e-mail in Plain Text or as Word attachments, or on a CD. Images should be at high quality (400 dpi), as TIFFs or JPEGs, either color or black-and-white, with detailed captions.

The newsletter of the DAS is published two times a year. Submission deadlines for 2017 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

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The DAS website may provide information about events that fall between issues.

Cover image:

Neo-Renaissance Pendant, gold, diamonds, tourmaline, pearl and enamel; ca. 1880. Lucien Falize (1839–1897). Photo: ©Julien Vidal/Petit Palais/Roger-Viollet. In *Bijoux Parisiens: French Jewelry from the Petit Palais, Paris* (see Exhibitions, Cincinnati, OH; Taft Museum of Art).

DAS welcomes new president

The **Decorative Arts Society, Inc.** (DAS) of the U.S. has a new president: **Susan P. Schoelwer**, Robert H. Smith Senior Curator at **George Washington's Mount Vernon** (VA). She succeeds **David Barquist**, H. Richard Dietrich, Jr., Curator of American Decorative Arts, **Philadelphia Museum of Art** (PA), who stepped down this fall after serving in this role for the past 10 years.

"I am delighted to pass the presidential baton to Susan. Her dedication to and enthusiasm for the field of decorative arts will be a tremendous asset for the DAS," said Barquist.

Schoelwer has served as Mount Vernon's curator since 2010. In that

capacity, she oversaw the refurbishing and reinterpretation of George Washington's "New Room," reinstallation of the greenhouse slave quarter, and special exhibitions. She also edited *The General in the Garden: George Washington's Landscape at Mount Vernon*, a volume of essays inspired by Mount Vernon's recent exhibition on that topic.

Before joining Mount Vernon, Schoelwer was director of museum collections at the **Connecticut Historical Society** (Hartford) from 1998–2009. Her positions at the society included Florence S. Marcy Crofut Director of Collections Development from 2007–2009 and curator in 2009. Before then,

she was curator of special collections at the **Chicago Public Library** (IL) from 1978–1982.

Schoelwer holds a doctorate in American Studies from Yale University, a master of arts from the **Winterthur Program in Early American Culture** of the University of Delaware, and a bachelor of arts in History from the University of Notre Dame. She attended the **Attingham Friends 18th-Century Studies Program** in 2015 and **Attingham Summer School** in 2012, and was a Fellow in the **Winterthur Program in Early American Culture** at the **Winterthur Museum** from 1975–1977.



From the president

Greetings from new DAS president

By Susan Schoelwer, Robert H. Smith Senior Curator, George Washington's Mount Vernon, Mount Vernon, VA

It gives me great pleasure to write this, my first letter as DAS president, to fellow contributors. I am honored and humbled to follow in the footsteps of **David Barquist**, who has provided inestimable leadership to our organization for the past decade.

By the time you receive this newsletter, the DAS will have already logged two exciting fall outings. We gathered at **Winterthur** in October for **Dennis Carr's** fascinating insights on *Made in the Americas: The New World Discover Asia*, and in November for **Pat Kane's** long-awaited *Rhode Island Furniture and Its Makers, 1650–1830*. Together, these exhibitions offered fascinating and fresh insights on American decorative arts, juxtaposing hemispheric and local perspectives. New adventures are on the horizon for 2017, so please watch for upcoming notices.

As David noted in his last newsletter, the DAS was founded as a

chapter of the **Society of Architectural Historians**, and it was in this iteration that I initially joined, while still a graduate student at Winterthur. Since then, I have enjoyed many benefits from my association with the DAS.

When I moved to Washington, DC, in 2010 to take my current position at **Mount Vernon**, the DAS played a crucial role in my introduction to the city – offering, shortly after my arrival, a memorable weekend program that introduced me to the decorative arts galleries at **National Gallery**, then **Anderson House** and the **Cosmos Club**. More recently, I was delighted to participate in the 2014 Chicago trip, touring the fabulous **Irish Decorative Arts** show at the **Art Institute of Chicago**, followed by wonderful mornings at the **Driehaus Museum** and private collections.

Events like these – and the connections that they engender – are at the core of what the DAS aspires to offer

contributors. I thank you all for your interest and support, and look forward to meeting you at future gatherings.

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DAS enjoys tour at Winterthur



Dennis Carr, Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture at the **Museum of Fine Arts, Boston (MA)**, led the DAS on a fascinating tour of the **Winterthur Museum, Garden & Library (Wilmington, DE)** *Made in the Americas: The New World Discovers Asia* exhibition in October 2016.

Photos by Stewart Rosenblum.



Featherwork painting with whole and cut Scarlet Macaw, Rufous-tailed Hummingbird, White-tailed Jacobin, Violet Sabrewing, Great Egret, Mexican Hermit, Great-tailed Grackle, Military Macaw, Blue-gray Tanager, Montezuma Oropendula feathers; colored and gilt paper; on paper and copper with ebony frame. Mexico, late 16th century. Exported to Europe and believed to have been owned by Holy Roman Emperor Rudolph II (1552–1612); listed among nine Mexican feather paintings in 1607 inventory of Künsthhammer (art cabinet) in Prague.

Carr provides insights into objects from around the world (above) and how trade affected the spread of decorative arts objects around the world (right).



Tour participants (right).



Desk-and-bookcase (left), inlaid woods, incised and painted bone, maque, gold and polychrome paint; chinoiserie-style painting in gold on vermilion background with wood-and-bone Mudéjar designs, a Spanish-Islamic (Hispano-Moresque) style popular in viceregal Mexico. Half of a matching pair. Mexico, mid-18th century. Made in Puebla de los Angeles, a stop along route of Asian trade goods from Pacific Coast. Interior maps show hacienda in Veracruz, recalling those drawn by indigenous artists. Estate was one of earliest free African settlements in Mexico.

DAS recognizes excellence in decorative arts scholarship published in 2015 with Montgomery Prize and Smith Award

The DAS has recognized three outstanding scholars in decorative arts publishing as recipients of its **Charles F. Montgomery Prize** and **Robert Smith Award** for 2016.

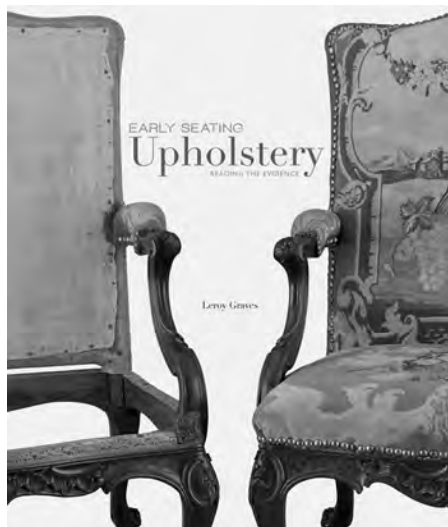
Montgomery Prize

The DAS chose *Early Seating Upholstery: Reading the Evidence* by **Leroy Graves (Colonial Williamsburg Foundation, 2015)** as the 2016 recipient of its Charles F. Montgomery Prize for the most distinguished contribution to the study of American decorative arts published in the English language by a North American scholar in the previous year.

"This book presents a comprehensive look at historic 18th-century upholstery practices, using examples of surviving original upholstery to illustrate not only a variety of frames for different forms of upholstered furniture, but also the precise manner of aspects such as webbing, stuffing, quilting and tacking patterns," said **Wendy Cooper, Montgomery Prize and Award Committee chair** and curator emerita of Furniture at **Winterthur Museum (Wilmington, DE)**.

"Using extensive historic illustrations and superb detailed photography of surviving examples of original upholstery, this is the first guide to cover everything from doing it the historic way to doing it in a non-intrusive manner. This book is essential for the library of curators, conservators, collectors or inheritors of historic upholstered furniture."

Graves, who is recognized worldwide as a leader in the field of upholstery conservation, joined the facilities maintenance staff of **Colonial Williamsburg (VA)** in 1967 and was soon recruited to be an art handler in the Department of Collections, a position he held for nearly 10 years. He joined the Conservation Department at its inception in 1984. His minimally



intrusive upholstery techniques have been copied and adapted by colleagues at institutions across the country.

Montgomery Award and Prize Committee members are Cooper; **Nancy Carlisle**, senior curator of Collections, **Historic New England (Boston, MA)**, and **Gerald W. R. Ward**, Katharine Lane Weems Senior Curator of American Decorative Arts and Sculpture Emeritus, **Museum of Fine Arts, Boston (MA)**.

The DAS did not present a **Montgomery Award** for first major publication in the American decorative arts field this year.

Robert Smith Award

The DAS has taken the unusual step of presenting its 2016 Robert Smith Award for the best article about the decorative arts published in English in 2015 to two recipients, due to the unexpected number of worthy publications:

Lisa Minardi for "Sulfur Inlay in Pennsylvania German Furniture: New Discoveries" in *American Furniture* (2015), and:

Andrea Pappas for her article "Each Wise Nymph that Angles for a



Heart' in the Politics of Courtship in the Boston 'Fishing Lady' Pictures" in *Winterthur Portfolio* (Vol. 49, No. 1/Spring 2015, pp. 1-28), and

"The committee found a wealth of high-caliber articles that were published in 2015, which made its task all the more difficult," said **Jeannine Falino, Smith Award Committee chair** and independent curator. "We are pleased to select two very fine winners in the fields of furniture and textiles."

Smith Committee members for this year are Falino; **Lynne Bassett**, costume and textile historian; **Dennis Carr**, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston (MA); **Emily Orr**, assistant curator of modern and contemporary American design, **Cooper Hewitt, Smithsonian Design Museum (New York, NY)**; and **Karen Zukowski**, art historian.

• Minardi is an assistant curator at Winterthur and a specialist in Pennsylvania German art and culture. She earned a BA in history and museum studies from Ursinus College and an MA from the **Winterthur Program in Early American Culture**. She is currently a PhD candidate in the History of American Civilization at the University of Delaware, where she is researching the German-speaking population of early Philadelphia for her dissertation.



She also was in the **Historic Deerfield Summer Fellows Program.**



Minardi's other current projects include studies of fraktur artist **Johann Heinrich Otto** and sulfur-inlaid furniture, and oversight of the restoration of the **Speaker's House** (Trappe, PA), home of Frederick Muhlenberg. She has worked at the Historical Society of Berks County, Free Library of Philadelphia and Philadelphia Museum of Art.

At Winterthur, Minardi was curator of the exhibition **A Colorful Folk: Pennsylvania Germans & the Art of Everyday Life** (2015) and assistant curator of **Paint, Pattern & People: Furniture of Southeastern Pennsylvania, 1725–1850** (2011). She serves on the editorial boards of the *American Furniture Journal* and *Journal of Early Southern Decorative Arts*.

- In her essay, Pappas examines the Boston fishing lady embroideries in light of 18th-century courtship prac-

tices, depictions of women anglers in prints and on decorative porcelain, and recreational fishing in colonial culture. In representing the fishing lady as a successful independent angler, women needleworkers addressed, and even covertly resisted, male control of courtship, a crucial life transaction.

The regular placement of the image of the fishing lady in the narratives created by the complex embroideries asserts the woman's pivotal, if brief, authority in the courtship process.

Pappas is an associate professor in the art and art history faculty of Santa Clara University (CA) and was previously a lecturer/adjunct professor at the **Otis College of Art and Design** and a visiting lecturer at UC Santa Barbara and the University of Southern California (USC). She has a PhD in art history (20th-century American art) from USC and a BA in art practice and painting from the University of California-Berkeley.



She serves on the editorial boards of *Modern Jewish Studies* and *Art History Pedagogy and Practice*, and is a founding member and past president of Historians Interested in Pedagogy and Technology. She also co-founded an e-mail discussion list for scholars of American art.

Pappas is working on *Embroidering the Landscape*, a book about early American needlework pictures, for which she was a National Endowment for the Humanities (NEH) Fellow at **Winterthur Museum, Garden and Library** (Wilmington, DE) in fall 2015. She is the author of *Teaching Art History with New Technologies: Reflections and Case Studies* (2009) as well as numerous articles and book reviews.



About the DAS awards

The Robert C. Smith Award is named for art historian **Robert C. Smith** (1912–1975), who taught at the University of Pennsylvania and specialized in the art and architecture of Portugal, Spain, South America and the United States. He was known for his abiding interest in students in the field, unfailing generosity in sharing information and ability to shed light on previously overlooked areas of research.

Smith published scores of articles on furniture and the decorative arts, and had a long teaching relationship with the Winterthur Museum. His books include *Samuel Tibau and Portuguese Inlaid Furniture of the Seventeenth Century* (1962) and *The Art of Portugal, 1500–1800* (1968).

The Montgomery Prize and Award are named for **Charles F. Montgomery** (1910–1978), an inspirational teacher and creative curator who served on the staff of Winterthur during the 1950s and 1960s, and as director from 1954–1961. From 1970–1978, he was curator of the **Garvan and Related Collections of American Art** at the **Yale University Art Gallery** and professor of the history of art at Yale University. His publications include *American Furniture: The Federal Period* (1966), *A History of American Pewter* (1973) and contributions to *American Art, 1750–1800: Towards Independence* (1976).

Each award carries a modest cash prize.

Exhibition review

Small Stories: At Home in a Dollhouse

By Eliza de Sola Mendes, Independent Decorative Arts Scholar

The passion for dollhouses and things miniature has always been strong, but for major museums to show them has proved problematic for many reasons. One is that it is hard to issue and attach accession numbers for such tiny objects (**Winterthur** recently received a massive dollhouse as a bequest and found doing both a written and visual history was the best course). They are certainly hard to dust.

The history of the **Victoria and Albert Museum of Childhood** at Bethnal Green (V&A; London, England), though, has shown the strength of such collections, drawing audiences not only of children but also of adults and collectors worldwide since 1922, when it began to form a collection from the main museum.

Head curator **Arthur Sabin** realized the museum was often filled with bored and noisy children needing something more child-friendly, an idea at that time that was, in itself, a modern concept. Queen Mary, wife of King George V,



Exhibition curator Alice Sage at *Small Stories*, who recently moved to the Museum of Childhood (Edinburgh, Scotland).

donated toys and miniatures from her own personal collection. She was fond of miniatures, and a visit to **Windsor**

Castle cannot be complete without seeing the magnificent dollhouse she commissioned in 1924 that portrays the imaginative genius of its architect, Sir **Edwin Lutyens**. The museum grew and now houses an extensive collection of dolls, dollhouses and toys.

Never before have the famed dollhouses of the V&A traveled across the seas to be exhibited, but ***Small Stories: At Home in a Dollhouse*** is now at the **National Building Museum** (Washington, DC; through January 22, 2017), after being shown at the **Museum of History and Contemporary Art** (Turku, Finland).

The V&A Conservation Department restored approximately 1,900 miniature objects over a two-year period for the exhibition, which spans a 300-year period of British domestic life as seen through dollhouses. It is meant to be experienced comfortably by both the young and the adult viewer at the same time.

There can be no more appropriate museum for ***Small Stories*** than the National Building Museum, with



The Kaleidoscope dollhouse.

its wonderful collections, magnificent architectural interior, and excellent café for a cup of English tea and a scone to complete your visit.

Small Stories is organized chronologically, showcasing 12 houses, from the formidable early ones such as the Edmund Joy Wardrobe (1712), Killer Cabinet House (1830–40) and Tate Baby House (1760) to a fabulous Art Deco work, the Whiteladies House (1935), complete with swimming pool; and the Kaleidoscope House (2001), created by **Bozart Toys**, with furniture designed by **Ron Arad** and **Dakota Jackson**, miniature sculptures by **Mel Kendrick**, and reproductions of artworks by **Carroll Dunham**, **Peter Halley** and **Laurie Simmons**.

The houses have timed lighting to protect fabrics and material. For children, there are voiceovers with doll stories about the interiors, a life-size Victorian kitchen similar to a period dollhouse and a 1960s living room to learn the moves to the Twist.

The accompanying catalog, *Dollhouses from the V&A Museum of Childhood* by **Halina Pasierbska**, provides additional material from the collection.

The show continues to the **Castle Museum** (Norwich, England) and **Weston Park Museum** (Sheffield, England), and then to the **Decorative Arts Museum** (Prague, Czech Republic).

*Eliza de Sola Mendes is an independent decorative arts scholar and the author of Dolls, Dollhouses and Toys at the Lyman Allyn Museum (New London, CT). She curated **The Nursery: Remarks on Children's Play** at the DAR Museum (Washington, DC).*



Apartment 3B dollhouse.

Photos by Eliza de Sola Mendes.



Life-size Victorian Kitchen.



The Killer Cabinet House (above; detail, left).

Book review

Enamel art is focus of exhibition-based book

Little Dreams in Glass and Metal: Enameling in America 1920 to the Present, by Bernard N. Jazzar and Harold B. Nelson, 2015, ISBN 978-1-4696-2636-9. \$65, cloth. University of North Carolina Press, Enamel Arts Foundation

Reviewed by *Eliza de Sola Mendes, Independent Decorative Arts Scholar*

If you are looking for hot styles and trends in art collecting today, a visit to one of the glamorous New York **Park Avenue Armory** arts and antiques shows will have 20th-century modern enamel art prominently on display. Swirling intently around the works are dealers, avid collectors and curators discussing pieces, all smitten by the gleam of molten glass and metal. Just how it will stretch the imagination next is the allure.

Little Dreams in Glass and Metal, published in connection with the current traveling exhibition of the same name, provides the reader with a survey of enameling in the U.S. from 1920 to the present, showcasing 122 objects from the **Enamel Arts Foundation** by 90 artists from all regions of the country. The works represent many forms, including jewelry, 3-D objects, sculpture and wall-mounted plaques. The approaches by the artists are fascinating in their creativity and reach.

Somehow, this time-tested technique for art called “enameling,” based on true technical skills that require training to master, burst into an explosion of freedom of expression in the 20th century. That is the ultimate mystique with these works and their history. What is most clear is that something like lava out of a volcano was erupting into the designs of this old art form.

The essential definition of enameling is the art of fusing glass to metal through a high-temperature firing process. What you see in this volume, though, are works created with unorthodox materials that were bold and dramatic choices for newly considered surfaces. Using enamel with sculptures, jewelry, plaques, boxes and vessels was not new in itself, but the manner was radically different.

Bernard N. Jazzar is curator of the **Lynda and Stewart Resnick Collection** (Los Angeles, CA) and **Harold B. Nelson**



is curator of American decorative arts at the **Huntington Library, Art Collections and Botanical Gardens** (San Marino, CA). They are also joint authors of another volume on enameling: *Painting with Fire: Masters of Enameling in America, 1930–1980*.

Jazzar and Nelson remark in the catalog’s foreword that they “became fascinated with enamels” about 20 years ago, when they “started noticing these remarkable visually alluring pieces—plates, plaques, bowls, and enticing sculptural forms—on our regular visits to antique shows and consignment shops.”

They established the Enamel Arts Foundation in 2007 as a nonprofit organization to preserve their collection. Their aim was to both preserve the collection and make it accessible to the public through exhibitions, loans and partnerships with other collections and museums. They had noted collections of modern enamels created early on by astute curators and directors at major institutions such as the **Metropolitan Museum of Art**, **Smithsonian American Art Museum**, **Cleveland Museum of Art** and **Museum of Fine Arts Boston**.

Jazzar and Nelson have organized this newest volume in a way that not only introduces the exhibition’s concept, but also provides full artist biographies with the kind of detail and individual focus rare to find in a museum catalog next to their artistic offerings. Notable as well is a clear and readable layout. Evident is a powerful message of art and versatility in a medium with a strong technical skills orientation; an art that often reflects other arts or forms while being singular and modern and speaking with a new voice. In other words, they surprise us.

Jan Arthur Harrell uses found and manufactured objects with sterling silver and enamel. **Juan Esteban Perez** creates enamel with the illusion of woven fabric.

Gretchen Goss’s objects hold kinship with modern photographic-like images, with her enamels a reflection actually of trees on water. **David C. Freda**’s jewelry in fine silver and gold, opals, and enamel, in *Study of New-born White Crown Sparrows, Eggs, and Adults*, reflects his inspiration from **Lalique**’s enamel jewelry and interest in creating “wearable forms that depict natural subjects and phenomena.”

Jill Baker Gower’s jewelry reflects the Renaissance, Baroque and Victorian periods, but only in homage, using enamel on copper with silicone rubber, mirror, sterling silver, fine silver foil, pewter and ink. **William Harper**’s jewels have intriguing names like “Dirty Dominoes” as part of the artist’s “Freudian Toys Series” of enamel block forms, yet his “Labyrinth” also reflects the past of European fine jewels, with a crest-like form, pearls and even a snail shell.

There are also artists who reflect the earliest steps in America such as **Mizi Otten** (1884–1955), whose enamels stare hauntingly back at us with images of a Wiener Werkstatte enamellist who came to New York and was inspired by the skyscrapers, but gave them a vil-

Welcome



Welcome to the Decorative Arts Society, Inc.

We are pleased to present the **Decorative Arts Society, Inc.** (DAS) website. The DAS is a not-for-profit New York corporation founded in 1990 for the encouragement of interest in, the appreciation of and the exchange of information about the decorative arts. To pursue its purposes, the DAS sponsors meetings, programs, seminars, tours and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors and dealers.

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To join us as a contributor, please request a copy of our contribution form by sending an e-mail message to Newsletter@DecArtsSociety.org.

Events

When the Decorative Arts Society receives notice of programs, exhibitions or events that occur between issues of the DAS Newsletter, we list them here as a service to those with an interest in the decorative arts. Upcoming events are listed by closing date.

Newsletter

The newsletter of the **Decorative Arts Society, Inc.** serves as a forum for communication about research, exhibitions, publications, conferences, events and other activities pertinent to the serious study of international and American decorative arts.

Awards

DAS awards — an important resource for scholars in the decorative arts

[MORE INFO](#)

The DAS website has a new look, thanks to newsletter coordinator **Ruth E. Thaler-Carter** and graphic artist **Victoria Brzustowicz**. We hope our contributors like it.

lage look. **Win Ng** (1936–1991), the son of Chinese immigrants, reflects the Asian centuries-old love affair with enamel with a bright fiery Oriental red, yet the images are very much Western: flower pots, men on bicycles, doves and castles. **Doris Hall** (1907–2000), born in Ohio, worked her enamels on copper in dream-like painting form, paying homage to the modernist pioneers she admired.

Historically placing the catalog of *Little Dreams in Glass and Metal*, we can see it greatly in contrast with the perspective as addressed by the art historian **Henry Cunynghame** in his volume *European Enamels* (Connoisseur Library of London, 1906). He considered the enamel for a reliquary, a royal crown, a portable altar, and an occasional vase or dish.

Amusingly, in this early critique of the field, he mentions “Modern Enamellers” as almost an afterthought, right at the end of the book, and proclaims his actual worry that enameling had almost died out in the century before. He then noted that, in 1860, “an interesting attempt was made to revive it, and Mr. Ruskin offered a prize for a piece of enamel executed in the Champ-levé fashion.”¹

It appears that neither the famed **John Ruskin** nor the historian Cunynghame could have imagined that enamel would have a modern “revival” in America with the advent of European immigrants to our shores, or the radical directions it would take. At the end of Cunynghame’s book, he expressed his hope for the future of enameling, saying: “The art of the jeweler and enameller have ever been attendant on those of sculptors and painters, and when perhaps a fresh definite direction shall have been given to the general progress of the art, jewelry and the decorative arts will also be delivered from the chaotic confusion that now surrounds them, and develop a distinctive and characteristic style.”²

How could Victorians have envisioned the opposite would be true with the “chaotic confusion” on the surfaces of the modern works that would dazzle and intrigue at the exhibition and in the catalog of *Little Dreams in Glass and Metal* more than a century later in that “fresh definitive direction”?

Ultimately, with American enamel art, “expect the unexpected” should be the motto. It is craft with a powerful

message about a new country and a new world. It has one foot in the past, both in age-old techniques and cultural tokens, and one foot in the new. To demonstrate how far enamel has come into the “new age,” could one imagine that the art form once the possession of private guilds now has Facebook pages? The Enamel Arts Foundation itself has one, as do the **Enamelist Society, Inc.** (founded 1986) and the **W.W. Carpenter Enamel Foundation** (founded 2004).

This is a new time for the ever-evolving art of enamels, and a fabulous book to help you chart those waters.

The exhibition is at the **Arkansas Art Center** (Little Rock), through January 1, 2017.

¹ *European Enamels*, by Henry H. Cunynghame, 1906, p. 171. London: C.B. Methuen and Co.

² *Ibid.*, p. 176.

Eliza de Sola Mendes is an independent decorative arts scholar and published author who has worked in museums in the U.S. and abroad as a curator and registrar, as well as in auction houses. Her specialties include antique dollhouses, miniatures and toys.

Acquisitions

• The **Cincinnati Art Museum** (OH) has acquired 12 works produced by **Louis C. Tiffany**, including several favrile vases and a pair of stalactite shades, all collected by **John Becker** (b. 1867), an employee at the **Tiffany** foundry, and donated by Becker's descendants.

Three works by **Coille Hooven**



represent a distinct facet each of the artist's career in porcelain: exploration of the vessel, social criticism and feminist content. Hooven's great aunt, Cincinnati **Mary Louise McLaughlin** (1847–1939), was a pioneer in American art pottery and studio porcelain.

Collectors **Nancy and David Wolf** added more gifts of contemporary decorative arts, including glass by **Lino Tagliapietra**, **Dale Chihuly**, **Therman Statom** and **Karen LaMonte**, and furniture by **Wendell Castle**.

• The **Leeds Art Foundation** (Philadelphia, PA) has discovered and acquired two pairs of wrought-iron andirons made by **Samuel Yellin Metalworkers**, of Philadelphia, for the Directors' Conference Room and Officers' Dining Room of the headquarters of the Westinghouse Air Brake Company (Wilmerding, PA).

Samuel Yellin (1884–1940) began creating ironwork—including

hardware, lamps and andirons—for an addition to the Westinghouse Air Brake Company General Office Building, in 1927. The addition, designed in the French Renaissance style by architects Janssen and Cocken of Pittsburgh, was added to the original building designed by **Frederick J. Osterling** in the 1890s. George Westinghouse, inventor of the air brake, founded the company in 1869 by and later established the Westinghouse Electric Company.

The andirons for Rowan's office featured ribbon-like scrolls and complex geometric patterns incised into flattened iron bars. Andirons for the Directors' Conference Room featured ribbon scrollwork, incised geometric patterning and large fleur-de-lis finials.

The Officers' Dining Room was set with andirons with bowed legs and fleur-de-lis undercarriages; incised-pattern shafts with decorated rings; and thick-gauged, four-arm torchière



Vase (above, left), glass, circa 1900, Tiffany Studios (1900–1932), United States, from the John Becker Collection. Gift of Cynthia and Stephen DeHoff in memory of the Becker, Anderson and Pickens families.

Herringbone (above, right), glazed porcelain, 1978, Coille McLaughlin Hooven (b. 1939), United States. Gift of the artist. © Coille McLaughlin Hooven.

Seated Dress with Impression of Drapery (left), cast, sandblasted and etched glass; Karen LaMonte (b. 1967), 2005, Czech Republic. Nancy and David Wolf Collection, © Karen LaMonte. Photo: Martin Polak.





Andirons (below, right), details (left and right); Samuel Yellin.



candleholders to use when a fire was not burning. Andiron sets for managers' offices feature elaborate scroll, leaf and geometric-pattern decoration and large animal-head finials holding decorated rings of iron.

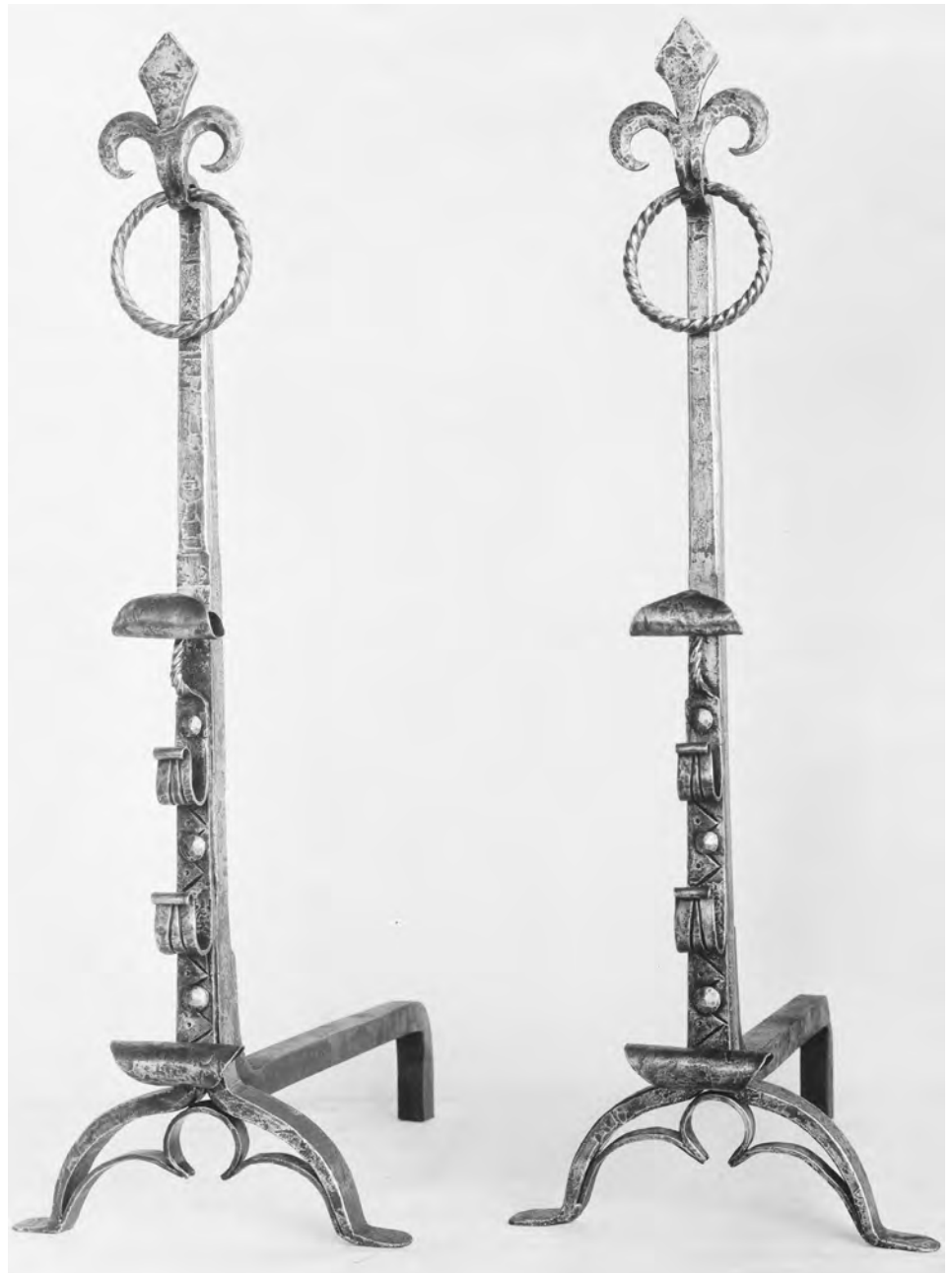
According to **Joseph Cunningham**, director of the Leeds Art Foundation and a past DAS award recipient, the andirons are excellent representations of Yellin's mid-1920s ironwork, featuring "massive construction, confident and unusual designs, and detailed ornamentation. It is extremely rare to find such objects in excellent original condition with complete documentation and provenance directly to the historic building for which they were made."

• **Clare Yellin**, granddaughter of **Samuel Yellin**, gave a sample grille section created in 1924 by her grandfather to the **George Eastman Museum** (Rochester, NY) in honor of **Joseph Cunningham** (see previous item), who is working on a multivolume monograph about Yellin.

Local architects **Edward S. Gordon** and **William G. Kaelber** hired Yellin for a project in the conservatory of the museum, which was Eastman's home. The project included a lunette in front of an organ chamber with rectangular grilles on either side, set in front of fabric that let the organ transmit sound.

The design features vines, leaves, flowers and birds.

The sample is believed to be the only one that has been returned to the place for which it was designed.



News

- The **Albright-Knox Art Gallery** (Buffalo, NY) will be renamed the **Buffalo Albright-Knox-Gundlach Art Museum** thanks in part to a \$42.5 million contribution from financier **Jeffrey Gundlach**, part of \$103 million that the museum raised in 12 weeks for a planned expansion. **Amy Cappelazzo**, a chairperson at **Sotheby's**, helped with the effort.

- The **Corning Museum of Glass** (CMoG; NY) has reintroduced **Steuben Glass**, the American luxury crystal brand of decorative collectibles, tableware designs, and corporate gifts, and is collaborating with designers to develop the next generation of creations for the brand. Select Steuben classics are being reintroduced and new products are being developed, some with contemporary designers. New York-based designer **Harry Allen** is among the first designer to participate.

Steuben was founded in 1903 by English glass master **Frederick Carder**, who named it for the county in New York state where the city of Corning is located. In 1918, Steuben became part of **Corning Glass Works**, now **Corning Incorporated**. Steuben continued production under Corning Incorporated in a building next to CMoG until 2008.

- The **Frick Collection** (New York, NY) has chosen **Annabelle Selldorf's** architectural firm for revising its renovation.

- The **New-York Historical Society** opens its Center for Women's History on **March 8, 2017** (International Women's Day), showcasing its collection of **Tiffany** lamps and a reimagined installation of historic objects from its collection.

The project is inspired by the museum's discovery of the story of **Clara Driscoll** and the "**Tiffany Girls**," who designed and created Tiffany lamps at the turn of the 20th century, many of which are in the museum's collection. The inaugural exhibition in the **Cowin Gallery, *Saving Washington***, is on view **March 8–July 28, 2017** (see Exhibitions for details.)

Two special display cases highlight rotating installations and selections

from New-York Historical's collection. One case reflects on the female allegorical image of ***America as a Native American***, with objects such as a 19th-century terracotta sculptural figurehead and a diamond tiara in the form of a feathered headdress, created in 1957 by jeweler **Fulco di Verdura** for Betsey Whitney, wife of John Hay Whitney, American ambassador to the United Kingdom from 1957–1961.



Apple Blossom table lamp, glass, bronze. Tiffany Studios, designed by Clara Driscoll, ca. 1901–1906. Gift of Dr. Egon Neustadt.

The Tiffany Gallery, designed by Czech architect **Eva Jiřičná** in her first New York museum project, comprises a 3,000-square-foot, two-story space measuring nearly a city block; the glass **Norman S. Benzaquen** Staircase; and 100 illuminated Tiffany lamps.

Visitors can create their own lampshades in a hands-on, "Design-a-Lamp" experience. Kiosks explore the sources of inspiration for **Tiffany Studios'** designers, the process of designing and manufacturing Tiffany lamps, personal stories of the individual Tiffany Girls, and the firm's marketing of luxury goods.



Brno chair from the Four Seasons restaurant, 1958, Ludwig Mies van der Rohe, 1886–1969. Gift of Alex von Bidde.

A transformed **Henry Luce III**

Center for the Study of American Culture presents objects from the permanent collection through new displays and interpretation, with 15 themed niches for artifacts and artworks, and vertical cases to display toys, from painted wooden figures to plastic toys made by New York company **Fisher-Price** and chairs used by New Yorkers from the 18th through the 21st centuries, including a **Mies van der Rohe**-designed chair from the Four Seasons restaurant.

The **Roy J. Zuckerberg Silver Gallery** showcases silver and jewelry by **Tiffany & Co.**, including a colossal punch bowl presented by Frank Woolworth to **Cass Gilbert**, architect of the Woolworth Building, during its grand opening in 1913; the earliest surviving New York teapot (1695); and other works by colonial Jewish silversmith **Myer Myers**.

- The **Rockwell Museum** (Corning, NY) is now a **Smithsonian** Affiliate.

- The **Fabergé** collection of the **Virginia Museum of Fine Arts** (VMFA; Richmond, VA) is returning from an international tour and is on display in a new suite of renovated, 1,963-sq.-ft. galleries. The installation features 280 objects—composed of Fabergé and other Russian decorative arts, with 167 creations from the Fabergé firm.

Most objects by Fabergé are made from hardstones and precious metals, including gold, platinum and silver, as well as diamonds, gemstones and other materials. The space allows a view of each Imperial Egg in the round.

Organized by material, the galleries feature objects of gold and silver, jewelry, enamels, hardstones, icons and an Old Russian-style table with hammered-brass panels never before displayed in a museum. The three central Fabergé galleries are named for **Eda Hofstead Cabaniss**, a former VMFA Foundation Board member and patron of the museum.

The suite features four touchscreens presenting the construction of the five Imperial Eggs as they open and reveal their interiors. Visitors can cre-

ate and share their own designs. The mobile application also features the fairytales featured on various decorative objects and provides an in-depth historical experience.

Support for the **Fabergé and Russian Decorative Arts Galleries** is from Cabaniss, the Commonwealth of Virginia and the Council of the VFMA. VMFA has 190 objects by or attributed to the Fabergé firm, with almost 170 from the **Lillian Thomas Pratt Collection of Fabergé and Russian Decorative Arts**. Pratt (Fredericksburg, VA) created the collection of more than 400 pieces of Russian decorative arts between 1933 and 1946, and bequeathed it to VMFA in 1947.

• **Winterthur Museum, Garden & Library** (Wilmington, DE) has received a \$110,759 grant from the **Institute of Museum and Library Services (IMLS)** for preventive care for metal objects, which Winterthur deems its highest conservation treatment priority. Winterthur conservators will share the best practices that result from this research through public programs. Related grant activities include creating a web video demonstrating silver care and a two-hour class on silver maintenance as part of Winterthur's **Caring for Family Treasures** series.

Winterthur will hire two technicians to treat approximately 500 silver objects in the two-year project. They will remove failing lacquer coatings and apply new ones on silver objects, while Winterthur conservators and scientists study where more-aggressive corrosion was found, as well as options to protect objects made of copper alloys from tarnishing.

Many of Winterthur's silver and copper alloy objects are displayed out in the open as part of the interpretation of **Henry Francis du Pont's** home. Natural low-level sulfur pollutants in the air, along with ambient moisture, cause tarnishing. Lacquer coatings remain, for now, a proven method to inhibit tarnish for up to 30 years in the museum environment.

Regular polishing, even with the gentlest methods, removes some metal, eventually erasing shallow elements of a design or, for silver-plated items, exposing the base metal underneath.

Winterthur implemented a com-



Senior Objects Conservator Bruno Pouliot (far right) and Curator of Decorative Arts Ann Wagner (standing) examine coatings on silver objects during Phase I of the IMLS-funded project, with former Conservation Technicians Maggie Bearden (left) and Kaitlin Andrews (right).

prehensive metal coating campaign in 1982. Since the 1980s, Winterthur has used a lacquer based on cellulose nitrate on most silver and copper alloy objects, which provides the best balance of minimal visual intrusion, stability and tarnish protection.

A first phase involved similar treatment of and research on 500 silver objects that were coated before 1985.

A tentative third phase involves further research and lacquer reapplication for Winterthur's copper alloy collection.

Applications open for summer fellowships at Historic Deerfield

• **Historic Deerfield (MA)** is accepting applications for its 2017 **Undergraduate Summer Fellowship Program in Early American History and Material Culture, June 12–August 14, 2017.**

College juniors graduating in 2018 and seniors who expect to graduate in 2017 are eligible for the program.

The fellowship covers all expenses, including tuition, room and board, and field trips. A limited number of stipends are available for students with demonstrated need to help cover lost summer income. Financial aid awards are need-blind and application for assistance has no impact on an application.

Applications may be made online at www.historic-deerfield.org/sfp. The application deadline is **February 10, 2017**. Recipients of the fellowships will be notified in March.

Grant in glass research open for applications

• Applications are open for the **Rakow Grant for Glass Research**, sponsored by the **Corning Museum of Glass** (Corning, NY), with one annual award or more totaling up to \$25,000. Individuals and institutions may apply. Preference may be given to projects that will bring researchers to Corning to study the museum's collections or use the Rakow Research Library. Preference will be given to projects that will be completed with the funding available.

Applications will be considered *only* if typed in English on the prescribed grant application form at the website (<http://www.cmog.org/research/grant>). Previously unsuccessful applications may be resubmitted; indicate whether an application is a resubmission or modification of a prior application and year when last submitted.

People

Appointments

• **Agustin Arteaga** is the new director of the **Dallas Art Museum** (TX). He served as director of the **Museo Nacional de Arte** (Mexico City, Mexico) since 2013 and of the **Museo de Arte de Ponce** (Puerto Rico) before that.

• **David Berliner** is the new president and chief operating officer of the **Brooklyn Museum** (NY), overseeing the museum's operations and spearheading new strategic initiatives.



In 1989, Berliner joined Forest City Ratner Companies (FCRC), where he became chief operating officer and served as director of its arts and culture initiatives with a focus on visual art, which included a 20-year partnership with the **Public Art Fund**. He was also the driving force behind the visual arts program at Barclays Center, which features permanent commissioned works highlighting Brooklyn artists.

Since 2008, Berliner has served as chair of the board of directors of the Madison Square Park Conservancy, where he was key to sourcing and presenting the work of contemporary artists through the **Mad.Sq.Art** program. He joined the museum's board of trustees in 2011; served as finance chair and treasurer commencing in 2012; and resigned from the board in June 2016.

• **Camille Ann Brewer** has been named the first full-time curator of the **George Washington University Museum and Textile Museum**. Her position is supported by a \$500,000, five-and-a-half-year grant from the **Andrew Mellon Foundation**. She was previously executive director of the **Black Me-**

tropolis Research Consortium at the University of Chicago (IL).

• **Jason Busch** has moved from the **St. Louis Art Museum** (MO) to serve as director of decorative arts at **Sotheby's** (New York, NY), effective April 4, 2017. His career includes two years at the **Wadsworth Atheneum Museum of Art** (Hartford, CT); six years at the **Minneapolis Institute of Art** (MN); and curator of decorative arts and design at the **Carnegie Museum of Art** (Pittsburgh, PA), where he became chief curator.

Busch has lectured and published widely, and was responsible for the exhibition and catalog of *Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*. He has a BA in American studies from Miami University in Ohio and a master's degree from the **Winterthur Program in Early American Culture**.

• **Taco Dibbits** replaces **Wim Pijbes** as general director of the **Rijksmuseum** (Amsterdam, The Netherlands). Dibbits has been director of collections and has been with the museum since 2002. Pijbes resigned to take a position as director of a private museum.

• **Katherine Garrett-Cox** has joined the staff of the **Preservation Society of Newport County** (RI) as collections manager. She was manager of historical collections at the Gilded Age estate **Maymont** (Richmond, VA) for the past 13 years. She has a BA in art history from Salem College and an MA in art history from Richmond, the American International University in London.

• **Christine Gervais** has been appointed director of **Rienzi**, the **Museum of Fine Arts Houston** (MFAH; TX) **Center for European Decorative Arts**, succeeding former director **Katherine Howe**, who has retired. She joined the museum's staff in 2002 as a curatorial assistant at Rienzi and became assistant curator in 2006 and assistant curator of decorative arts at the MFAH in 2008. In 2011, she was appointed associate curator of Rienzi.

Gervais also serves as curator of decorative arts at the museum, responsible for the acquisition, research, and

exhibition of decorative arts objects dating from before 1900.



Gervais received her BA in History from Trinity University, San Antonio, in 1994; an MA in American Studies from George Washington University in 1998; and an MA in Philosophy with distinction in the History of Art from the University of Glasgow in Scotland.

Gervais has organized a number of exhibitions, many from the museum's collections, including *Look to the East: Decorative Arts and Orientalism, 1870–1920*, and *Grand Designs: Neoclassical Taste in the 18th Century*, both currently on view, along with the touring show *Houghton Hall: Portrait of an English Country House* (2014); *Pattern Repeat: Wallpaper Then and Now* (2013–2014); *English Taste: the Art of Dining in the Eighteenth Century* (2011–2012); and *Circa 1900: Decorative Arts at the Turn of the Century* (2011).

• **Dennis Harrington** joins **Sotheby's** New York (NY) as vice president, senior specialist, English and continental furniture, from **Pelham Galleries, Ltd.** (London, England, and Paris, France).

• **Brooke Hodge** has moved from deputy director of **Cooper Hewitt, Smithsonian Design Museum** (New York, NY) to director of architecture and design at the **Palm Springs Art Museum** (CA).

• Curator and scholar **Christopher (Kit) Maxwell** has been appointed curator of European glass at the **Corning Museum of Glass** (NY). He is responsible for the acquisition, exhibition, cataloguing and research of the mu-

seum's European glass collection, which features works from the early medieval period through about 1900.



Maxwell graduated from the University of Cambridge with a BA in the history of art in 2001, and worked at the **Royal Collection**, first in the Royal Library and Print Room at Windsor Castle, then in the Publications Office at St. James's Palace. He completed his master's degree in decorative arts and historic interiors at the University of London in 2005, and became an assistant curator in the ceramics and glass section at the **Victoria & Albert Museum** (V&A; London, England).

For five years, Maxwell worked on reinterpretation of the museum's ceramics galleries, developing a specialty in 18th-century European ceramics, with a focus on French porcelain.

In 2010, Maxwell left the V&A to pursue his PhD at the University of Glasgow. The topic of his dissertation was the dispersal of the Hamilton Palace collection. He rejoined the Royal Collection as project curator during this time. Since 2013, he has worked with **Travis Hansson Fine Art**, a private art dealer based in Beverly Hills, CA.

While working at the V&A, Maxwell became fascinated by the alchemy of ceramics production, and what ceramics works represent in terms of artistic development; advances in science and technology; political ambition and global trade; and the practical, cultural, and social significance of these works. He finds the stories told by glass to be similar in many ways.

• **Martin Roth** has stepped down as director of the **Victoria and Albert Museum** (London, England) in the wake of the Brexit vote. He joined the museum in 2011 after serving as director of the Dresden State Art Collections (Germany).

• **Claudia Schmuckli** has been appointed curator-in-charge for Contemporary Art and Programming at the **Fine Arts Museums of San Francisco** (CA). She has been director and chief curator of the **Blaffer Art Museum** (University of Houston, TX) since 2009. She joined the staff there in 2004 as director of public relations and membership and was appointed to curator in 2006.



Her projects include *Analia Saban* (2016); *Slavs and Tatars: Mirrors for Princes* (2016); *Candice Breitz: The Woods* (2014); *Tony Feher* (2012); *Existed: Leonardo Drew* (2009); *Chantal Akerman: Moving Through Time and Space* (2008); *Amy Sillman: Suitors & Strangers* (2007); and *Urs Fischer: Mary Poppins* (2006).

Schmuckli was assistant curator at the **Museum of Modern Art** (New York, NY) from 1999 through 2003 and a curatorial assistant at the **Solomon R. Guggenheim Museum** (New York, NY) from 1997 through 1999. She holds a master of arts degree in art history from the Ludwigs-Maximilians-Universität (Munich, Germany).

• **Nicholas Serota** will move from almost 30 years as director of the **Tate** museums (London, England) to serving as chair of the **Arts Council England**, the British arts-funding body, in 2017. Before joining the Tate museums, Serota ran the **Whitechapel Gallery** (London, England).

• The **Harvard Art Museum** has named **Martha Tedeschi** as its new Cabot director, succeeding **Thomas W. Lentz**.

Tedeschi spent her entire professional career until now at the **Art Institute of Chicago** (IL), arriving as an intern in 1982 and becoming a full curator in 1999. In 2012, she was named

deputy director for art and research, managing the conservation department, publications department and libraries and archives; directing a staff of nearly 225; and assisting the institute's 11 curatorial departments, and serving as liaison to local universities and foundations.



Educated at Brown, the University of Michigan and Northwestern, Tedeschi specializes in British and American art.

She will advance the museums' academic and cultural missions, including a partnership with the University of Chicago and Northwestern University to train graduate students in objects-based art history research, and a program to mentor undergraduates from underrepresented groups.

• **Abraham Thomas** is the new Fleur and Charles Bresler Curator-in-Charge for the **Renwick Gallery** (Washington, DC), the **Smithsonian Institution's** branch for contemporary craft and decorative art. He oversees acquisitions, exhibitions, research, publications, patron relations and a staff of six.

Thomas was director of the **Sir John Soane's Museum** (London, England) from 2013 to 2015. From 2006 to 2013, he was curator of designs at the **Victoria and Albert Museum** (London, England), where he developed contemporary elements of the program with exhibitions such as *Heatherwick Studio: Designing the Extraordinary* (2012). He curated the forthcoming exhibition *High-Tech: Design in a Post-Industrial Age*, which will be presented in 2018 at the **Sainsbury Centre for Visual Arts** (England) before touring internationally.

Thomas has published and lectured on architecture, the decorative arts, graphic design, photography and fash-

ion. He earned a bachelor's degree from the University of Leicester in 2000.



• **Jorge Daniel Veneciano** is the new director of the **Museum of Arts and Design** (MAD; New York, NY). He served as executive director of **El Museo del Barrio** for two years (New York, NY); director of the **Sheldon Museum** (Lincoln, NE) from 2008–2013; curator at the **Studio Museum** (Harlem, NY) from 1994–1989; and curator and educator with the City of Los Angeles Department of Cultural Affairs from 1991–1994.

Veneciano has an MFA from the **California Institute of the Arts** and a degree in philosophy and political theory from the University of California, Los Angeles.

• **David Walker** has joined **Sotheby's** (New York, NY) as vice president, head of 19th-century furniture. He was head of English and Continental furniture, silver and decorative arts at **Freeman's** (Philadelphia, PA).

Awards/Residencies

• **Leroy Graves**, conservator of upholstery at the **Colonial Williamsburg Foundation** (VA), whose nonintrusive techniques for restoring upholstery have been adapted by museums around the globe, and **Brock Jobe**, scholar and (retired) professor of American decorative arts in the **Winterthur Program in American Material Culture**, will receive the 2017 **Eric M. Wunsch Award for Excellence in the American Arts** given by the **Wunsch Americana Foundation**. The awards will be presented at a ceremony on January 18, 2017.

The foundation gives the award, created to continue the legacy of collector **Martin Wunsch** and encourage

greater scholarship and appreciation of American decorative arts, to individuals, institutions and causes in recognition of dedication and contribution toward preserving the field. The **Wunsch Americana Foundation** provides funding to educational and preservation initiatives in the American arts. The foundation displays objects from the **Wunsch Collection** at partner museums and institutions.

Graves's techniques for upholstery conservation and re-creation, known as "The Graves Approach," are featured in the book *Early Seating Upholstery: Reading the Evidence* (Colonial Williamsburg Foundation, 2015).

Graves joined the facilities maintenance staff of **Colonial Williamsburg** in 1967 and was soon recruited to be an art handler in the Department of Collections, a position he held for nearly 10 years. He joined the Conservation Department at its inception in 1984.

Having served the Colonial Williamsburg Foundation for nearly 50 years, Graves has contemplated retirement, although he told the *New York Times* in 2015 that those plans are on hold because "... wonderful stuff is still coming in' to analyze and protect."

Graves is also the recipient of the DAS's 2016 **Charles H. Montgomery Prize** (see page 3).

Jobe started his career at the **Museum of Fine Arts, Boston** (MA) and then worked at **Colonial Williamsburg** and **Historic New England** (MA). He was the organizer of and a principal contributor to *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast and Harbor & Home: Furniture of Southeastern Massachusetts, 1710–1850*.

He retired from Winterthur as professor of American decorative arts in 2015 after 25 years there and currently is collaborating on a book about Massachusetts cabinet maker **Nathan Lombard** with former student **Christie Jackson** and art dealer **Clark Pearce**. He led the 11-institution **Four Centuries of Massachusetts Furniture** project and is editing a companion publication with **Gerald W.R. Ward**, DAS newsletter editor.

• **Patricia Kane**, Friends of American Arts Curator at the **Yale University Art Gallery** (CT), is the 2017 winner of the annual Award of Merit of the **Antiques Dealers Association of Ameri-**

ca. The award will be presented during the **Philadelphia Antiques Show** in April 2017.

Kane hosted a standing-room-only symposium on Rhode Island furniture in September 2016 in conjunction with the **Art and Industry in Early America: Rhode Island Furniture, 1650–1830** exhibition and catalog.

Kane earned a master's degree from the University of Delaware's **Winterthur Program in Early American Culture** and doctorate from Yale. She oversees the gallery's collections of American decorative arts from the 17th century to the present. She joined the gallery in 1968 as an assistant curator, succeeding mentor **Charles Montgomery** in 1978.

Kane has published widely and is the first recipient of the **Wunsch Americana Foundation's** merit award for dedication and contributions to the American arts. She also has been a generous host to DAS tours of gallery exhibitions.

• In the 25th session of the **Artist Studios Residency Program** at the **Museum of Arts and Design** (MAD; New York, NY), the decorative arts are represented by **Sophia Narrett** and **Jes Fan**.

Narrett makes embroideries driven by fantasy and desire, and will create a piece connecting multiple scenes within one embroidery. She received an MFA in painting from the **Rhode Island School of Design** and a BA with honors in visual art from Brown University. She has attended the Skowhegan School of Painting and Sculpture and has exhibited nationally.

Jes Fan, MAD's second Van Lier Fellowship recipient, will cast a 150-pound barbell into silicone and aqua resin that will eventually be embedded into a glass sphere and will work on a new project pushing the boundaries of a glass technique previously employed in the piece **WHATNOTS**. Fan received a BFA from the Rhode Island School of Design; has exhibited in New York City and internationally, and has received various fellowships.

Obituaries

• **John Brademas**, who was a principal sponsor of 1965 legislation to

Exhibitions

create the **National Endowment for the Arts** and **National Endowment for the Humanities**, and was chair of the **President's Committee on the Arts and the Humanities** from 1994–2001, died at 89 in July. He served in the U.S. House of Representatives as a Democrat from Indiana who the *Washington Post* said “was considered the best friend the arts could have on Capitol Hill.”

• **Martin Friedman**, director of the **Walker Art Center** (Minneapolis, MN) from 1961–1990, a past president of the **Association of Art Museum Directors** and 1989 recipient of a National Medal of the Arts, died in May 2016. After retiring from the Walker, he oversaw art installations in Madison Square Park (New York, NY).

Friedman started his BA studies at the University of Pennsylvania, served in the naval ROTC and finished the degree at the University of Washington. He earned a master's in studio art and art history from the University of California, Los Angeles. He taught art in the Los Angeles public school system before accepting a curatorial internship at the **Brooklyn Museum** in 1956. His first curatorial position was at the Walker in 1956; when he became director three years later, at 36, he was one of the youngest museum directors in the country.

• Textile designer and painter **José Fumero**, a long-time volunteer with the **Mint Museum** (Charlotte, NC), died in September 2016. With his husband, **Herb Cohen**, former acting director of the Mint and director of exhibitions, Fumero helped found the **Blowing Rock Art and History Museum**.



California

Joan Takayama-Ogawa:
Climate Change

American Museum of Ceramic Art
Pomona, CA

www.amoca.org

January 14–April 2, 2017

Warmer ocean temperatures have prompted bleaching events of the world's coral reef communities, turning healthy colorful coral into weakened ghostly white coral. **Joan Takayama-Ogawa's** exhibition includes abstract figurative white coral reef works and white lighting installations calling for the reversal of global warming.

Takayama-Ogawa is a sixth-generation potter and ceramic artist who honors her Japanese heritage by using ancient ceramic forms as a guide and applying imagery from her American life. She studied ceramics under **Ralph Bacerra** at the **Otis Art Institute** (now the **Otis College of Art and Design**), where she currently teaches. She holds a BA from UCLA in geography and East Asian studies and a MA from the Stanford Graduate School of Education. Her work is a part of public collections, including the **Renwick Gallery**, **Smithsonian**, **Los Angeles County Museum of Art** and **American Museum of Ceramic Art**.



The Sumatran Ship Cloth
Fine Arts Museums of San Francisco/
DeYoung

San Francisco, CA

deyoung.famsf.org

Through February 12, 2017

The Sumatran Ship Cloth presents three ceremonial textiles from the Lampung region of south Sumatra, a region of Indonesia where ship imagery is a prominent theme in woven arts. For

many Indonesians, the sea represents their lifeblood, and ship imagery reflects social structures, rituals and cosmological beliefs. These textiles, from the museums' permanent collection date from the 19th and 20th centuries and are shown for the first time.



Ceremonial cloth (tampan), 19th–20th century. Indonesia, Sumatra, Lampung. Cotton; supplementary-weft weave, 36 x 36 in. (91.4 x 91.4 cm). Fine Arts Museums of San Francisco; gift of Wells Fargo Bank.

The display represents two of the major categories of ship cloths: the *palepai* and the *tampan*. The *palepai* is considered the pinnacle of Indonesian weaving, both within Lampung society and by Western collectors. Once owned exclusively by Sumatran aristocrats, the cloths were hung for display at occasions such as engagements, marriages, births and funerals. The more omnipresent *tampan* cloths were part of all rites of passage in Lampung, when dozens would be exchanged between relatives, often used to wrap food or other gifts.

This exhibition highlights a major 2010 acquisition a two-red-ship *palepai*, nearly 11 feet long and probably used in an aristocratic marriage ceremony, with each ships representing a clan.

On the Grid: Textiles and Minimalism
Fine Arts Museums of San Francisco/
DeYoung

San Francisco, CA

deyoung.famsf.org

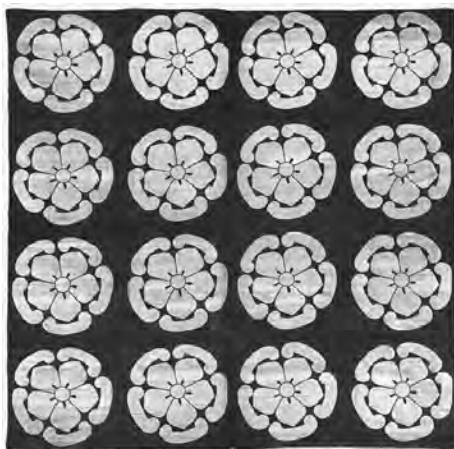
Through April 2, 2017

On the Grid: Textiles and Minimal-



213 vessels and ornaments, glazed ceramic, 1898–1933. Ruskin Pottery (1898–1933, West Smethwick, England), Gift of Collection of Carl Patterson.

ism presents textile traditions from around the world that share many of the same esthetic choices ascribed to Minimalist works. This exploration underscores the universality of the movement's underlying design principles, which include regular, symmetrical or gridded arrangements; repetition of modular elements; direct use and presentation of materials; and absence of ornamentation.



Buddhist altar cloth (uchishiki), early 19th century. Japan, late Edo period. Silk, gold leaf paper strips; twill lampas, supplementary-weft patterning (kinran), 118.9 x 122.7 cm (46 13/16 x 48 5/16 in.). FAMSF, gift of Miss Carlotta Mabury.

Textile artists in the Minimal style predetermine the finished work through the materials and processing

they select and in warping or preparing the loom. *On the Grid* examines these processes and explores both weaving in the textile design vocabulary and its influences on the design of painted and dyed pieces that also conform to Minimalism.

More than two dozen textiles from the permanent collection examine various aspects of Minimalist art.

Colorado

Artistry and Craftsmanship: Ruskin Pottery, Enamels and Buttons

Denver Art Museum
Denver, CO

denverartmuseum.org
Through May 7, 2017

Founded in 1898 by **Edward Richard Taylor** and his son **William Howson Taylor**, **Ruskin Pottery** was named after a founding writer and critic of the Arts & Crafts movement, **John Ruskin**. Throughout its 35-year history, the pottery produced decorative vessels, tableware, buttons and small glazed plaques called enamels, intended to be set in silver or pewter as jewelry.

Artistry and Craftsmanship: Ruskin Pottery, Enamels and Buttons features the Ruskin Pottery style of hand-thrown and hand-turned ceramic bodies with innovative glazes. Works

illustrate **Howson Taylor's** experimentation with new and sometimes difficult glaze techniques, resulting in four primary glazes—soufflé, luster, crystalline/matte and high-fired flambé.

The exhibition features about 80 objects from 213 works of Ruskin Pottery that **Carl Patterson**, museum conservator emeritus, gave to the **Denver Art Museum**.

Shock Wave: Japanese Fashion Design, 1980s–90s

Denver Art Museum
Denver, CO

<http://denverartmuseum.org>
Through May 28, 2017

Shock Wave shows work by Japanese designers who started a fashion revolution in Paris. The exhibition features 70 looks by designers **Issey Miyake**, **Kenzo Takada**, **Kansai Yamamoto**, **Yohji Yamamoto**, **Comme des Garçons** and **Junya Watanabe**.

Works illustrate concepts such as the intersection of tradition and modernity; the influence of pop-culture motifs; molding versus hiding the body with oversized shapes; reinventing the traditional Western representation of femininity; collaborations between contemporary artists and fashion designers; and other ways of challenging the fashion system.

The exhibition demonstrates how Japanese designers confronted the work of European designers during the 1980s, while inspiring younger European designers in the 1990s.

Shock Wave includes 20 recent acquisitions and spotlights loans from the fashion collections of the **Los Angeles County Museum of Art (CA)** and **de Young Museum (San Francisco, CA)**, as well as local and national private lenders.

A catalog accompanies the exhibition.

Connecticut

Eating Off the Landscape
Norwalk Historical Society
Norwalk, CT
norwalkhistoricalsociety.org
Through June 20, 2017

The French porcelain dessert service on view in this exhibition originally belonging to **William Rogers Farrington (1831–1910)**. The service is decorated with English scenes and famous buildings, including St. Paul's Cathedral, the Tower of London and Windsor Castle.

The compotes, serving dishes and dessert plates descended into the **Lockwood** family of Norwalk through Farrington's daughter **Mabel** and her marriage to **Manice deForest Lockwood, Jr., who** gave the service to the City of Norwalk.

Farrington was a china and glass dealer in France, England and Pough-

keepsie, NY. According to family history, he received the set from the porcelain manufacturers in **Limoges** in appreciation of his business over many years. Each item in the 25-piece dessert set is dated April 1, 1873, and bears Farrington's initials.

Guest curator **Elizabeth Pratt Fox**, a museum and historic-site consultant, organized ***Eating off the Landscape***.

Utamaro and the Lure of Japan
Wadsworth Atheneum Museum of Art
Hartford, CT
www.wadsworthatheneum.org
January 7—March 26, 2017

Two monumental scroll paintings by Japanese artist **Kitagawa Utamaro (1753–1806)** are reunited for the first time in more than 130 years at the in this exhibition: **Fukagawa in the Snow (1802–1806)**, from the **Okada Museum of Art (Hakone, Japan)**, and the **Wadsworth Atheneum's Cherry Blossoms at Yoshiwara (1793)**. The show also presents more than 50 decorative arts objects objects, including textiles, porcelain, lacquer, costumes and armaments from the 1905 **Colt Bequest** and the Atheneum's 1,000-object collection of Japanese art.

District of Columbia

Deco Japan 1920–1945
Hillwood House, Gardens and
Museum
Washington, DC

<http://www.hillwoodmuseum.org>
Through January 1, 2017

The style that came to be known as art deco, which flourished from the 1920s to 1940s, was a reflection of the modern era and the machine age. Originating in Europe, the art form was characterized by rectilinear shapes, geometric patterns and bold colors.

Deco Japan explores how the Japanese interpreted the style and transformed it through their own art and craft traditions. The exhibition's range of media—including prints, ceramics, lacquerware, jewelry, textiles, furniture and graphic ephemera—builds on the passion of Hillwood founder **Marjorie Merriweather Post** for decorative art and focuses on the era when she epitomized the flapper lifestyle and developed her taste for finely crafted objects.

The exhibition is drawn from the **Levenson Collection** and is organized and circulated by **Art Services International (Alexandria, VA)**.

Visions and Revisions:
Renwick Invitational 2016
Renwick Gallery/Smithsonian
Institution
Washington, DC
www.si.edu
Through January 16, 2017

This exhibition presents works by **Steven Young Lee, Kristen Morgin, Jennifer Trask** and **Norwood Viviano**, four artists who draw on sources ranging from traditional Asian pottery to vintage Americana, and from the Victorian era to the computer.

The exhibition includes more than 70 early and new works by each artist, including selections by **Suzanne Ramljak**, curator of exhibitions, **American Federation of Arts (New York, NY)**, and editor at *Metalsmith*; and **Anna Walker**, Windgate Foundation Curatorial Fellow for Contemporary Craft at the **Museum of Fine Arts, Houston (TX)**.

Lee's porcelain works combine traditional Asian forms, inlay techniques and glazes with Western motifs and pop-culture references. His process often allows the clay forms to sink under their own weight in the kiln, creating "broken" silhouettes that cannot be replicated.

Morgin's trompe l'oeil ceramic sculptures and assemblages range from



Plate, porcelain, with image of St. Paul's Cathedral.



Jar with Landscape and Gold Butterflies (top left), porcelain, cobalt inlay, glaze, decals; Steven Young Lee, 2015. Collection of Tom Rossiter and Nathalie Ribon-Tourre. Image: Duane Reed Gallery. Piano Forte (top right), unfired clay, wood, wire, salt, cement, glue; Kristen Morgin, 2004. Hammer Museum.

Burgeon (below left), found 18th & 19th century Italian gilt wood fragments, 22K & 23.5K gold leaf, antler, bone, teeth (various), epoxy resin; Jennifer Trask, 2012. Private collection. Image courtesy of the artist. Photo: Storm Photo.

Mining Industries: Downtown Boston (Boston) (below right), rapid prototyped pattern kilncast glass, mirrored glass, fabricated steel and transparency; Norwood Viviano, 2015. Collection of the artist, courtesy Heller Gallery. Photo: Tim Thayer/Robert Hensleigh, courtesy Heller Gallery, NY.

recreations of full-size cars and orchestral instruments to tiny knick-knacks and toys. They appear to be found objects but are actually raw, unfired clay with paint and collage instead of traditional ceramic glazes.

Trask combines materials such as animal bone, horn, antler, teeth and tusk; along with butterfly wings, resin, metal and antique frame fragments, to create jewelry and large-scale sculptures that recall 17th-century Dutch vanitas paintings and Victorian wonder cabinets.

Viviano combines data from LiDAR scan technology, antique maps and historical census data, and employs techniques as varied as bronze casting, kiln-fusing, glassblowing and 3-D printing to map fluctuations of growth and decline.

Visions and Revisions is the seventh installment of the biennial *Renwick Invitational*.

Georgia
Gifts and Prayers: The Romanovs
and Their Subjects
Georgia Museum of Art
Athens, GA

Cigar box with enamel miniatures celebrating coronation of Alexander II.



<http://georgiamuseum.org>
Through December 31, 2016

The House of Romanov ruled imperial Russia for 300 years, until the Russian Revolution in 1917, which replaced the tsars with a Communist government. The court created elaborate gifts for military leaders, attendants, noble families and others, as part of a system of patronage that helped it maintain its power.

Such gifts make up this display, featuring objects of Russian art never before shown in public and highlights of a private collection on long-term loan to the museum that is a promised gift.

Objects include the personal cigar box of Alexander II, commemorating his coronation, with individually painted miniatures covering its top; a miniature Fabergé rendition of Peter the Great's boat; diamond-encrusted brooches worn by ladies of the court; and more. Among the memorabilia and objects representing military decorations are medals, badges and awards of all the Russian Imperial Orders of Chivalry, rendered in gold, translucent enamel and jewels, and presented in recognition of military service.

Also on display are ceremonial swords, including one that is diamond-encrusted and was awarded by Alexander I; armor; helmets topped with double-headed eagles; and a silver trophy from the Crimean War.

Assembled by a single private collector, the collection was virtually unknown for decades. Curator **Asen Kirin**, professor of art history at the **Lamar**



Distaffs, wood and various decorative elements, from range of origins.

Dodd School of Art, selected nearly 200 objects to introduce the collection and its presence at the museum, which will promote its study in years to come.

A fully illustrated catalog accompanies the exhibition, including Kirin's discoveries so far.

The exhibition is sponsored by the **Fraser-Parker Foundation, W. Newton Morris Charitable Foundation** and **Friends of the Georgia Museum of Art**.

To Spin a Yarn: Distaffs, Folk Art and Material Culture

**Georgia Museum of Art
Athens, GA**

<http://georgiamuseum.org>
January 21–April 16, 2017

Organized by the **Stephen F. Austin State University Galleries**, this exhibition consists of about 70 decorated wooden distaffs, or spinning implements, from Russia, Lithuania, Finland, Sweden, France, Germany, Albania, Greece, Serbia and Bosnia, dating from the 19th and 20th centuries. Originally simple sticks, they evolved into decorated objects with cultural significance, more important for their meanings than for their function.

Giò Ponti: 20th-Century Renaissance Designer

**Georgia Museum of Art
Athens, GA**

<http://georgiamuseum.org>
June 10–September 17, 2017

An architect, painter, writer, publisher and designer, **Giò Ponti** (1891–1979) was a major figure in the development of modern architecture

and industrial design in Italy. Relatively little of his work is in American museum collections. This exhibition focuses on Ponti's contributions to 20th-century furniture design from the late 1920s through the mid-1950s.

Ponti's work may be seen as a continuation of the Renaissance traditions of design (*disegno*), craftsmanship and collaboration with other artists. He also produced designs for factory-produced furniture that employed new industrial materials.

The furniture and decorative objects selected for the exhibition include many of his one-of-a-kind pieces and collaborative endeavors. The exhibition and accompanying catalog emphasize Ponti's achievements and contributions to the history of furniture and the decorative arts, and their place within his overall philosophy of interior design and architecture.

Illinois

Affichomania: The Passion for French Posters

**Richard H. Driehaus
Museum**

**Chicago, IL
driehausmuseum.org
February 11, 2017–**

January 7, 2018

This exhibition features approximately 50 posters by **Jules Chéret, Eugène Grasset, Théophile-Alexandre Steinlen, Henri de Toulouse-Lautrec** and **Alphonse Mucha**. The posters date from 1875 to 1910, the era in France known as the Belle Époque.

The color poster was a fusion of art and commerce. It advertised cigarette

papers and milk, immortalized stage stars and bohemian cabarets, and won the admiration of passersby and art collectors. Subject to wind, rain and being covered up by posters from rival firms, the poster became the subject of collecting their own time. The poster craze, known as *affichomanie*, revolved around acquiring these posters, from buying and selling special editions to stealthy removals from walls and kiosks.

Drawn from the **Driehaus Collection of Fine and Decorative Arts**, posters on view feature such iconic images as Steinlen's *Le Chat Noir* and Lautrec's *Moulin Rouge: La Goulue*.

Maryland

Kimono & Obi: Romantic Echoes from Japan's Golden Age

**Baltimore Museum of Art
Baltimore, MD**

www.bma.org

Through January 15, 2017

This selection of late 19th- to 21st-century kimono and obi includes garments that were made after sumptuary laws were lifted in 1867, when commoners were no longer banned from wearing clothing with colors like red or purple.

The centerpiece is an early 20th-century long-sleeved kimono or *furisode*.

As Japan entered the industrial age in the late 1800s, kimono and obi expressed increased prosperity and new found wealth. Many of the kimono from this era display decorative motifs with symbols from Japan's Golden Age (794–1185).

A fan motif in a bridal kimono represents the *hi-ogi*, or cypress wood fan, the empress and ladies of the Heian Court held to hide their faces from the stares of men. Brides in later centuries used the fans as status symbols to signal rank as "Princess for the Day."

Cocktails, Lipstick & Jazz:

Life in the Age of Fitzgerald

**Beall-Dawson Museum/
Montgomery History**

Rockville, MD

<http://montgomeryhistory.org>

Through January 15, 2017

This exhibit presents life in the 1920s. Many objects are on display for the first time.



Kimono *Furisode* (1912–1989), *yuzen*-dyed; hand-embellished with gold and silver leaf, metallic pigments and embroidery; and lined in red silk decorated with gold pigments; Taisho (1912–1926) or Showa (1926–1989). Gift of Mrs. D.M. Cheston.

A Feast for the Senses: Art and Experience in Medieval Europe
 Walters Art Museum
 Baltimore, MD
<http://thewalters.org>
 Through January 8, 2017

In medieval Europe, the walled garden was idealized as a place of delight for the senses and escape from everyday cares. Such aspects of life inspired works of art that are the focus of the international loan exhibition ***A Feast for the Senses: Art and Experience in Medieval Europe***.

The exhibition brings together more than 100 works representative of the late medieval period—roughly the 12th to 15th century. Included are stained glass, precious metals and gemstones, ivories, tapestries, paintings, prints, and illuminated manuscripts from public and private collections in the U.S. and abroad.

A Feast for the Senses is organized

in partnership with the **John and Mable Ringling Museum of Art** (Sarasota, FL).



Seed-collecting box, various salvaged woods. Collected by John Bartram.

Massachusetts

New Sole of the Old Machine: Steampunk Brockton—Reimagining the City of Shoes

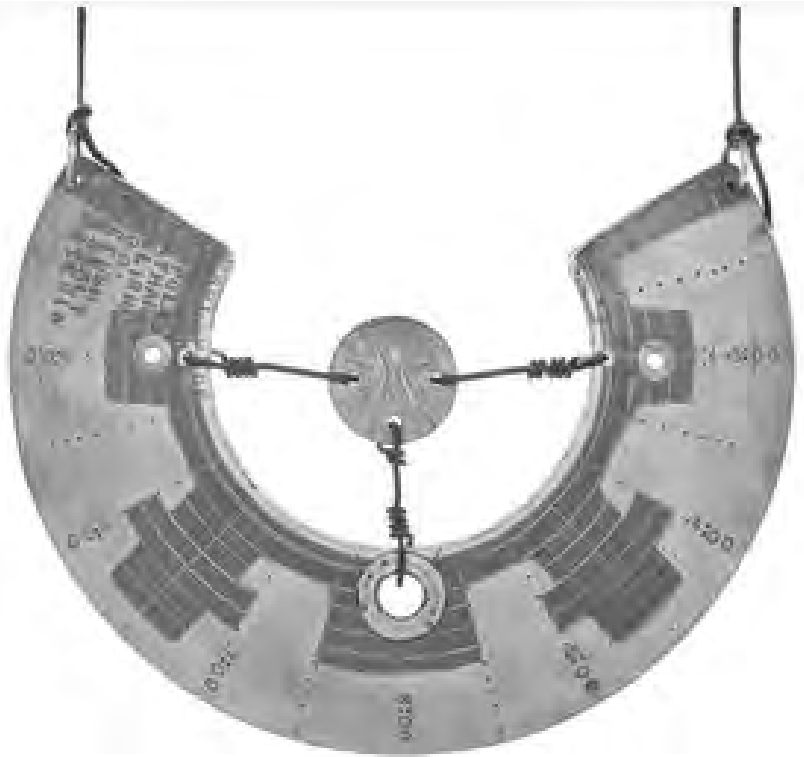
Fuller Craft Museum
 Brockton, MA
<http://fullercraft.org>
 Through January 1, 2017

Curated by **Bruce Rosenbaum** of **Steampunk ReImagineer, ModVic, LLC**, this exhibition features works by **John Belli, Jim Bremer** and **Ruth Buffington, David Lang, Susan Montgomery, Janel Norris, Sam Ostroff, Bruce Rosenbaum**, and **Michael Ulman** that reimagine Brockton in a retrofuture exhibition, as if the Brockton of 1892 collided with the Brockton of 2016 and the Brockton of 2092.

The exhibition includes period shoes, sneakers and boots transformed into functional art.

Bartram's Boxes Remix
 Fuller Craft Museum
 Brockton, MA
<http://fullercraft.org>
 January 21–April 16, 2017

Bartram's Boxes Remix is a collaborative project between the **Center for Art in Wood** (Philadelphia, PA) and **Bartram's Garden**, home of 18th-century explorer and botanist **John Bartram**. The pieces in this traveling exhibition reference the boxes containing seeds, plants and curiosities that Bartram sent back to his colleagues and



BRC map breastplate, aluminum hard drive disk, stamped, pierced, 8.5 x 6 in. Steve Curl, 2005.

clients in England. The show includes objects and installations created out of salvaged wood and other materials found in **Bartram's Garden**.

Bartram's Boxes Remix is sponsored by the **Caroline R. Graboys Fund**.

Playa Made: Jewelry of Burning Man
Fuller Craft Museum
Brockton, MA
<http://fullercraft.org>
February 11–June 4, 2017

This exhibition features jewelry created for or during the Burning Man Festival, an annual arts gathering when a temporary community is erected in Nevada's Black Rock Desert. Jewelry is an integral part of the festival and has many uses, including trade, fostering personal connections, and fulfilling the "Gifting tenet"—unconditional gifting of goods and services—that is a core element of the festival.

The exhibition explores conceptual themes and imagery that have evolved from Burning Man, as well as the ongoing development of material application.

The exhibition is accompanied by the book, *The Jewelry of Burning Man*, with contributions by **Karen Christians, Christine Kristine** and **George Post**.

Living Traditions: The Handwork of Plymouth CRAFT
Fuller Craft Museum
Brockton, MA
<http://fullercraft.org>
March 18, 2017 - June 25, 2017
Based in southeastern Massa-

achusetts, **PlymouthCRAFT (Center for Restoration Arts and Forgotten Trades)**, is committed to promoting traditional craft philosophy and the manner in which it affects people's lives. PlymouthCRAFT offers classes, workshops and presentations where students of all education levels learn time-honored hand skills and the significance of historic preservation.

In *Living Traditions*, artisans of PlymouthCRAFT showcase works in wood, clay, fiber and other media.

Object Lessons: Selections from Fuller Craft Museum's Permanent Collection
Fuller Craft Museum
Brockton, MA
<http://fullercraft.org>
Ongoing

Object Lessons: Selections from Fuller Craft Museum's Permanent Collection presents contemporary conversations in craft that explore the relationship between maker, material and object in a cultural context. The exhibition is divided into five categories—ceramics, metal, wood, fiber and glass—with works from the permanent collection showcase esthetic, technical and narrative progressions of craft from traditional to avant-garde, in both functional and non-functional forms.



Evening shoes, silk, beads, gilded thread, and rhinestones. Roger Vivier for Christian Dior, 1958–1960. © Victoria and Albert Museum; gift of Mrs. Gloria Loel Guinness.

Shoes: Pleasure and Pain
Peabody Essex Museum
Salem, MA
www.pem.org
Through March 12, 2017

This exhibition explores the creativity of footwear from around the globe through more than 300 pairs of shoes, from vintage designs to those by contemporary makers, and considers the cultural significance and transformative capacity of shoes. It examines the latest developments in footwear technology that create the possibility of ever-higher heels and dramatic shapes with examples from shoe collectors are shown alongside historic shoe.

The exhibition is organized by the **Victoria and Albert Museum** (London, England). **Carolyn and Peter S. Lynch** and the **Lynch Foundation** provided support, along with the **East India Marine Associates** of the museum.

Michigan

American Style and Spirit: 130 Years of Fashions and Lives of an Entrepreneurial Family
Henry Ford Museum
Detroit, MI
www.thehenryford.org
Through April 2, 2017

American Style and Spirit presents a living catalog of American style over 130 years through clothing from the collection that brings the lives of the Roddis family into focus. "Wearable time capsules," along with letters, photographs and heirloom objects, bring the person behind each garment to life.

New Hampshire

Four Centuries of Furniture in Portsmouth . . . with the New Hampshire Furniture Masters
Discover Portsmouth Center,
Portsmouth Historical Society
Portsmouth, New Hampshire
www.portsmouthhistory.org
April 7–June 18, 2017

Concurrent exhibitions of furniture made and used in Portsmouth from the 17th century to the late-20th century, are drawn from public and private collections, and include a display of contemporary studio furniture by members of the **New Hampshire Furniture Masters Association**.

The Odd and the Elegant: Mining the Collections of the Portsmouth Historical Society
John Paul Jones House,
Portsmouth Historical Society
Portsmouth, New Hampshire
www.portsmouthhistory.org
May 29–October 9, 2017

This small exhibition presents a wide range of locally owned objects that reflect the changing views of collecting during the past century and explores the meaning of objects within a local context.

New Jersey

Jewelry—From Pearls to Platinum to Plastic
Newark Museum
Newark, NJ
www.newarkmuseum.org
Ongoing

Whether it is made of natural materials or marvels of human invention and skill, jewelry has adorned the human body since prehistoric times. The **Newark Museum** has been collecting jewelry since 1911. Its newly redesigned and reinstalled **Lore Ross Jewelry Gallery** presents jewelry spanning seven centuries. The focus of the new installation is the wide array of materials, both noble and humble, that have been used over the centuries to create jewelry for personal adornment.



Butterfly Woman brooch, enamel, gold, diamonds, 1 3/8 in x 1 5/8 in, 1904. Henry Blank & Co. Purchased 1993, Millicent Fenwick Fund.

Native Artists of North America
Newark Museum
Newark, NJ
www.newarkmuseum.org
Long-term installation

Works by 27 tribal nations are grouped roughly by region to represent distinct geographic areas and living tribal cultures, focusing on highlights

from the museum's North American collection. The result of a collaborative curatorial process among Native American artists and scholars, objects highlight works from the Northwest Coast (Haida, Tlingit and Tsimshian), Northern California (Pomo) and the Southwest (Pueblo watercolors and pottery, Navajo and Hopi textiles).



Frontlet; wood, paint and abalone shell; 8 1/2 x 8 x 5 1/2 in. Tsimshian artist, British Columbia. 19th century. Gift of Dr. William S. Disbrow, 1919.

The museum began collecting native North American art in 1910 and now has more than 2,000 works of indigenous art from the continental United States, Hawaii and Canada.

On display are woven Pomo baskets, handmade items of dress, and southwestern pottery and textiles. Highlights include works by Haida master carver **Charles Edenshaw** and a rare bear rattle attributed to 19th-century Haida carver **Sdiihldaa/Simeon Stilthda**.

Adriana Greci Green, a research collaborator at the **National Museum of Natural History** of the **Smithsonian Institution** and curator of the Arts of the Americas, **Fralin Museum of Art** at the University of Virginia, is lead curator. Consulting curators are:

- **Sherrie Smith-Ferri** (Dry Creek Pomo-Coast Miwok), director, **Grace Hudson Museum** (Ukiah, CA); scholar of Pomo basketry and culture

- **DY Begay**, Diné (Navajo), independent curator and weaver

- **Susan Sekaquaptewa** (Hopi), independent curator, scholar of Hopi culture

- **Emil Her Many Horses** (Oglala Lakota), associate curator, **National Museum of the American Indian** (New York, NY); curator and scholar of Central Plains cultures and curator of the exhibi-

hibition *Unbound: Narrative Art of the Plains*

• **Mique'l Dangeli** (Tsimshian and Tlingit Nations), assistant professor of Alaska Native Studies, University of Alaska Southeast; co-founder of Git Hayetsk, Northwest Coast First Nations mask-dancing group (Vancouver, BC)

The opening of *Native Artists of North America* is the first phase of *Seeing America*, an ongoing reinstallation highlighting the American experience through museum collections.

Hot, Hotter, Hottest—

300 Years of New Jersey Ceramics
Newark Museum
Newark, NJ
www.newarkmuseum.org
Long-term installation



The Grecian Vase, slip-cast porcelain, enamel, clear glaze and gold paste, 55 ½ x 23 in., 1904. Lucien Boullemeier and others for Trenton Potteries Company. Gift of the Crane Company, 1969; base a gift of the Crane Company and the Trenton City Museum, 2015.

It has been 101 years since the **Newark Museum** celebrated regional industry with its 1915 exhibition, *The Clay Products of New Jersey*. This new,

interactive permanent gallery for the museum's collection commemorates the Garden State's history as a pottery and porcelain center.

From pickle jars and pie plates, porcelains to modern studio pottery, New Jersey has a ceramic tradition. Over three centuries, New Jersey potteries employed thousands of people and produced millions of objects from local clay.

The museum began collecting locally made ceramics in 1911, and its holdings have continued to expand ever since, culminating in the donation of the **Lenox Archives** by **Brown-Forman, Inc.**, in 2006, which the museum shares with the **New Jersey State Museum** and **Rutgers University Library Special Collections**.

The exhibition is made possible by a project grant from the **New Jersey Historical Commission**, a division of the Department of State.

New York

Charles Percier: Architecture and Design in an Age of Revolutions
Bard Graduate Center: Decorative Arts, Design History, Material Culture/Château de Fontainebleau

New York, NY
www.bgc.bard.edu
Through February 5, 2017

Charles Percier: Architecture and Design in an Age of Revolutions surveys the range of projects undertaken by the French architect and designer from the end of the 18th to the beginning of the 19th century.

Although Percier (1764–1838) was well known for his close collaboration with **Pierre François Léonard Fontaine** (1762–1853), this exhibition focuses primarily on Percier's individual accomplishments, whose commissions for public and private clients influenced decorative arts and architecture during a turbulent, rapidly changing period in French history.

Featuring more than 130 objects from museums and cultural institutions in France and the United States, as well as objects from private collections, the exhibition includes Percier's designs for furniture, porcelain, metalwork and the renovation of the rue de Rivoli. Rare drawings and examples of early 19th-century cabinets, candelabras and

tureens are also on display, along with sketches for the arc du Carrousel, the interior designs for Josephine Bonaparte's rooms at the **Tuileries** palace, and books dedicated to Roman palaces and interior decoration. His work bridged ancien régime court culture and the industrial production of the 19th and early-20th centuries.

A catalog accompanies the exhibition.



Gondola chair, carved and silver gilt wood, from the Salon d'Argent of the Elysée Palace, 1805. Jacob-Desmalter, after Charles Percier. Palais de l'Elysée, Paris, Mobilier national.

Infinite Blue
Brooklyn Museum
Brooklyn, NY
www.brooklynmuseum.org
Through 2017

Infinite Blue represents the museum's global collections, including objects of Asian, Egyptian, African, American, Native American and European art in the decorative arts. Highlights include ceramic objects from the Asian art collection; never-before-exhibited illuminated manuscripts from the European collection; costumes from the **Brooklyn Museum Costume Collection** at the **Metropolitan Museum of Art** (New York, NY); and "Untitled" (Water), a curtain of blue iridescent beads by **Felix Gonzalez-Torres** and **Liquidity Inc.**

Wine Jar with Fish and Aquatic Plants is an example of early Chinese blue-and-white porcelain. The illuminated manuscripts show the ways Christian iconography employs the color blue.

The exhibition is part of *A Year of Yes: Reimagining Feminism* at the

Brooklyn Museum, which runs through 2018 and celebrates the 10th anniversary of the Elizabeth A. Sackler Center for Feminist Art through 10 exhibitions and related public programs.

Constellation

Corning Museum of Glass

Corning, NY

www.cmog.org

Through December 31, 2016

The museum's new Contemporary Art + Design Wing features a gallery dedicated to temporary projects, including large-scale installations such as the recent acquisition *Constellation* (1996) by **Kiki Smith**, a room-size installation about the theme of the heavens, inspired by images drawn from an early 19th-century celestial atlas.

Constellation features 26 hot-sculpted glass animals of different sizes representing animal-themed star patterns, some well-known, such as Ursa Major and Minor, Scorpius, Aries, and Cancer, and some lesser-known, such as Corvus (the crow), Lacerta (the lizard) and Delphinus (the dolphin).

Designed by Smith and produced by Venetian maestro **Pino Signoretto**, the piece shows animals cavorting amid cast-glass stars and their own cast-bronze scat on a night sky of handmade indigo-dyed Nepal paper. The acquisition is a gift in part from the **Smith and Pace Gallery** (New York, NY).

Tiffany's Glass Mosaics

Corning Museum of Glass

Corning, NY

www.cmog.org

May 20, 2017–January 7, 2018

Louis C. Tiffany expressed his passion for color and glass most innovatively in the technique of mosaic. *Tiffany's Glass Mosaics* focuses exclusively on this aspect of his artistic career.

The exhibition features objects from museums, libraries and private collections, including fireplace surrounds, decorative panels, desk accessories, design drawings, sample panels, lamps, trade literature and a look at Tiffany's materials, including sheet glass, glass "jewels" and glass fragments from the archive of the **Neustadt Collection of Tiffany Glass**.

Many Tiffany architectural glass mosaics survive in churches, libraries,



"Poppy" Inkstand, glass mosaic, ca. 1901. Tiffany Glass and Decorating Company, designed by Clara Driscoll.

universities and other public buildings. This exhibition uses new digital displays and examines the materials and process—from design inspiration to fabrication—involved in creating the mosaics.

Pierre Gouthière: Virtuoso Gilder at the French Court

Frick Collection

New York, NY

http://www.frick.org

Through February 19, 2017

This exhibition focuses on **Pierre Gouthière** (1732–1813), the French bronze chaser and gilder who worked for Louis XV and Louis XVI, examining the artist's production, life and workshop through 21 objects from public and private collections. Works attributed with certainty to Gouthière include clocks, vases, firedogs, wall lights, and mounts for Chinese porcelain and hard-stone vases.

Gouthière became a master ciseleur-doreur (chaser-gilder) in 1758, during the reign of Louis XV. Little is known about his early years, but by 1765, he was gilding pieces in bronze and silver for **François-Thomas Germain**, the sculpteur-orfèvre du roi (sculptor-goldsmith to the king).

In 1767, Gouthière began to work

for the **Menus-Plaisirs du Roi**, which provided the king's personal effects as well as organized his entertainment. Louis XVI and Marie Antoinette commissioned objects directly and acquired works at an auction in December 1782 after the death of the Duke of Aumont.

Gouthière's clientele included the Count of Artois, Countess Du Barry, Duke of Duras, Duchess of Mazarin, Princess Kinsky, Marquis of Marigny and king of Poland. Unfortunately, his expenditures and a series of financial setbacks—including a huge, uncollectable sum owed by Madame Du Barry and the death of two of his most important clients in the early 1780s, the Duke of Aumont and Duchess of Mazarin—forced him to declare bankruptcy in 1787.

A blue-marble and gilt-bronze table commissioned for the latter inspired this exhibition and study of Gouthière's oeuvre.

One consequence of the artist's reputation among French and British collectors was the appearance of copies and attributions to Gouthière. During the 19th and 20th centuries, many French decorative arts pieces were falsely attributed to Gouthière, not all of which have been confirmed. The exhibition features only works that can be attributed to Gouthière with certainty and



Pair of ewers, porphyry and gilt bronze, 10½ × 4¾ × 3¾ inches each, by Gouthière, ca. 1767–1770. Private collection. Photo: Michael Bodycomb.

creates a new corpus to help establish further attributions.

As part of the project, conservators undertook a technical study of Gouthière's bronze and gilding techniques. The data provides the basis for reevaluating the attribution and chronology of Gouthière's oeuvre and clarifies his workshop practices.

In conjunction with the exhibition, the **Frick Collection** and **D Giles, Ltd.** published the first English-language monograph on Gouthière. The monograph includes contributions by **Anne Forray-Carlier** (*Musée des Arts Décoratifs*), **Joseph Godla** (*Frick Collection*), **Helen Jacobsen** (*Wallace Collection*), **Luisa Penalva** (*Museu Nacional de Arte Antiga*, Lisbon), **Emanuel Sarméo** (*Château de Versailles*) and **Anna Saratowicz** (*Royal Castle*, Warsaw); essays on Gouthière's life and work; a reevaluation of his style in the context of the development of Neoclassicism; and an exploration of his relationship with **François-Joseph Bélanger**, **Claude-Nicolas Ledoux** and others of the period. A section covers results of the technical study. A French-language edition of the publication is also available.

Porcelain, No Simple Matter:
Arlene Shechet and the Arnhold Collection
Frick Collection

New York, NY
<http://www.frick.org>
Through April 2, 2017

This exhibition explores the history of making, collecting and displaying porcelain. Included are about 100 pieces produced by the **Royal Meissen** manufactory, which led the ceramic industry in Europe, both scientifically and artistically, during the early to mid-18th century.

Most of the works date from 1720 to 1745 and were selected by New York-based sculptor **Arlene Shechet** from a promised gift of **Henry H. Arnhold**. Included are 16 are Shechet's porcelain works she made in residencies at the Meissen manufactory in 2012 and 2013, with nature as the dominant theme.

Masterworks: Unpacking Fashion
Costume Institute/
Metropolitan Museum of Art
New York, NY

www.metmuseum.org
Through February 5, 2017

Masterworks features acquisitions of the past 10 years. The main section is organized chronologically, with ensembles shown in packing crates and on pallets, as though they have just arrived. Each object—primarily women's wear, with some men's wear ensembles and a selection of accessories—is accompanied by an explanation of its significance in fashion history. Some newly

acquired objects are paired with pieces in the collection to illustrate the influence of certain couturiers and historical silhouettes—a **John Galliano** for **Maison Margiela** dress from 2015 with a **Cristobal Balenciaga** gown from 1964; a **Halston** evening gown from the 1980s with a **Vionnet** gown from the 1930s.

Another gallery features ensembles donated by designers in honor of **Harold Koda** upon his retirement as curator in charge of the **Costume Institute** in January 2016.



Ball gown, Viktor & Rolf (Dutch, founded 1993). Purchase, Friends of the Costume Institute Gifts. Photo: Anna-Marie Kellen.

Jerusalem 1000–1400: Every People under Heaven

Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through January 7, 2017

Beginning around the year 1000, Jerusalem attained significance as a location, destination and symbol to people of diverse faiths from Iceland to India. This exhibition demonstrates the key role that the Holy City played in shaping the art of the period from 1000 to 1400, when Jerusalem was home to more cultures, religions and languages than ever before.

The exhibition features some 200 works of art from 60 lenders worldwide. More than four dozen loans come from Jerusalem's diverse religious communities, some of which have never shared works before.

The catalog is made possible by the **Andrew W. Mellon Foundation; Michel David-Weill Fund; Tauck Ritzau Innovative Philanthropy; Ruddock Foundation for the Arts; Christopher C. Grisanti and Suzanne P. Fawbush; and Helen E. Lindsay.**



Bottle with Christian Scenes, glass, gold and enamel; 11 1/8 x 7 in. (28.2 x 17.8 cm), mid-13th century, made in Syria. Fursiyya Art Foundation. Portrays buildings, designated with crosses, and details of agricultural activities, from harvesting dates and picking grapes to plowing fields.

The Secret Life of Textiles: Animal Fibers

**Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through February 20, 2017**

The second in the ***Secret Life of Textiles*** exhibition series, this installation features works made from animal fibers by numerous cultures throughout history and in different regions of the world. The objects on view are made of wool and hair from sheep, camelids, goats, yaks, horses, cows and small animals; silk filament from cultivated or wild silk worms; and feathers.

The exhibition includes a selection of reference materials reflecting the transformation of animal fibers through the use of technology. It also shows how conservators use advanced microscopy in fiber identification.

Native American Masterpieces from

the Charles and Valerie Diker Collection

**Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through March 19, 2017**

This selection of Native American works of art from New York's **Charles and Valerie Diker Collection** features artworks from the second to the early 20th century. The presentation at the Met concludes a national tour as part of the exhibition ***Indigenous Beauty***, organized by the **American Federation of the Arts**, and the return of the Diker Collection to New York City.

Presented in a geographical framework, the exhibition features clusters of works that exemplify developments over centuries of practice in regions of the United States and Canada, including the Southwest, Northwest Coast, Plains and Great Lakes, and California.

Creations from the Plains features painting on animal hide, muslin and paper. During the 19th century, a new

idiom for pictorial graphic arts traditions was introduced in the new form of "ledger book drawings."

A Yup'ik spirit mask from Hooper Bay, Alaska, is a collage of abstract forms of game animals that make survival in the Arctic possible, including fish, waterfowl and seals.

Dress and personal accessories represent another form of expression. Artists combined diverse materials into wearable creations that convey culturally specific meanings. Rare items of fashion include a graphically beaded Apsáalooke boy's shirt; an embroidered Acoma dress, a painted Naskapi hide coat; and a two-skin-style Wasco dress from the late 19th century with fully beaded yoke and tanned deer hide ornamented in a pattern of contrasting black and white pony beads that were available from the traders who formed businesses along the Columbia River, in what is now Oregon.

Basketry works by Native California women artists from the beginning of the



Rank Badge with Stylized Bear, silk, feather and metallic thread embroidery on silk satin; 18th century.

20th century include works by master weavers **Louisa Keyser** (also known as **Datsolalee**), **Elizabeth Hickox** and **Carrie Bethel**.

Ceramic works relate to ancient artistic practices across the Southwest. Pueblo potters developed styles using local clays and pigments, and embraced new designs through trade. Designs also changed as people moved within the region. Hopi-Tewa artist **Nampeyo** is represented by a painted water jar from the turn of the century.

The exhibition is accompanied by an illustrated catalog from the touring exhibition ***Indigenous Beauty: Masterworks of American Indian Art from the Diker Collection***, which was organized by the **American Federation of Arts**. The catalog presents new research on the objects in the exhibition and contributions by **Janet Berlo, Bruce Bernstein, Barbara Brotherton, Joe Horse Capture, David Penney, Susan Secakuku** and more.

The exhibition is made possible in part by the estate of **Brooke Astor**.

Renaissance Maiolica: Painted Pottery for Shelf and Table
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through May 29, 2017

This exhibition of Renaissance maiolica, drawn from the Met's collection, celebrates the publication of *Maiolica, Italian Renaissance Ceramics in the Metropolitan Museum of Art* by **Timothy Wilson**. Maiolica was used for practical objects such as tableware and serving vessels, desk ornaments, storage containers and devotional objects, all in painted and tin-glazed earthenware.

The maiolica tradition flourished from the 15th to the 17th century. Italian potters transformed techniques they owed to the Islamic world into something unprecedented, and laid the foundations for similar pottery traditions across Europe. Potters and pottery painters exploited innovations of the Renaissance goldsmith, sculptor and painter. That it was owned by the social elite of Italy testifies to its value.

The exhibition explores how the functions of Renaissance maiolica dictated the ways painted pottery was

seen and decorated. Groups of objects suggest how they were used—an assembly of storage jars gives a sense of a pharmacy's shelves. Leading Italian families commissioned services of istoriato plates and dishes—their surfaces covered with scenes from mythology and ancient history.



Pharmacy jar (albarello), ceramic—maiolica (tin-glazed earthenware), 13 3/16 × 8 13/16 × 8 13/16 in. (33.5 × 22.4 × 22.4 cm), 1573, Italian, Deruta. Probably workshop of Giacomo Mancini, "El Frate" (Italian, active ca. 1540–1560). Gift of W. B. Osgood Field, 1902.

Maiolica-makers used ceramic, paint and glaze to compete with other art forms, including a Madonna and Child that imitates a framed panel painting and a Lamentation group that probably functioned as a sculpted altarpiece, the largest known example of sculptural maiolica to survive.

The publication is made possible by the **Metropolitan Museum of Art's Friends of European Sculpture and Decorative Arts, Peter Jay Sharp Foundation, Marica and Jan Vilcek, and Ceramica-Stiftung Basel**.

Simple Gifts: Shaker at the Met
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through June 25, 2017

The United Society of Believers in Christ's Second Appearing, also known as the Shakers, is a utopian religious sect that arose in America in the 19th

century, establishing communities centered on equality of the sexes, collective property, pacifism and industry.

This installation features more than two dozen works from the museum's permanent collection, including furniture, textiles and tools, that reflect Shaker life and art, and embody the Shakers' characteristic, minimalist designs and craftsmanship, which influenced 19th-century counterparts in the external world as well as 20th- and 21st-century modern artists, performers, collectors and museums.

From the 1930s to '60s, collectors **Faith and Edward Andrews** cultivated relationships with surviving Shaker groups in New York and New England, and accumulated a collection of furniture, textiles and archival objects. The Met acquired numerous works from their collection in 1966, several of which are on view in this installation.

The Aesthetic Movement in America
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through June 25, 2017

Objects of the late 19th-century Anglo-American Aesthetic movement include art furniture, ceramics, stained glass, metalwork, textiles and more, most from the museum's permanent holdings, along with a few select loans. The display explores Aestheticism as a cultural phenomenon of its time that promoted beauty as an artistic, social and moral force, particularly in the domestic realm.

The catalyst for Aestheticism's popularity in the United States was the 1876 Centennial International Exhibition in Philadelphia, with an artistic culture and lifestyle movement that encompassed art publications, clubs and societies; collecting and decoration; and the founding of several major art museums.

Aesthetic furnishings and objects were intended for fully integrated domestic spaces—as seen, for example, in the Met's latest historical interior, the Worsham-Rockefeller Dressing Room, on view nearby.

From the Imperial Theater: Chinese Opera Costumes of the 18th and 19th Centuries



Crane charger, ceramic; 17 in. x 2 in. (43.2 x 5.1 cm). 1877. John Bennett (1840–1907). Barrie A. and Deedee Wigmore Foundation gift, 2008.

**Metropolitan Museum of Art
New York, NY**

**www.metmuseum.org
Through October 9, 2017**

This exhibition examines these luxury textiles from artistic and technical points of view. The first of two rotations focuses on costumes used in dramas based on historical events; the second will feature costumes from plays derived from legends and myths.

On display are eight robes, each created for a specific role—court lady, official, general, monk, nun and immortal—with a set of album leaves that depict theatrical characters wearing such robes.

The 18th and 19th centuries witnessed a flowering of Chinese drama. Under the patronage of the Qing court (1644–1911), performances filled the

Forbidden City in Beijing. A form of traditional Chinese theater, Peking opera was developed fully by the mid-19th century. Because of the form’s minimal stage settings and the importance of exaggerated gestures and movements, costume played a significant role.

This exhibition includes examples with interior markings indicating their use in court productions.

**Françoise Grossen Selects
Museum of Arts and Design
New York, NY**

**www.madmuseum.org
Through March 15, 2017**

In the 1960s, **Françoise Grossen** rejected the rectilinear loom for an approach to fiber that resulted in the creation of large-scale, suspended rope forms constructed of knots, loops,

braids and twists. A number of other artists in the 1960s and ‘70s, including **Eva Hesse**, **Sheila Hicks** and **Magdalena Abakanowicz**, also began working with fiber in innovative ways.

Françoise Grossen Selects is part of MAD’s **POV** series, which invites guest perspectives on the permanent collection. Grossen brought her rope sculptures together with works from museum’s collection of baskets, as well as other works in fiber, wood and metal.

Grossen takes a cumulative, repetitive approach that she describes as “rope upon rope, braid after braid.”

Highlights include:

- The early work *Signe* (1967), also known as *Swan*, which was in the **Museum of Modern Art’s** 1969 group exhibition *Wall Hangings*.

- *Shield* (c. 1968), constructed through various knotting techniques, including the overhand or half-stitch knot. Techniques such as the half-stitch are popularly known as macramé, a Spanish word derived from the Arabic *migrah*, meaning “ornamental fringe.”

- A focus on the 1963 exhibition *Woven Forms at MAD* (then the **Museum of Contemporary Crafts**), which influenced Grossen when she saw an adapted version of it at the **Museum für Gestaltung** (then the **Kunstgewerbemuseum**; Zurich, Switzerland) in 1964 and inspired her to complete her MFA in textiles at the University of California before settling in New York City in 1968.

- The site-responsive *Contact III* (1977), made of hand-dyed Manila rope, part of a series of outdoor installations.

Françoise Grossen Selects is part of **MAD Transformations** and the first in the **POV** series to address the full MAD collection.

**Lauren Kalman: But if the Crime Is
Beautiful ...**

**Museum of Arts and Design
New York, NY**

**www.madmuseum.org
Through March 15, 2017**

Taking up the subject of gold, specifically its use in jewelry and adornment, the installation by metal-smith **Lauren Kalman** is the museum’s second **POV** exhibition. The title refers to Austrian architect **Adolf Loos’s** 1908 treatise “Ornament and Crime.” Kalman covers the interior and exterior of



Theatrical robe with phoenix and floral patterns, silk thread embroidery on silk satin, 50 x 96 in. (127 x 243.84 cm), 19th century (Qing dynasty, 1644–1911). Photo: Rogers Fund, 1929.

MAD's white jewelry cases in thousands of golden brass leaves. They represent the leaves of kudzu, and weave in and around modernist and contemporary jewelry pieces from the collection.

To create the installation, Kalman surveyed MAD's jewelry collection and chose more than 60 gold pieces from the midcentury forward. She highlights pieces by **Ronald Hayes Pearson** and **Margaret De Patta**.

The installation includes works by **John Paul Miller**, **Margret Craver**, **Irena Brynner**, **Otto Künzli**, **J. Fred Woell** and **Gijs Bakker**. **Eunmi Chun** and **Judy Kensley McKie** explore medieval alchemy (the practice of turning ordinary substances into gold), while **Lola Brooks** and **Frank Tjepkema** celebrate love and eternity.

Lauren Kalman: *But if the Crime Is Beautiful ...* is part of **MAD Transformations**.

Voukos: The Breakthrough Years
Museum of Arts and Design
New York, NY
www.madmuseum.org
Through March 15, 2017

Spanning 1953–1968, this exhibition focuses on the early career of **Peter Voukos**. Initially trained as a traditional potter, He combined wheel-throwing with slab building, traditional glazes with epoxy paint and figuration with abstraction. He also worked in bronze, paint and printmaking. The exhibition features approximately 30 examples from his early work in ceramics.

Voukos is a central figure in the history of the **Museum of Arts and Design** (MAD), featured in numerous past exhibitions. Both the exhibition and accompanying scholarly catalog provide a detailed account of breakthrough works from his period of experimentation. Highlights include:

- Standing Jar (c. 1956), with thick strips of clay as three-dimensional brushstrokes and colored drips trickling downward. The combination of thrown and slab-built elements became a cornerstone of his working practice.

- Rocking Pot (1956), an example of "pot assemblages," now in the collection of the **Renwick Gallery** (Washington, DC). His colleague **John Mason** coined this term to describe works that Voukos assembled and joined after first throw-

ing them on the wheel and then pounding them out of the round, improvising as he went. This massive upside-down bowl has cutout holes and saber-like forms that penetrate the exterior walls.

- Sitting Bull (1959), Little Big Horn (1959) and Tientos (1959), amalgamations of wheel-thrown and slab forms that have been paddle-gouged, or cut open.

- Cross (1959), featuring scratching through slips and glazes and using unexpectedly bright colors.

- Red River (c. 1960), acquired by the **Whitney Museum of American Art** shortly after it was made, from projects starting in 1960 that involved adding epoxy-based paint to surfaces after pieces had been fired.

- A group of Voukos's 1968 blackwares, reunited for the first time since their initial presentation.

The exhibition is part of **MAD Transformations**, a series of six exhibitions addressing artists who transform perceptions of traditional craft mediums.

Published by **Black Dog Publishing** in collaboration with the museum, the 208-page *Peter Voukos: The Breakthrough Years* includes essays by **Glenn Adamson**, **Elissa Auther**, **Barbara Paris Gifford**, **James Melchert**, **Ruby Neri**, **Andrew Perchuk** and **Jenni Sorkin**.

Voukos: The Breakthrough Years travels to the **Renwick Gallery** (Washington, DC) from **April 7–August 20, 2017**.

Holiday Express: Toys and Trains from the Jerni Collection
New-York Historical Society
New York, NY

www.nyhistory.org
Through February 26, 2017

This exhibition of objects from the **Jerni Collection** features model trains, scenic elements and toys owned by **New-York Historical**. Trains appear to roar through the museum with the help of four large-scale multimedia screens. A 360-degree mountainous landscape features artifacts grouped into 10 scenes.

A New Light on Tiffany: Clara Driscoll and the Tiffany Girls
New-York Historical Society
New York, NY

www.nyhistory.org
March 8–July 28, 2017

This exhibition features more than 150 objects, such as artworks, books,

documents, clothing, jewelry and housewares, related to **Clara Driscoll** (1861–1944) and her team of "**Tiffany Girls**," who were hidden in **Louis C. Tiffany's** shadow until the discovery of Driscoll's correspondence in 2005, providing a connection to the adjacent Center for Women's History (see News).

Driscoll was head of the Women's Glass Cutting Department. Her correspondence, written during her employment at **Tiffany Studios** at the turn of the century, reveals that she was responsible for many of the firm's most iconic lampshades, including the Wisteria, Dragonfly and Poppy, as well as numerous other objects made with glass, bronze and mosaic. She also managed a large department of young women, known as the "Tiffany Girls," who specialized in selecting and cutting glass for windows, shades and mosaics.

New-York Historical's Tiffany lamp collection includes multiple examples of the Dragonfly shade, variants of the original design conceived by Driscoll in 1899, featuring dragonflies with brass filigree wings and gleaming glass eyes; a Dogwood floor lamp (ca. 1900–06) that showcases Tiffany's opalescent glass; a Wisteria table lamp (ca. 1901), one of Driscoll's most iconic models; and a rare Cobweb shade on a Narcissus mosaic base (ca. 1902), designed during a period of transition from fuel to electricity.

Forty for 40 Exhibition with the Ladd Brothers
Rockwell Museum
Corning, NY

www.rockwellmuseum.org
Through January 2017

40 for 40: Anniversary Highlights from the Rockwell Collection celebrates the museum's 40th anniversary and is curated by guest artists **Steven and William Ladd**. Universal themes include "Childhood," "Home" and "Ceremony."

The Ladd brothers began their formal artistic collaboration in 2000 and work in a variety of media, from fashion and costuming to painting and drawing, to beading and textiles, to performance-art and construction projects. Their first creations were high-fashion accessories for international designers, and their work was featured in an exhibition at the **Musée des Arts décoratifs** at the



Cowboys and Indians, archival board, paper, ink, fiber, metal and thousands of glass beads; 19.75x27.5x9.5 in.; nine handmade boxes in vertical tower; commissioned by the museum from the Ladd Brothers.

Louvre. Since then, they have explored many artistic avenues; their pieces range from tiny cast ants to murals over 40 feet square.

Ohio

Myth and Mystique: Cleveland's Gothic Table Fountain
Cleveland Museum of Art
Cleveland, OH
www.ClevelandArt.org
Through February 26, 2017

The focus of this exhibition, preserved in the **Cleveland Museum of Art**, is the most-complete surviving example of a Gothic table fountain. This medieval automaton is datable to about 1320–40 and was probably produced in Paris, France, for a person of high status, perhaps a member of the royal court. It is internationally recognized as a unique example of a genre now understood primarily through documentary sources.

Such fountains existed in the 14th and 15th centuries in substantial numbers. They assumed various forms, but were always made from precious metals and sometimes embellished with enamels or semi-precious stones.

Table fountains were probably returned to the goldsmith's shop for conversion into vessels or coinage once they ceased to function or the fashion had passed, accounting for the scarcity of surviving examples.

These mechanical devices had

moving parts that spouted water, sometimes perfumed, and are known from inventories. Once thought to have been used for banqueting tables, they were more likely to have been placed on pedestals in strategic locations in palaces, where they were showcased as spectacles of ingenuity. Such objects did not originate in the European West, but were probably introduced through the Byzantine and Islamic worlds.

The Cleveland table fountain is a three-tiered assembly featuring cast and chased elements with a series of enamel plaques representing grotesque figures, some of which play musical instruments, attached to it. Water wheels and bells capture motion and sound. It is a piece of Gothic architecture in miniature, with parapets, arcades, vaults, pinnacles, columns and arches with tracery.

The goldsmith responsible for this object was inspired by the Gothic buildings of his time. The detail and ornamentation suggest it would have been expensive to produce and highly treasured by its original owner.

The exhibition presents this object as the focus of a single study, at the center of a group of objects including luxury silver, hand-washing vessels, enamels, illuminated manuscripts and a painting, each informing an aspect of its history, functionality, presumed use and context, materials, technique, dating, and style.

The exhibition includes international loans and is co-curated by **Elina Gertsman**, professor of art history at Case Western Reserve University.

Bijoux Parisiens: French Jewelry from the Petit Palais, Paris

Taft Museum of Art
Cincinnati, Ohio
www.taftmuseum.org

February 11–May 14, 2017

The exhibition features jewelry from the 17th through mid-20th century through 75 pieces of jewelry by **Cartier, Lalique, Van Cleef & Arpels**, and others, tracing changing styles from Baroque adornments to Neo-classical pieces to modern Art Deco designs. Additional decorative objects, design drawings and prints illuminate the jewelry's place and significance in French history and culture. Works are drawn from the collection of the **Petit Palais** (Paris, France).

The Libbey Dolls: Fashioning the Story

Toledo Museum of Art
Toledo, OH
www.toledomuseum.org
Through February 12, 2017

The Libbey Dolls explores the story of this collection while showcasing French fashion design and the connection between fashion and the art world.

The **Libbey Dolls**, formerly known as the **Doucet Dolls**, were the product of the World War I aid effort. The porcelain factories at **Limoges** and **Sèvres** helped the recovery by putting wounded soldiers, out-of-work artisans and other young men to work on making French novelties. One result was this collection of 78 figures depicting French style from AD 493 to 1915.

Edward Drummond Libbey, founder of the museum, bought the dolls in 1917 at the Permanent Blind Relief Fund's Allied Bazaar in New York—in what was called the “greatest single purchase made at the Allied Bazaar”—for \$30,000, which would be about \$680,000 today.

The dolls connect to late-19th– and early-20th-century French couturier **Jacques Doucet**, who created their clothing based on works by French artists such as **Nicolas Lancet** and **Louis-Léopold Boilly**, along with drawings

and engravings from late-19th-century fashion publications.

Pennsylvania

Classical Splendor: Painted Furniture for a Grand Philadelphia House

Philadelphia Museum of Art
Philadelphia, PA

www.philamuseum.org

Through January 1, 2017

Classical Splendor presents a set of early 19th-century painted and gilded furniture that influenced American art and design. The ensemble, made in Philadelphia in 1808 by British architect **Benjamin Henry Latrobe** for the house of **William and Mary Walcocks Waln**, celebrates the completion of a period of extensive study and conservation treatment of these works.

Merchant Waln and his wife had aristocratic ambitions. They commissioned Latrobe to design their house and its interior wall treatments and furnishings. In this work, Latrobe introduced a new visual language in American art that offered a new interpretation of classicism that directly imitated ancient Greek and Roman art.

The exhibition highlights Latrobe's "klismos" design, based on the model of an ancient Greek chair, and reveals the decorative artist **George Bridport** as a visionary artist who translated Latrobe's designs into the classical designs for the decorated walls and furniture. An evocation in the exhibition of the Walns' drawing room explores the role of the furniture in the context of the architecture of their house.

A year after Latrobe designed the Waln furniture, he was commissioned to reconfigure and refurnish the public rooms of the **President's House** (Washington, DC) for President James Madison and his wife Dolley. The success of the Walns' furniture inspired a related design for the furniture of the Oval Drawing Room, which burned in 1814.

Financial troubles struck the Walns in 1821, and they were forced to sell their household furnishings to pay creditors. Their house was torn down in 1847. It is known today only through the furniture, a single watercolor, fire insurance surveys and a handful of descriptions.

Classical Splendor assembles the furniture Latrobe designed for the

house: seven chairs, two card tables, a sideboard, a sofa and a settee, all made by cabinetmaker **John Aitken** (ca. 1790–1839); painted and gilded by Bridport (1783–1819); and—except the tables and sideboard—upholstered by **John Rea** (1774–1871).

The exhibition is accompanied by a catalog with an essay by Latrobe scholar **Jeffrey A. Cohen**.

Texas

A Texas Legacy: Selections from the William J. Hill Collection

Museum of Fine Arts, Houston
Houston, TX

www.mfah.org

Through January 1, 2017

A Texas Legacy: Selections from the William J. Hill Collection tells the story of early Texas decorative arts through furniture, drawings, paintings, pottery, silver and other goods made between the mid-19th and early 20th centuries.

The exhibition brings together objects from the era of the Republic of Texas, when Texas was a sparsely settled territory (1836–1845), to the turn of the 20th century, when the oil boom resulted in the rapid expansion of the state's economy, transportation networks and population.

A Texas Legacy showcases the traditional craft practices employed by early settlers as they produced every-

thing from utilitarian stoneware pottery to decorative pieces of furniture.

This presentation offers insight into the practices of early Texas artists and artisans. More than 65 works of art, created for both personal and commercial use, are on view. Highlights include a one-of-a-kind carved desk by **Adolph Kempen**, a monumental wardrobe by **Johann Michael Jahn** and early Texas silver by **Samuel Bell**.



Rocking chair, steer horn, jaguar hide, iron, chrome-plated iron and wood; ca. 1880–90, Wenzel Friedrich. Gift of William J. Hill.

The exhibition is accompanied by related catalogs *Texas Silver from the William J. Hill Collection* and *Texas Clay*:



Dinner plate from the "Empress Catherine" Service, soft-paste porcelain, 1778, Sèvres Porcelain Manufactory. Purchase funded by the Rienzi Society.

19th-Century Stoneware Pottery from the Bayou Bend Collection.

Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei

Museum of Fine Arts, Houston
Houston, TX

www.mfah.org

Through January 29, 2017



Vase with Revolving Core and Eight-Trigram Design, porcelain with golden glaze and appliqué sculpture, Qing dynasty, reign of the Qianlong emperor, 1735–1796, National Palace Museum, Taipei. Image © National Palace Museum.

Emperors' Treasures: Chinese Art from the National Palace Museum, Taipei includes more than 160 works of art from the **National Palace Museum** in decorative arts such as porcelain, textiles, enamels and jade.

The exhibition explores the roles of eight emperors and one empress, who ruled between the early-12th-century Song dynasty and the early-20th-century Qing dynasty, in establishing and developing new artistic directions through the objects they collected, commissioned and, in some cases, created. **Emperors' Treasures** outlines how Chinese art evolved and flourished under Han Chinese, Mongol and Manchu rulers.

These objects have rarely been displayed outside Taipei. Selections include an 11th-century white pot-

tery vase that is an example of the art of the Chinese potter; a “chicken cup” produced in the mid-Ming period, silk tapestries and the Qianlong emperor’s box of small treasures.

The exhibition is co-organized by the **Asian Art Museum of San Francisco** (CA) and the **National Palace Museum** (Taipei).

Ancient Luxury and the Roman Silver Treasure from Berthouville

Museum of Fine Arts, Houston
Houston, TX

www.mfah.org

Through February 5, 2017

Ancient Luxury and the Roman Silver Treasure from Berthouville features more than 170 objects from the ancient Roman Empire, including a collection of silver objects known as the **Berthouville Treasure**. This cache—accidentally discovered by a French farmer in the early 19th century and recently conserved by the **J. Paul Getty Museum**—is displayed alongside a selection of gemstones, glass, jewelry and other Roman luxury items from the royal collections of the **Cabinet des Médailles** of the **Bibliothèque nationale de France**.

These objects offer insight into the role of luxury arts in ancient society. The techniques employed by ancient craftsmen reveal aspects of Roman technology, culture and religion. The

restoration of the Berthouville Treasure paves the way for additional research and study of these antiquities.

Highlights include the “Patera of Rennes,” a shallow libation bowl that is one of the few surviving examples of Roman gold tableware; the “Shield of Scipio,” a silver-and-gold plate depicting the Homeric hero Achilles, extracted from the Rhone River in 1656; and a bejeweled cameo of the Emperor Trajan, carved from multilayered sardonyx.

The MFAH is the final U.S. stop before these objects return to France in 2017.

Grand Designs: Neoclassical Taste in the 18th Century

Museum of Fine Art Houston
Houston, TX

www.mfah.org

Through February 20, 2017

Grand Designs is one of this year’s two special exhibitions at **Rienzi**, the **Museum of Fine Art Houston** house museum for European decorative arts, and comprises furniture, decor and prints from the era.

Throughout the 18th century, thousands of aristocratic young tourists traveled to Italy to take part in the Grand Tour. Many visited archeological sites and purchased antiquities to decorate their homes. They also bought and commissioned a variety of decora-



Bratina, 19th-century silver gilt, enamel, sapphires, emeralds, rubies, garnets, blue topaz (?), pearls; 6 x 5.5 (diameter) in. 15.24 x 13.97 cm. Fabergé firm. Bequest of Lillian Thomas Pratt,



Star Frame, gold, enamel, pearls, glass, ivory 3 x 2.625 x 3.5625 (diameter); 7.62 x 6.67 x 9.05 (diameter) cm; Fabergé firm, 19th century—before 1899. Bequest of Lillian Thomas Pratt.

tive arts inspired by antique models that were considered the height of refined taste.

This exhibition explores the history and conservation of the Dundas Sofa, commissioned by Scottish businessman Sir **Lawrence Dundas** from architect **Robert Adam** and furniture maker **Thomas Chippendale**. *Grand Designs* places the sofa in the context of firsthand observation of ancient sites and objects, as well as reproductions in print.

Among the works on view are a ewer by silversmith **Paul de Lamerie** and prints illustrating the decorative work of **Robert Adam** and his brother **James**.

Virginia

Fabergé and Russian Decorative Arts
Virginia Museum of Fine Arts
Richmond, VA
<https://vmfa.museum>
Ongoing

After an international tour, VMFA's collection of **Fabergé** returns to the museum, with 280 objects and other Russian decorative arts.

Lillian Thomas Pratt donated a large selection of Fabergé objects to the museum in 1947. This Fabergé collection—the largest public collection outside Russia—includes five of the 52

Russian imperial Easter eggs created by the St. Petersburg firm led by jeweler **Karl Fabergé** (1846–1920).

A new aspect of the galleries is the addition of interactive components, including a mobile app, in-gallery interactives, a new webpage and new video footage of the imperial eggs. Large touchscreens offer background material with videos that reveal the construction of the five imperial eggs.

Fabergé (1846–1920) transformed the small St. Petersburg jewelry firm begun by his father in 1842 into an international enterprise. Combining his early training as a goldsmith and jeweler with innovative business practices, Fabergé attracted important clients and was eventually appointed Supplier to the Imperial Court.

Although Fabergé did not personally fabricate the objects he sold, he ran a company with approximately 500 employees, who created more than 150,000 objects renowned for their superb craftsmanship.

After the execution of Tsar Nicholas II and his family by revolutionaries in 1918, Fabergé fled to Switzerland, where he died in Lausanne in 1920. The large majority of objects by the Fabergé firm have since disappeared. Many were broken up, melted down or destroyed.

Washington

Linda MacNeil: Jewels of Glass
Museum of Glass
Tacoma, WA
www.museumofglass.org
January 21–October 1, 2017

Linda MacNeil's use of glass to create wearable jewelry provides an opportunity for the **Museum of Glass** to present its first exhibition of jewelry, *Linda MacNeil: Jewels of Glass*. MacNeil has been a pioneer in both the Studio Jewelry and Studio Glass movements since the 1970s. With formal training in metalsmithing, she began fashioning a body of work that combines glass and non-precious metals—more recently augmenting them with precious materials. Over her 40-year career, MacNeil has created more than 700 necklaces, brooches and earrings.

This retrospective exhibition and accompanying catalog is the first scholarly examination of the development of MacNeil's work and her contributions to late 20th- and 21st-century American jewelry.

International

Canada

Small Wonders: Gothic Boxwood
Miniatures
Art Gallery of Ontario
Toronto, ON
www.ago.net
Through January 22, 2017

More than 60 miniature boxwood carvings from the early 1500s, so small they can fit in a hand, are on display in this exhibition in partnership with the **Metropolitan Museum of Art** (New York, NY) and the **Rijksmuseum** (Amsterdam, The Netherlands). The exhibition highlights more than four years of research using technology to understand these miniature rosaries, prayer beads and altarpieces.

Some objects have hinged halves with tableaus inside. Interlocking circular patterns in tracery resemble rose windows in Gothic churches. Individual feathers can be seen on angel wings, and scales on dragons and scalloped molding on crenellated spires and grout lines between bricks; spaces for missing shingles are noticeable on shacks; peas in peapods have hinged lids; tiny doves move in birdcages.



Miniature biblical scene, boxwood, hinged.

Carvers used foot-powered lathes; quartz magnifying glasses; and miniature hooks, saws, chisels and drills.

Some miniatures use layers of gossamer sheets to portray figures and scenery. Components are pegged, pinned and glued so an assemblage appears carved from a single block of wood.

Boxwood is ideal for such creations because it is dense and durable, and its surface becomes soft and tactile after being polished. The wood also is thought to have religious significance.

The exhibition includes several worknever seen before in North America, including the Chatsworth Rosary (ca. 1509–1526), originally owned by Henry VIII and his first wife, Katharine of Aragon, and 10 prayer beads and two miniature altarpieces from the AGO's **Thomson Collection of European Art**.

Scientists at the Canadian Conservation Institute, University of Western Ontario's Department of Sustainable Archeology, Museum of Natural History

(London, England) and NASA have assisted in the scientific investigation into these objects.

The exhibition travels to the **Cloisters** of the Metropolitan Museum of Art and the Rijksmuseum.

Chihuly: From Sand. From Fire. Comes Beauty

**Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca**

Through January 8, 2017

This exhibition demonstrates how **Dale Chihuly** has mastered the qualities of ice, water, glass and neon.

Chihuly established the glass program at the **Rhode Island School of Design** and co-founded **Pilchuck Glass School** in 1971. He has works of art in more than 250 museum collections.

Art, Honour, and Ridicule: Asafo Flags from Southern Ghana

**Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca**

Through March 2017

Art, Honour, and Ridicule: Asafo Flags from Southern Ghana focuses on historical and contemporary aspects of Asafo flags—the insignia created for numerous military Asafo companies of the Fante states along the coast of Southern Ghana.

Historically, Asafo companies were in charge of the safety and protection of local communities, as well as warfare. Today, they act as the core of local communities. Their flags depict pride, wisdom and messages to enemies, and are sacred objects depicting the spirit and history of a company.

The exhibition features handcrafted flags, costumes and artifacts, along with videos.



Flag, made for unidentified Fante Nynkumase Company between 1925 and 1950, depicting idea that technological superiority may overcome natural strength.

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Table Fountain, gilt-silver, translucent enamel on basse-taille, and opaque enamel; 31.1 x 24.1 cm., ca. 1320–40. France, Paris. Gift of J. H. Wade, 1924. In *Myth and Mystique: Cleveland's Gothic Table Fountain* (see Exhibitions, Cleveland, OH; Cleveland Museum of Art).

Ms. Moira Gallagher, DAS Secretary
Research Assistant
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Metropolitan Museum of Art
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DATED MATERIAL



The Dream Garden, mural (detail), glass mosaic. Tiffany Studios, 1916, in *Tiffany's Glass Mosaics* (see Exhibitions, Corning, NY; Corning Museum of Glass).

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