

Newsletter of the Decorative Arts Society, Inc.

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Published three times a year by the Decorative Arts Society, Inc., 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 Society sponsors meetings, programs, seminars, and a newsletter on the decorative arts. Its supporters include museum curators, academics, collectors, and dealers.

Newsletter*

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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 materials for length or clarity.

The *DAS Newsletter* welcomes submissions, preferably in digital format, submitted by e-mail in Plain Text or as Word attachments, or on CD and accompanied by a paper copy. Images should be provided at high quality (300 dpi), preferably as TIFFs or JPEGs, with detailed captions.

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Please send change-of-address notification by e-mail to DAS Secretary **Lindsay Parrott** (lparrott@neustadtcollection.org).

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* New category — see DAS News, page 3, for details.

Frelinghuysen receives 2006 Smith Award

Alice Cooney Frelinghuysen has received the **Robert C. Smith Award** of the **Decorative Arts Society (DAS)** for “most distinguished decorative arts article of 2006” for her article, “The Most Artistic House in New York City: The Tiffany House at Seventy-second Street and Madison Avenue,” published in the **Metropolitan Museum of Art’s** catalog for the **Louis Comfort Tiffany and Laurelton Hall – An Artist’s Country Estate** exhibition. Frelinghuysen directed the exhibition, which ran from November 21, 2006–May 20, 2007. She was one of seven authors contributing to the catalog and wrote eight essays for it.

Frelinghuysen is the Anthony W. and Lulu C. Wang Curator of American Decorative Arts at the Met. She has been a staff member there since earning an MA in the Winterthur Program of Early American Culture in 1980, and also has a BA from Princeton. Her publications, lectures and exhibitions in the U.S. and Abroad emphasize ceramics, glass or furniture, particularly of the late-19th and early-20th centuries.

According to the **Robert C. Smith Award Committee** of the DAS, Frelinghuysen’s essay meets the award standard of through and innovative research stated clearly and concisely.

Frelinghuysen’s work relates to the five-story house that Tiffany’s father financed and had built from 1882-1885 with three apartments for members of the family. Architect Standord White implemented Tiffany’s general design. “The house,” Frelinghuysen wrote in assessing the significance of Laurelton Hall, built from 1902-1905 on Long Island, “may have been Tiffany’s most exotic creation, incorporating decorative ideas and the kinds of objects he was to return to again and again for the rest of this professional life” (p. 29). Few documents survive for Tiffany, and the building only stood until 1936; Frelinghuysen reached her conclusions by analyzing photographs, draws or paintings of the interior, descriptions, and architectural elements or artifacts that survive because Tiffany placed them elsewhere.

Through her exemplary article, Frelinghuysen raises the understanding of the formative of a major presence in American decorative arts to a new level. Students of Tiffany and his times long will rely on her article.

The committee judged entries published in the United States by citizens before December 31, 2006. Committee members – all former recipients of the Smith Award – are **Milo M. Naeve**, committee chair and Field-McCormick Curator Emeritus of Decorative Arts at the **Art Institute of Chicago**; **Dr. Jessie J. Poesch**, professor emeritus of Art History, **Newcomb College, Tulane University**; and **Peter M. Kenny**, Ruth Bigelow Wriston Curator of American Decorative Arts and administrator of the American Wing, **Metropolitan Museum of Art** (Kenny abstained from participating in judging a colleague’s nomination). Committee members are not eligible for the award while serving on the committee; others are eligible regardless of receiving previous awards.

The career of noted art historian Robert C. Smith inspired this award. His interests were painting, sculpture, architecture, and the decorative arts of Spain, Portugal and the United States during a distinguished career at the University of Pennsylvania. The award will be presented formally at a meeting of the DAS. The purpose of such an event is to encourage scholarly achievements in the decorative arts that meet Smith’s high standard.



DAS establishes new level of contribution

The **Decorative Arts Society (DAS)** is pleased to announce the establishment of a new category of contribution: the **President’s Circle**. The **President’s Circle** has been created to provide for the long-term support of the DAS. By resolution of the board of directors of the Society, **President’s Circle** gifts are held separately for the continuing [long-term] needs of the Society. The goal is to preserve the principal, as far as possible, and to fund current activities with income derived from these funds.

The **President’s Circle** honors contributors who have made gifts of \$15,000 or more toward the Society’s future needs. Gifts may be pledged over a five-year period apart from annual contributions, and shares of stock and other investments are gladly accepted. To receive such gifts, the Society has opened a brokerage account in its name at **Smith Barney**, a part of Citigroup. The Society’s contact at Smith Barney is **Cathy Brown**, who may be reached at 212-307-2908.

The Society is also pleased to note that the first member of the **President’s Circle** is its treasurer, **Stewart Rosenblum**, representing his personal commitment to helping put the Society on a solid financial footing.

Those wishing to make contributions at the **President’s Circle** level may also contact Rosenblum for further details. See inside cover for contact information.

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From decorative arts to the world of play — Strong Museum evolves

*Editor's note: Knowing that members of the decorative arts community were concerned about the change in direction of the **Strong Museum** in Rochester, NY, we asked museum leadership to provide insights into what is going on there and why.*

*By Christopher Bensch, Vice President for Collections
Strong National Museum of Play,® Rochester, NY*

When **Strong Museum** opened in 1982, it devoted itself to mass-produced American material culture between 1820 and 1940. Now, renamed Strong National Museum of Play, it is the second largest children's museum in the nation and is still committed to collecting and exhibiting American popular culture. Rather than dealing with domestic life, the museum focuses on its world-class collection of toys and takes as its topic play — in its broadest scope — for both children and adults.

Born in 1897, the museum's founder, **Margaret Woodbury Strong**, was raised with the world as her classroom and playground. An avid collector and an eager competitor at sports, Margaret was setting the stage for the rest of her life and for her museum. She married Homer Strong in 1920 and their only child, Barbara, was born the following year. When Barbara died in 1946 and Homer in 1958, Margaret became an even more dedicated collector, pursuing dolls and toys in particular, but also buttons, paperweights, miniatures, advertising, scrapbooks, bookplates, paintings, and a wide variety of decorative arts.

In 1963, Margaret invited New York's deputy commissioner of Education to see her collections. Afterward, Fenton wrote, "I was struck with the possibility of a children's museum, or a family museum, in which the dolls and toys might be used to advantage to tell the story of the development of American culture through children's activities ..." Margaret received a provisional charter for "the Margaret Woodbury Strong Museum of Fascination" in 1968, but she died in 1969, before realizing her dream. Seeking an organizing theme, the museum's trustees hired **Parke-Bernet Galleries** to evaluate the educational and monetary worth of Margaret's collection. Concluding its process, the Parke-Bernet team reported, "The collection is very substantially unsuited to be the basis of a museum in the conventional sense. The dolls, doll houses and toys, together with the other juvenilia, form a very strong group, which with some additions over a period of time could be very outstanding." Otherwise, Parke-Bernet thought only the buttons and paperweights were of museum quality and found the household furnishings suitable only for reconstructing "the day-to-day scene in which ordinary people lived."

In 1972, Strong Museum brought in five leading museum figures for guidance. All but one found the dolls and toys the most significant feature of Margaret's collections and commented on their enormous appeal for children. But, in the 1970s,

no one was building children's museums. Although the experts suggested play and fantasy as organizing principles, the trustees elected to build a museum about popular taste and ordinary life, even if that meant keeping some undistinguished collections and acquiring items to fill gaps.

Strong Museum opened in 1982 with exhibits on the rise of industrialization and changing styles in home furnishings. Its second floor "study cases" showed off a cross-section of the museum's artifacts, categorized in ways that appealed to serious collectors. During its first full year, the museum had 145,000 visitors. But, only three years later, attendance fell to 69,000. Most people, after seeing the museum once, didn't return.

In 1992, Strong Museum undertook its first major market study. The research found 70 percent of museum visitors were families with children under 12 and that, by focusing on families, the museum would meet community needs and reach a larger audience. So Strong Museum added an atrium entrance, an historical carousel, a working 1956 diner and a hands-on Sesame Street exhibit in 1997. A year later, attendance hit 300,000. Such success inspired other new exhibits and features — an ice cream parlor, a train ride, a branch public library and the National Toy Hall of Fame.

In 2003, extensive research and the wisdom gained by studying Margaret's collections for 30 years led to a new mission. This mission recognizes the greatest strengths of Margaret Strong's collections, is compatible with her wishes for her museum, and fits what she prized most — her family, childhood, hobbies, and collecting. This mission was obvious to the museum's founders, but impossible at the time. The new mission — "Exploring play to encourage learning, creativity, and discovery" — makes Strong the first museum in the world dedicated solely to the study and interpretation of play.

A \$37-million expansion doubling the museum's space opened in July 2006 with a huge exhibit about children's literature, a butterfly conservatory and expanded food service. Attendance in 2006 reached almost 440,000 and membership topped 12,000.

Becoming Strong National Museum of Play has continued the ongoing evolution of the museum's collections. Throughout the museum's history, it has actively pursued new acquisitions that deepen its holdings and expand its content. Annually, curators have added objects at a significant pace, from as few as 1,000 to more than 10,000 in any particular year. Simultaneously, the museum has continually reviewed its existing collection to match its mission and interpretive objectives. For more than 20 years, the curatorial staff has progressively refined the museum's collection with strategic deaccessioning.

The new mission means that both endeavors — acquisitions and deaccessioning — will continue with even greater clarity. At the same time, play provides a coherent structure for a broad

EVENTS

Fifth Annual Visiting Artist Summer Series **Museum of Glass** **Tacoma, WA** **Through September 2, 2007**

The Fifth Annual Visiting Artist Summer Series features a different visiting artist in the museum's Hot Shop each week.

The 2007 Summer Series marks the fourth year of collaboration between the Museum of Glass and Pilchuck Glass School in Stanwood, WA. Each summer, local and international artists come together to serve as instructors and resident artists at Pilchuck. The museum and Pilchuck partner to offer an opportunity for museum visitors to view the creative processes of these glass masters, who do not normally work in venues open for public observation. Of the 13 artists in this year's series, eight are teaching or serving as artists-in-residence during Pilchuck's 2007 session.

The work of two artists is on display concurrently in the museum's galleries: **Marvin Lipofsky**, whose 1965 blown-glass bottle is in the *Contrasts: A Glass Primer* exhibition as an example of work from the early Studio Glass movement, and **Fred Wilson**, whose "Dark Dawn" (2005) is one of nine glass installations in the museum's fifth anniversary exhibition *Mining Glass*, which opens on June 16 (see **Exhibitions**).

All of the Summer Series artists work with the museum's resident hot-shop team, exploring and demonstrating various glassmaking techniques and styles. The program is designed to provide artists with a platform for experimentation and development and to extend museum visitors' understanding of the artists' creative process.

Each residency concludes with a Conversation with the Artist, a public lecture and slide presentation on a Sunday afternoon.

Strong Museum, continued

array of collection artifacts. Dinner tables, dishes, and flatware can illustrate dimensions of entertaining as a form of play. Quilts show a playful and creative activity, beyond their functional and decorative elements. Twig furniture, nodding figurines, and shell art are all inherently playful. As such, many examples of traditional decorative arts will continue to find themselves integrated into the museum's collection and interpretation.

Play is a critically important activity that's basic to human nature, society, culture and history, and has an essential role in learning and development. Exploring the cultural history of play helps reveal how we entertain ourselves, how we learn, how we relate to each other, what we laugh at and how we pass along our values. Studying the cultural history of play allows us to see fundamental influences, ideas and trends over time. Exploring the cultural history of play illuminates the American experience and helps us understand who we are.

DAS Newsletter Coordinator Ruth E. Thaler-Carter wrote about the Strong Museum of Play for Life in the Finger Lakes magazine last year. To see that article, go to http://lifeinthefingerlakes.com/readmore_strongmuseum.php.

Summer Institute

Museum of Early Southern Decorative Arts (MESDA)
Old Salem, SC
June 24–July 20, 2007

This program focuses on one region of the early South, rotating each year between the Chesapeake, Carolina Low Country and southern Backcountry. The 2007 Summer Institute emphasizes the Chesapeake Region including Tidewater Maryland, Virginia, and northeastern North Carolina. Students study the economic, social and cultural history of the region.

3rd Annual Potters Market Invitational **Delhom Service League, Mint Museums** **Charlotte, NC** **September 8, 2007**

The **Mint Museums** hold a large collection of European and American pottery and porcelain, augmented with examples from Asia and the Middle East. Special programs and seminars organized by the League have brought national and international speakers, visitors and acclaim to the **Mint Museum of Art**. Informal classes are held on Monday afternoons from September through April in the Delhom Gallery at the Mint Museum of Art. Programs are free to the public with admission to the museum.

Seminar on the History of African Art **Georgia Museum of Art** **Atlanta, GA** **September 24, 2007**

Seminar leader **Darrell Mosely**, owner of Tribal Arts, Inc. (Franklin, TN), has collected tribal art from Africa and Asia. During his career as a business executive in the health-care industry, he traveled to 30 African countries. Mosely's reference library contains more than 450 publications on Africa and African art. The core of his collection features Western and Central African works of art, with material from Cameroon and Gabon particularly noted.

The seminar is free, but space is limited and reservations are required. RSVP to 706-542-4662 by September 18.

Nature in Glass — 46th Annual Seminar on Glass **Corning Museum of Glass** **Corning, NY** **October 11–13, 2007**

From fanciful dragons to Tiffany flowers, this year's seminar explores the wonders of nature as reflected in glass. Experts on glass will present lectures on a variety of topics, with a special focus on the Blaschkas' botanical and sea-creature models, displayed in the museum's summer exhibition, *Botanical Wonders* (see **Exhibitions**). Lectures will also cover naturalism and Art Nouveau, and reflections of nature in contemporary glass. Participants will have opportunities to make their own glass, observe historical flameworking demonstrations, and see contemporary artists giving demonstrations in the studio.

Speakers include **Scott Fulton**, conservator, **Peabody Museum of Archaeology and Ethnology**, Harvard University; **Paul Greenhalgh**, director and president, **Corcoran Gallery of Art and College of Art + Design**; **Lindsay R. Parrott**, collections manager and associate curator, **Neustadt Collection of Tiffany Glass**, and secretary of the **Decorative Arts Society**;

• The **Albright-Knox Art Gallery** (Buffalo, NY) auctioned off more than 200 objects to raise funds to purchase contemporary art, including decorative arts items and antiquities items, that gallery leadership said are “outside our mission.” The gallery’s goal is to sustain itself into the future, based on a 144-year-old mission of acquiring and exhibiting art of the present.

• The **Museum of Early Southern Decorative Arts** (MESDA) has created a new partnership with the **University of Virginia** for the MESDA Summer Institute, now in its 31st year. The 2007 **Graduate Summer Institute in Early Southern Decorative Arts and Material Culture** offers three hours of graduate credit through UVA’s Graduate Program in the History of Art and Architecture. Dr. **Louis Nelson**, assistant professor of American and Caribbean Architecture, UVA, serves as Visiting Scholar for the 2007 institute, joined by members of the collections and research staff at **Old Salem** and several guest lecturers. He and Dr. **Maurie McInnis**, director of UVA’s American Studies Program and associate professor of American Art and Material Culture, serve as university liaisons to the institute.

MESDA also was the featured loan exhibition at the 53rd annual **Winter Antiques Show** in New York in January 2007.

• In honor of the golden anniversary of the Women’s Committee of **Carnegie Museum of Art** (Pittsburgh, PA), the museum has put 50 outstanding works of art purchased with Women’s Committee acquisition funds on view throughout the museum for the balance of the year, including and decorative arts from the museum’s permanent collection.

• The **International Center for Contemporary Art** (Toledo, OH) is now known as the **Museum of Glass**, a modification suggested by its board of trustees this year to better describe the future direction of the museum. The new, board-approved mission statement is: “The Museum of Glass provides a dynamic learning environment to appreciate the medium of glass through creative experiences, collections and exhibitions.”

• The **Brooklyn Museum** has opened its **Elizabeth A. Sackler Center for Feminist Art**, supported by the **Elizabeth A. Sackler Foundation**, mayor or the City of New York and New York City Council through funds administered by the Department of Cultural Affairs. **Norman M. Feinberg** is chair of the board of trustees. **Arnold L. Lehman** is director of the museum. The center was designed by **Susan T. Rodriguez, FAIA**, of Polshek Partnership Architects. Inaugural exhibitions are **Global Feminisms**, 109 works in various media by 87 women artists from 49 countries, and **Pharaohs, Queens, and**

Events, continued

and **Susan Rossi-Wilcox**, curatorial associate and administrator, Glass Flowers Collection, **Harvard University Herbaria**, and co-curator of the Corning Museum’s major summer exhibition, **Botanical Wonders**.

Cost: \$250 for non-members, \$225 for museum members, \$150 for students. Individual lectures: \$25 per lecture for non-members and \$20 per lecture for museum members. Details: **Louise Maio** at 607-974-4084 or MaioLM@cmog.org.

Goddesses, the first in a planned series of biographical shows, comprising 32 works from the Brooklyn’s collection of ancient Egyptian art.

The Brooklyn’s Coptic holdings are being photographed and cataloged for inclusion in Princeton University’s online index of Christian art. Other collections in the index are from the **Morgan Library, Newark Museum, and Paul van Moorsel Center of Christian Art and Culture at Leiden University**.

PUBLICATIONS

• *Creating the Artful Home: The Aesthetic Movement*, by **Karen Zukowski** (Gibbs Smith, Publisher; (\$39.95; HC; 150 color photos; 160 pages; 8 x 10 inches; October 2006), takes an in-depth look at late 19th-century American home design and its cultural context, when homemakers transformed the radical premise of the Aesthetic movement of art for art’s sake into lush, nurturing homes. This design philosophy lasted only a few decades (1870-1900), but served as a bridge between high Victorian design and the Arts & Crafts style.



The Aesthetic movement grew out of the ideas and the products of English reformers, such as **William Morris**, and was flamboyantly promoted by **Oscar Wilde** in an 1882 lecture tour across America. The movement germinated among artists who used opulent color, decorative patterning, and lavish materials simply for the aesthetic effects they could evoke. Tastemakers rallied — **Louis Comfort Tiffany** became an interior designer while his father’s firm, **Tiffany and Company**, produced Japoniste silver. Fashionable shops such as **Cottiers** populated urban centers, and Oriental stores appeared in even small towns. *Creating the Artful Home* looks at the promotion of the style through commercial graphic design, marketing and art education; surveys household furnishings, from the lavish productions of the **Herter Brothers** to humble Staffordshire tableware, and explains how homemakers put it all together.

Creating the Artful Home discusses and illustrates historic architecture and furnishings, as well as modern craft objects; dozens of never-before-published illustrations, including rare color view of 1880s interiors and exteriors; and insights into gender roles and the development of architecture as a moral imperative. The work also provides renovators of Queen Anne townhouses, Shingle-style cottages and vernacular “Painted Ladies,” as well as owners of the many “new Victorians,” information about their homes’ roots.

The author is an independent historian of late-19th-century American visual culture, with a special interest in interiors. She has taught in the museum studies department of New York University and the **Cooper Hewitt/Parsons MA** program in the History of Decorative Arts and Design. She was the curator of **Olana State Historic Site**, an Aesthetic movement home created by **Frederic and Isabel Church**.

PEOPLE

• The **Carnegie Museum of Art** has appointed **Rachel Delphia** as assistant curator of Decorative Arts. Delphia, who has a master's degree from the Winterthur Program in Early American Culture at the **University of Delaware** and a master's degree in English from **Carnegie Mellon University**, has served as the museum's decorative arts departmental assistant since December 2005. She organized *Distinctive Desk Sets: Useful Ornament from Tiffany Studios*, currently on view in the museum, and the summer 2006 exhibition *Casting Call: Ceramics Center Stage*. Delphia is also an adjunct faculty member in the school of design at Carnegie Mellon University, where she is organizing *Nakashima* at Carnegie Mellon, an exhibition that opens in the summer of 2007.

• **John A. H. Sweeney**, curator emeritus and senior curator of collections and interpretation of Winterthur Museum & Country Estate from 1967 to 1976, died on May 17 at age 77. He was assistant to the director of Winterthur until his retirement in 1991.

Leslie Greene Bowman, director and CEO of Winterthur, called Sweeney "central to the transformation of Henry Francis du Pont's personal collection of American decorative arts into a museum collection ... John's scholarship and leadership were tremendously significant both here at Winterthur and to the American decorative arts community as a whole."

Sweeney was a 1952 graduate of **Yale University** and graduated with the first class of **Winterthur Fellows**, in 1954, of the Winterthur Program in Early American Culture (WPEAC). He was asked to join the Winterthur staff that same year as assistant curator. He was appointed to succeed **Joseph Downs** as senior curator in 1960, becoming the second individual to lead the curatorial team since the museum's founding in 1951.

Sweeney served on the Fine Arts Advisory Committee for the White House beginning in 1961 and, along with Henry Francis du Pont and others, was integral to the success of the White House restoration effort spearheaded by Jacqueline Kennedy in the early 1960s.

Sweeney was the author of many books and other publications, including *The Treasure House of Early American Rooms* (1978), *Grandeur on the Appoquinimink: The House of William Corbit at Odessa, Delaware* (1989) and the 1980 reminiscence *Henry Francis du Pont: 1880-1969*. He served on the boards of the **Decorative Arts Trust**, **Victorian Society in America**, **University of Delaware Library** and **Rockwood Museum** (Wilmington, DE). He was an active member of numerous organizations, including the **Friends of Winterthur**, Winterthur's **Port Royal Society** and the **Society of Winterthur Fellows**. He was also an early, long-time and current contributor to the DAS.

• **Liliane M. Stewart**, **Henry Hawley**, **Barry Bergdoll** and **Eric N. Shrubsole** are the 2007 recipients of the **Iris Founda-**

tion Awards for Outstanding Contributions to the Decorative Arts of the **Bard Graduate Center for Studies in the Decorative Arts, Design and Culture** (New York, NY).

Stewart has served as head of the **Macdonald Stewart Foundation** since her husband David died in 1984. She donated the **Liliane and David M. Stewart Collection** to the **Montreal Museum of Fine Arts** (Montreal, Ontario, Canada), considered one of the most important donations in its history. She launched the **Liliane and David M. Stewart Program for Modern Design** in 2001, to further the ideals of collecting international design and promoting research at the highest levels by creating and circulating exhibitions that explore important aspects of 20th-century design. She also serves as president of the **Stewart Museum**, which was founded by **David Stewart** in 1955 and explores the early history of Canada and North America and their relationship to Europe, and she helped acquire and restore the **Jacques Cartier Manor-House** (St. Malo, France), in 1984.

Hawley, a long-time member of the DAS, served as curator of Baroque and Later Decorative Arts and Sculpture at the **Cleveland Museum of Art** (Cleveland, OH) for 42 years, masterminding many of the museum's important acquisitions and overseeing the growth of its pre-Columbian collection. He organized major exhibitions and wrote numerous scholarly articles and books. He received the **Robert C. Smith Award** from the DAS in 1978 for "Meissonnier's Silver for the Duke of Kingston" in the *CMA Bulletin* (LXV, December 1978). He has taught at **Case Western University**, is a past Winterthur Fellow and was the executive editor of *Cleveland Studies in the History of Arts* from 1994–2002. He has been a member of the DAS, **College Art Association**, **Society of Architectural Historians**, and Collections Committee of the **Allen Memorial Art Museum** (Oberlin, OH).

Bergdoll was named Philip Johnson Chief Curator of Architecture and Design at the **Museum of Modern Art** (MoMA, New York, NY) in January 2007. He is also a professor of Art History at Columbia University, where he was chair of the Department of Art History and Archeology from 2004–'06. He has organized, curated and consulted on landmark exhibitions of 19th- and 20th-century architecture, including *Mies in Berlin* at MoMA with Terence Riley; *Breuer in Minnesota* at the **Minneapolis Institute of Arts**; *Les Vaudoyer: Une Dynastie d'Architectes*, Musée d'Orsay, Paris, France; and *Ste. Genevieve/Pantheon: Symbol of Revolutions*, **Canadian Centre for Architecture**. He is a prolific author and has received several awards for his written work.

Shrubsole, the son of **S.J. Shrubsole**, the London silver dealer, joined his father in the shop at age 16. He opened a gallery in New York City in 1936 with his own son and, in the next few years, established contacts around the country and supplied stores such as Marshall Field, Carson Pirie Scott, Neiman Marcus and Tiffany with antique silver and old Sheffield plate. By the 1950s, he was curator and consultant to important private, public and corporate collections, including the **Campbell Soup Tureen Collection** and **Folger Coffee Pot Collection**. He has sold many of the major pieces of silver in private collections and American museums, as well as the **Victoria and Albert Museum**, **Museum of London**, **Goldsmith's Hall**, and Gilbert Collection at **Somerset House**. He has written introductions and technical explanations for museum catalogs. Now a U.S. citizen,



Shrubsole is one of only three Americans to be elected to the freedom of the Goldsmith's Company, one of London's Twelve Great Livery Companies (guilds). He is a member of the **British Antique Dealer's Association** and a founder of the **National Art and Antique Dealers of America Association**.

• Museum philanthropist **Rosetta Miller**, née Averil, died recently at about age 73. She and her husband, **Samuel Miller**, helped raise \$23 million for the Newark Museum's renovation in 1989. She also was a benefactor of the World Monuments Fund, doing fundraising for and contributing to work to restore Angkor, Cambodia.

• VNU Business Media and New York Spaces hosted the first annual **Women in Design Awards** in December 2006 in New York City, honoring women who have made significant contributions to the world of architecture and design. **Norma Kamali**, CEO of **Norma Kamali, Inc.**, also hosted the event.

Recipients were selected by editorial juries representing participating publications. The recipients then launched the **Women in Design Hall of Fame** to recognize women whose achievements exemplify excellence in the field.

Andree Putman received the Women in Design Icon Award for her achievements in the design field. Her designs for furniture, private residences, office spaces, restaurants and hotels include the design of what is considered the first boutique hotel and projects for Air France Concorde, Ebel Watches, Karl Lagerfeld, Helena Rubenstein, Ritz-Carlton, Sheraton, Yves Saint Laurent, Pucci, Baldinger Lighting and more.

Katherine Bragg, a senior in the bachelor of Fine Arts in Interior Design program at **Parsons the New School for Design**, received a Rising Star Award and scholarship.

Barbara Barry, principal, **Barbara Barry, Inc.**, creates product lines for manufacturers such as Tufenkian Carpets, HBF, Maguire, Ann Sacks, Kravet, Boyd and Blue Ridge Commercial Carpet.

Clodagh, principal, **Clodagh Design International**, has done design work for hotels, spas, restaurants, commercial spaces and private residences, and products for clients, including W Hotels, Design Tex, Lees, Tufenkian, Ann Sacks, Lucite, Avora, Dennis Miller, Kirsch and Kentfield.

Kathryn Gustafson, partner/director, **Gustafson Guthrie Nichol Ltd.** and **Gustafson Porter**, has done award-winning work throughout Europe, North America and the Middle East. Current North American projects include the landscape for the Foster & Partners' renovation of the **Museum of Fine Arts**, Boston and interior and exterior landscape for the **Smithsonian's** Donald W. Reynolds Center for American Art and Portraiture (Washington, DC).

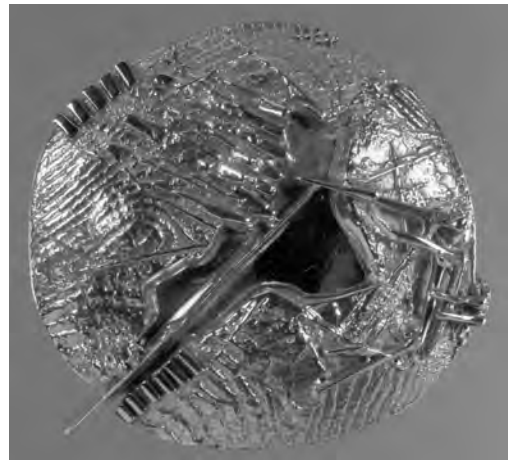
Gisue Hariri and **Mojgan Hariri**, **Hariri & Hariri**, have had their work exhibited internationally in the **National Building Museum**, **Museum of Modern Art**, **Deutsches Architektur Museum** and **Museu d' Art Contemporani de Barcelona**.

Naomi Miller, principal, **Naomi Miller Lighting Design**, is an independent lighting consultant with interests in lighting quality, human factors, health impacts and energy efficiency. For six years, she directed DELTA, a case study program at the Lighting Research Center at Rensselaer in Troy, NY. She chaired the Quality of the Visual Environment committee of IESNA from 1993–2001, and is active in the International Dark Sky Association and CIE (International Lighting Commission).

ACQUISITIONS

• The **Museum of Arts and Design** (MAD; New York, NY) has acquired a signed 1963 brooch in 18K gold and 18K white gold by Italian sculptor and jewelry artist **Gio Pomodoro**, made by Pomodoro himself, rather than designed by him and executed by collaborating artisans. The gold relief shows a fractured landscape with striations and linear surface designs.

Pomodoro was born in 1930 in Orciano di Pesaro, Italy. He earned a degree from the **Technical Institute** and moved to Milan in 1951, working as a sculptor and making jewelry until he died in 2002. The brooch is part of Pomodoro's "Surfaces under Tension" series, his first major body of work created with his brother Arnaldo.



Brooch, 18-karat gold, 18-karat white gold.
1 15/16 x 2 1/16 in. (5 x 5.3 cm). Gio Pomodoro,
Italian, 1930–1963. Museum purchase with funds
provided by the Collections Committee, 2006.

Photo: © Jeff Sturges, 2006.

Lauren Rottet, principal, **DMJM Rottet**, creates commercial interior, furniture and carpet designs.

Suzanne Tick, principal, **Suzanne Tick, Inc.**, works in textile and floor-covering design, along with formal weaving instruction. In 2003, she was one of three finalists in the product design category for the **Cooper Hewitt National Design Awards**. She has been creative director for **KnollTextiles** since 1997, through her firm. She invented Imago, a new hard surfacing for textiles that combines fabric with high-performance resin and moved textiles into the building materials market. She and partner **Terry Mowers** formed **Tuva Looms**, which specializes in woven carpet for the architectural and design community. Since 2004, she also has been design director for **Tandus**.

Tick also has joined the board of trustees of the **Museum of Art and Design** (MAD; New York, NY).

Trisha Wilson, president and CEO, **Wilson & Associates**, has designed and installed more than 1 million guestrooms in thousands of hotels worldwide, for clients including Disney, Four Seasons, Hilton, Hyatt, Westin, Sheraton, Royal Mirage, Ritz-Carlton, Rosewood, Shangri-La, Little Dix, Caesars, Atlantis and MGM.

EXHIBITIONS

Exhibitions are listed alphabetically by state and then by museum name.

Delaware

Quilts in a Material World:

Selections from the Winterthur Collection

Winterthur

Wilmington, DE

Through September 16, 2007

More than 40 quilts are on display, ranging in date from the 17th to 10th century, many on view for the first time. Quilting demonstrations will be held every weekend. An iPod tour is part of the exhibition.

District of Columbia

Our Lives: Contemporary Life and Identities

American Indian Museum (Smithsonian Institution)

Washington, DC

Permanent

This exhibition examines the identities of Native peoples in the 21st century, and how those identities, both individual and communal, are the results of deliberate, often difficult choices made in challenging circumstances. This exhibition explores the forces in modern Native life that Native peoples are profoundly influenced by their families and communities, the language they speak, the places they live and identify with, and their own self determination. The stories of eight communities are featured: the Campo Band of Kumeyaay Indians (Southern California), urban Indian community of Chicago (Illinois), Yakama Nation (Washington state), Igloolik (Nunavut, Canada), Kahnawake Mohawk (Quebec, Canada), Saint-Laurent Metis (Manitoba, Canada), Kalinago (Dominica) and Pamunkey (Virginia).

Window on Collections: Many Hands, Many Voices

American Indian Museum (Smithsonian Institution)

Washington, DC

Permanent

These permanent displays feature more than 3,500 items from the museum's collection that reveal the remarkable breadth and diversity of Native American objects. Objects are arranged by categories, including beadwork, peace medals, arrowheads and other projectile points, containers, dolls, and animal objects.

Identity by Design:

Tradition & Innovation in Native Dresses

American Indian Museum (Smithsonian Institution)

Washington, DC

Through January 2, 2008

Dresses are more than simple articles of clothing for Native women — they are aesthetic expressions of culture and identity. Embodying messages about the life of the wearer, dresses offer Native women the opportunity to blend artistic tradition and bold innovation while preparing themselves, their families, and their communities to partake in the “dance of life.” Items of clothing also make statements about gender and status, age and religion.

Bringing together a vast array of dresses and accessories

from the Plains, Plateau, and Great Basin regions of the United States and Canada, this exhibition highlights Native women's identity through traditional dress and its contemporary evolution. It also examines the individual, communal and cultural identity of Native women, and explores how women with highly developed artistic skills benefited not only their families but also entire communities.

Modernism — Designing a New World 1914–1939

Corcoran Gallery of Art

Washington, DC

Through July 29, 2007

The designed world was largely created by Modernism, which is best identified as a loose collection of ideas that developed simultaneously in different countries rather than as a single movement. The unadorned, geometric forms, abstracted shapes, and bold colors of Modernist art and design are unmistakable, seen in everything from teacups to skyscrapers, from paintings to living room fixtures and furniture. But behind the look and forms of Modernism lay a set of radical ideas and conditions. This exhibition explores how the movement developed, what principles defined it, and some of the themes that characterized it, including Utopia, the machine and mass production, nature and the healthy body, and national identities.



Tea infuser, copper, silver, and ebony,
by Marianne Brandt. Model MT 49, 1924
From the British Museum, London.
Photo © Trustees of the British Museum

This was a nervous and frenetic time that fell between the two World Wars. Technologically, it was not an especially innovative period. The electric light bulb, the automobile, the airplane, the skyscraper, the radio and the telephone all pre-date World War I. It was, however, a time of development and dispersal rather than invention, giving rise to widespread use of modern technologies.

During the interwar years of 1914 to 1939, many architects, designers, and artists passionately committed themselves to the ideas now called Modernism. Reacting to the violence and destruction of World War I, they searched for ways to create a better world through art and design.

Masterpieces – European Art from the Collection

Corcoran Gallery of Art

Washington, DC

Through September 2007

This salon-style installation of masterpieces from the Corcoran's permanent collection of European paintings and decorative arts, the first from the collection to be organized by the Corcoran's new director and president, **Paul Greenhalgh**, features selections from the museum's William Andrews Clark

Collection, and supplemented with other works acquired during the past 100 years. Industrialist and United States Senator Clark was one of the Corcoran's principal donors; he left much of his extraordinary collection to the Corcoran in 1926.

The exhibition includes works of French decorative arts, Italian Renaissance Maiolica, British portraiture and landscapes from the 15th through 19th centuries, and major examples of French Impressionism and Gobelins tapestries.

Shakespeare in American Life

Folger Shakespeare Library

Washington, DC

Through August 18, 2007

The Folger celebrates its 75th anniversary with this look at how Shakespeare has been and continues to be an essential ingredient of American culture. Items from the era of colonization to the present day reveal the myriad ways in which Americans have made Shakespeare their own, in political rhetoric and satire, stage performance, musical comedy, film, poetry, parody, or shtick. Drawn from the Folger's collection, the exhibition features books, playbills, play programs, engravings, portraits, scrapbooks, and artifacts from everyday life such as quilts, puzzles, comic books and advertisements.



Homage to Shakespeare "With wonder great as my content" – detail of a quilt, 1986, by Patty Elwin Davis. Photo courtesy of the Folger Shakespeare Library, folger.edu.

Vietnamese Ceramics from the Red River Delta

Freer Gallery of Art (Smithsonian Institution)

Washington, DC

Indefinite

Coinciding with the 10th anniversary of the normalization of relations between Vietnam and the United States, this first major presentation of 25 works from the Freer's Vietnamese ceramic collection reflects recent scholarship linking these Vietnamese ceramics with 12th- to 16th-century production centers in the Red River delta in northern Vietnam. Works on view include ceramics originally thought to be Japanese and a bowl thought to be Chinese when it was acquired in 1929 that has been identified as identical to bowls excavated from the 15th-century layer of the Thanh Long citadel site in Hanoi.

Black & White: Chinese Ceramics

from the 10th–14th Centuries

Freer Gallery of Art (Smithsonian Institution)

Washington, DC

Indefinite

From the 10th through 14th centuries, Chinese potters expanded the ceramic repertoire by perfecting a clay body of pristine whiteness and developing a deep black glaze, leading to the production of innovative, visually striking vessels, dishes, boxes, and tomb ceramics. This exhibition presents examples of the most acclaimed "black-and-white" ceramics of the period, with examples of a range of glazes from blacks that shade to brown, and silvery tones and white shading from ivory to pale blue.

Objects from different kilns make clear the effects of dynamic exchanges involving imitation and rivalry between kilns in north and south China, as well as across the lines of different crafts.

This exhibition of 43 objects — mostly tablewares, wine jars, and vases, ranging from everyday goods to those fit for an emperor — showcases the variety of glossy black-glazed wares, brilliant white porcelains, and eye-catching combinations of both colors on single vessels created during the Song (960-1279) and Yuan (1279-1368) dynasties. These works (including notable Ding, Cizhou, Jian, and Jizhou wares from the Freer's collection) were produced as a result of important developments in Chinese ceramic technology, including the use of streaked dark glazes and different modes of decoration.

Arts of the Indian Subcontinent and the Himalayas

Freer Gallery of Art (Smithsonian Institution)

Washington, DC

Indefinite

To show the cultural and religious diversity of the Indian subcontinent and the Tibetan plateau, this new long-term rotating exhibition features 39 artifacts, including Hindu, Buddhist and Jain sculptures, as well as rarely exhibited paintings and luxury arts from the Mughal, Rajput and Deccani courts.

The Religious Art of Japan

Freer Gallery of Art (Smithsonian Institution)

Washington, DC

Indefinite

Works from the Freer's collection of Japanese religious art illustrate several thematic rotations over a period of several years. Buddhist iconography was first introduced to Japan from the Asian mainland in the sixth century; the complex belief systems and sacred cosmologies of diverse Buddhist sects have continued to influence Japanese art. Buddhist sculpture on view includes animated representations of the Guardians of the Four Directions and an image of a bodhisattva.

Cityscapes Revealed: Highlights from the Collection

National Building Museum

Washington, DC

Ongoing

This first-time survey of the National Building Museum's holdings, in honor of the museum's 25th anniversary, explores America's architectural heritage through original building fragments; rare, early 20th-century photographs; intricate architec-

tural drawings; and more.

The exhibition is organized as a walking tour of the cityscape, anchored by items such as a copper dormer from the Carnegie Mansion on Millionaires' Row in Manhattan (1902), a sheet-metal section of Salt Lake City's Z.C.M.I. department store (1901), and an Art Deco terracotta window surround from the lost S.H. Kress & Co. five-and-dime in Phoenix (1933).

The exhibition also draws from the museum's significant collections and includes vintage toy building sets made of composite stone, metal and plastic.

Rarity Revealed: The Benjamin K. Miller Collection, Part I
Postal Museum (Smithsonian Institution)
Washington, DC
Through October 1, 2007

On view in Part I of this exhibition are U.S. stamps from before 1894 from the Benjamin K. Miller Collection. Donated to the **New York Public Library** in 1925, the collection was the first complete collection of U.S. stamps ever assembled and has been called the "crown jewel" of U.S. stamp collecting for its variety, depth and rare holdings. This rotation features the rarest of all U.S. stamps — the One-Cent Z-Grill.

Trailblazers & Trendsetters: Art of the Stamp (new title)
Postal Museum (Smithsonian Institution)
Washington, DC
TBA

This exhibition presents approximately 75 original pieces of artwork for stamps issued by the United States Postal Service.

Taking Shape: Ceramics in Southeast Asia
Arthur M. Sackler Gallery (Smithsonian Institution)
Washington, DC
Through 2010



Lidded jar, stoneware with cobalt pigment under clear glaze.
H: 24.1 cm W: 22.6 cm.
18th-19th century.
From Bat Trang, Vietnam.
Gift of Osborne and Gratia Hauge, and Victor and Takako Hauge.

Approximately 200 diverse ceramic vessels from Southeast Asia are on long-term view in ***Taking Shape: Ceramics in Southeast Asia***. These clay pots and jars form the most enduring record of human activity in this part of the world, from the prehistoric period to the present.

Donated to the Sackler between 1996 and 2005 by brothers **Osborne and Victor Hauge** and their wives **Gratia and Takako**, these objects provide the focus for a detailed narrative of the migration of pots from their makers to their users. Included

in the Hauge gift are more than 800 vessels made in Thailand, Cambodia, Vietnam and Laos, along with Chinese bowls and jars exported to Southeast Asia.

Taking Shape presents the two basic types of ceramics produced in Southeast Asia — soft, porous earthenware and high-fired stoneware. Earthenware continues to be used to cool drinking water, cook rice and curries over wood fires, and heat water for reeling silk. Watertight stoneware jars are still used to store grains, transport goods for long-distance trade, and brew rice beer for hospitality and ceremonies.

Pieces show the regional diversity of earthenware and stoneware production throughout time. The swirling designs of red-painted earthenware pots from prehistoric Thailand and the forms of glazed and unglazed stoneware jars from 17th- to 19th-century central Vietnam suggest the depth and diversity of ceramic traditions. Objects span four millennia of invention and exchange, from the prehistoric period to the present, in crafting ceramics for rituals, burials, domestic use and trade.

Taking Shape also illuminates the dimensions of international trade that brought southern Chinese ceramics into mainland Southeast Asia. Glazed stoneware dishes, emblazoned with blue or brown floral designs, demonstrate how the shapes and decorations of Chinese ceramics inspired the addition of painted decorations to tableware made in kilns in Vietnam and Thailand. In turn, such ceramics competed successfully in the international trade of the 15th and 16th centuries, reaching distant markets from Japan to Turkey.

The exhibition narrative interweaves discoveries of excavations and shipwrecks in Asia to convey the passage of works similar to the Hauge objects on their way to distant markets. Jars that reached their intended destinations, which included Indonesia, the Philippines and Japan, often became heirlooms, valued for their exotic origins, superior technology and beauty.

Fountains of Light: Islamic Metalwork
from the Nuhad Es-Said Collection
Sackler Gallery of Art (Smithsonian Institution)
Washington, DC
Indefinite

This group of 27 inlaid precious metal objects is considered one of the finest collections of Islamic metalwork in private hands. Objects include vessels, ewers, candlesticks, incense burners and containers made by Islamic artists working between the 10th and 19th centuries in the lands encompassed by present-day Iran, Iraq, Syria, Afghanistan, Egypt, Saudi Arabia and Turkey.

Variations on America:
Masterworks from American Art Forum Collections
Smithsonian American Art Museum
Washington, DC
Through July 29, 2007

This exhibition celebrates the vision and passion of private collectors who are formally affiliated with the Smithsonian **American Art Museum** in 72 major artworks, several of which are rarely on public display, from 26 private collections.

The exhibition includes a wide range of decorative arts from the mid-19th century through the 20th century and celebrates the 20th anniversary of the American Art Forum, which was founded

in 1986 by **Charles Eldredge**, former director of the museum, to invite a small group of collectors from across the United States to share their knowledge and passion about American art.

Presented in loose chronological groupings, the exhibition is a rare opportunity to see **Louis Comfort Tiffany's** three-panel stained glass "Dining Room Screen with Autumnal Fruits" (about 1900). When Tiffany exhibited the screen at the 1900 Paris Exposition Internationale, he received the grand prize, beating his rivals **René Lalique** and **Émile Gallé**. Three bronze sculptures capture the ambivalent and elegiac concern for Native American cultures early in the 20th century, after wars and broken treaties had forever transformed traditional tribal cultures. **Adolph Weinman's** "Chief Blackbird — Ogalalla Sioux" (modeled in 1903), **Cyrus Dallin's** "Appeal to the Great Spirit" (modeled in 1912) and **James Earle Fraser's** "End of the Trail" (1918) summarize these complex emotions. One of the largest groupings is work by the Ashcan School artists, who turned from academic studio painting to city streets and public parks and beaches for subjects. The exhibition concludes with a 10-foot-tall sculpture by **Niki de Saint Phalle** titled "La Lune" (1987), in which a goddess' head appears within a mirrored crescent moon, atop a lobster and turtles encrusted with glass mosaic.

The catalog, co-published by the **Smithsonian American Art Museum** and D Giles Ltd. London, features color reproductions of each artwork.

Florida

Art and Design in the Modern Age:

Selections from the Wolfsonian Collection

**Wolfsonian Museum/Florida International University
Miami Beach, FL**

Ongoing

This exhibition provides an overview of the **Wolfsonian's** holdings and showcases the museum's collection, which spans from 1885 to 1945. The nearly 300 works on display provide insight into the ways design has influenced and adapted to the modern world. The installation explores the focal points of the collection, including design-reform movements, architecture, urbanism, industrial design, transportation, world's fairs, advertising, political propaganda and labor iconography.

These wide-ranging themes and objects provide a picture of the past and a path to understanding today's cultural and political issues through items such as ceramics, sculpture, handmade and innovative mass-production furniture, graphic design, books, ephemera, and household objects.

Georgia

*Imprinting the South: Works on Paper from the Collection
of Lynn Barstis Williams and Stephen J. Goldfarb*

Georgia Museum of Art

Atlanta, GA

July 21–September 16, 2007

The collection of Lynn Barstis Williams and Stephen J. Goldfarb presents images of the South from the 1920s to the 1940s in prints — etchings, relief prints, lithographs and a few serigraphs. It is a collection that Williams began to support her research as a library faculty member at Auburn University and culminated in a book, *Imprinting the South: Southern Printmakers and their Images of the Region, the 1920s-1940s*, published

by the University of Alabama Press in 2007. The collectors have tried to acquire both positive and critical views of the South made during the first half of the 20th century with a few showing origins in the Etching Revival of the 1880s as well.

More than Words: Illustrated Letters

from the Smithsonian's Archives of American Art

Georgia Museum of Art

Atlanta, GA

August 4–October 4, 2007

Personal letters from some of the most important artists of the 19th and 20th centuries are on display in this exhibition, which looks into the lives of several artists through handwritten letters to family members, friends and business associates.

Illinois

The Ancient Americas

Field Museum

Chicago, IL

Permanent Exhibition

This new permanent exhibition explores the challenges that human beings have faced, from the arrival of small groups of hunter-gatherers to the empires of the Aztecs and Incas, through more than 2,000 artifacts from the museum's archaeological collections, including ceramic vessels from the Peruvian collections; luxury and spiritual items from the Hopewell collection; scarce gold objects left after conquistadors raided Colombia of its treasures; and more.

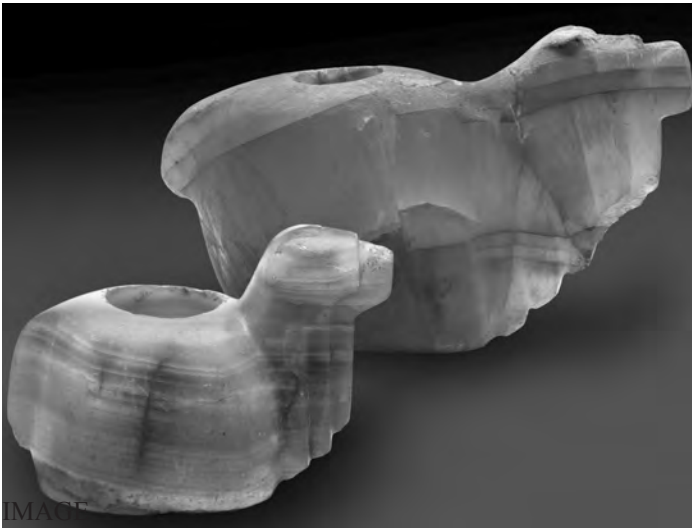


Nazca vessel (above), ceramic, showing man grasping plants in both hands, made by the Nazca people, Inca region of southern Peru, AD 300–500. Before AD 300, Nazca pottery primarily featured similar nature motifs; around AD 300, artistic themes began to change in style and increasingly reflected scenes of violence.

Photo: John Weinstein, ©The Field Museum.

Stone llamas (next page), Inca, AD 1400–1532, Cuzco Region, Peru, illustrating important role of domesticated animals in Inca economy; may have had ritual or ceremonial uses. Llamas were used as pack animals to carry goods across Inca roads and also were an important food source.

Photo: John Weinstein, ©The Field Museum.



Kansas

Recent Acquisitions

**Spencer Museum of Art, University of Kansas
Lawrence, KS**

Ongoing

Diverse works new to the museum include paintings, photographs, lithographs and DVDs, from the 1500s through today, exemplify the depth and definition of the collection – now at more than 25,000 objects.

Maine

Form and Design in Glass and Ceramics

**Portland Art Museum
Portland, ME**

Ongoing

This freshly refurbished glass and ceramics exhibition features more than 300 works, ranging from early European pieces to Tiffany glass to the art glass of **Dale Chihuly**. The reinstallation highlights some familiar masterpieces of the museum's decorative arts collection and showcases numerous other works, including recent additions to the collection. New interpretive text and identification labels are included in cases for the first time.

Maryland

Decorative Arts from the Ottoman Empire

**Walters Art Gallery
Baltimore, MD**

Through September 9, 2007

This selection of 18th- and 19th-century decorative arts from the Ottoman Empire — the borders of which once stretched over Asia Minor, the Balkans, North Africa and other regions — features Ottoman objects, including embroidered textiles, glazed pottery and metalwork, most of which have not been on view in the past three decades. The Ottoman Empire was home to several large national communities, including Turks, Greeks, Armenians and Arabs. This focus show displays part of the Walters's little-known collection of Ottoman decorative art and reveals how artists influenced each other across ethnic and religious boundaries.

Initially, Ottoman craftsmen took inspiration from different sources but, with the circulation of their products, a shared, so-

phisticated “language” of ornament emerged. At the same time, artists would modify and adapt the ornament to their specific needs and beliefs.

Objects such as sashes, napkins, dishes, church vestments, silver bowls and swords illustrate many of the typical ornamental motifs of Ottoman decorative art. Also on view are Ottoman Turkish mirror covers from the 18th century, which were draped around mirrors during the day as decoration. Before sunset, the Turks covered mirrors because they were superstitious about looking in them at night, believing the devil lurked there.

The museum's permanent display of Islamic art includes Ottoman painted ceramics, such as tiles, mosque lamps, vases, tankards and plates.



Algerian turban cover, 18th century, silk embroidery on linen. Acquired by Henry Walters.

Daily Magic in Ancient Egypt

**Walters Art Museum
Baltimore, MD**

Through November 18, 2007

Magic played an important role in religions of the ancient world. Amulets in particular were believed to possess great power to bring protection, health, luck, and even immortality through their images and symbols. This small exhibition features 46 amulets, scarabs, figurines and ritual objects associated with this belief in the power of magic in ancient Egypt.

Palace Of Wonders: The New Galleries of Renaissance and Baroque Art —

**Walters Art Museum
Baltimore, MD**

Permanent collection

The Walters has celebrated the 100th anniversary of its original Palazzo Building with the reinstallation of more than 1,500 objects, largely from the museum's Renaissance and Baroque collection. This original gallery was modeled after Renaissance and Baroque palace designs. Its Sculpture Court is a replica of Genoa's 17th-century Palazzo Balbi. Paintings from the 14th through the 18th century, some of which have never been on view before, are displayed with sculpture and decorative arts of

the period. A highlight is the re-creation of a new **Collection of Art and Wonders** as it might have been assembled by a 17th-century nobleman in the Southern Netherlands: his entry hall of arms and armor, a private study, and a Chamber of Wonders encompassing curiosities of nature and human creativity. These galleries are complemented by rooms evoking an elegant Dutch residence around 1700.

The Architecture of Gee's Bend Quilts

Walters Art Museum

Baltimore, MD

Through August 26, 2007

Organized by the **Museum of Fine Arts, Houston**, the exhibition celebrates 70 quilts made by African-American women who lived in the isolated community of Gee's Bend, LA. These quilts, whose patterns have been handed down through generations, exhibit a bold, improvisational style reminiscent of minimalist 20th-century art.

Art of the Ancient Americas

Walters Art Museum

Baltimore, MD

10-year loan

This exhibition focuses on small sculpture from the major civilizations of Mesoamerica, including the Olmec, Maya and Teotihuacan cultures, with enigmatic figures and animals that probably served a ritual function. These pieces are complemented by larger ceramics from West Mexico, intricate gold objects from Colombia, ceramics from Peru and Ecuador, and works from the Caribbean and Alaska. The bulk of the exhibition is on a 10-year loan from the directors of the **Austen-Stokes Ancient Americas Foundation**. Pieces from the Walters' own permanent collection and loans from local collectors enhance the exhibition.

Massachusetts

Jewelry by Artists: The Daphne Farago Collection

Museum of Fine Arts, Boston

Boston, MA

Through March 5, 2008

This exhibition presents highlights from **Daphne Farago's** collection of contemporary jewelry, given to the MFA in 2006. The collection comprises more than 600 works of jewelry by American and European artists, with dates ranging from about 1940 to the present, in a wide variety of media and sculptural forms. The 150–200 selected objects provide a chronological survey of studio jewelry in the 20th century. While demonstrating the breadth of the collection and the variety of artists' approaches to jewelry-making, the show also represents key artists in depth.

Ed Rossbach Fiber Art from the Daphne Farago Collection

Museum of Fine Arts, Boston

Boston, MA

The MFA celebrates the works of this pioneer of the contemporary fiber arts movement, who created works in almost every known textile technique during his five-decade-long career, in an exhibition of approximately 40 of his works. Rossbach's approach to making art came out of serious studies he made of historic textile techniques while a professor at the

University of California, Berkeley. Experimenting with labor-intensive techniques such as Andean discontinuous warp weaving, European needle lace and Indonesian ikat, Rossbach reinterpreted these methods in his own two- and three-dimensional works. **Daphne and Peter Farago** gave this collection, a total of 80 objects, including works by **Katherine Westphal**, to the MFA by in 2004.

Shy Roy, She Devil and Isis: The Art of Conceptual Craft:

Selections from the Wornick Collection

Museum of Fine Arts, Boston

Boston, MA

September 10, 2007–January 6, 2008

Encompassing works of art in a variety of media, this exhibition features about 120 highlights from the collection of **Ronald C. and Anita L. Wornick** of California. Since 1985, the Wornicks have assembled a major collection of contemporary decorative arts, primarily by American artists but also including European, Australian and Asian artists. The collection includes sculptural wood, furniture, glass, baskets, ceramics and metal-work primarily created after 1980, and represents a coming of age of the Studio Craft movement in America and across the world. Items include pieces in sculptural wood by **David Ellsworth** and **Michelle Holzappel**, ceramics by **Peter Voukos** and **Bennett Bean**, furniture by **Wendell Castle** and **John Cederquist**, glass by **Dale Chihuly** and **Lino Taliapietra**, and fiber arts by **Olga de Amaral** and **John McQueen**.

Native American Art from the Collection

Peabody Essex Museum

Salem, MA

Ongoing

Approximately 90 works by Native American artists range in date from the 1700s to the present and feature historic and contemporary beadwork, textiles, ceramics, new-media installations, drawings, sculpture and paintings. The exhibition demonstrates multiple themes, such as ceremonial and everyday objects that convey belief and narrative, the role of women, intertribal and Native/non-Native influences, and humor and parody.

Of Gods and Mortals, Traditional Art from India

Peabody Essex Museum

Salem, MA

Ongoing

In India, art is an integral part of daily life. The importance of paintings, sculpture, textiles, and other art forms falls into two basic categories, one related to religious practices and the other to the expression of prestige and social position. This new installation of works from the museum's collection of Indian art features approximately 28 pieces, representing principally the 1800s to the present.

All of My Life: Contemporary Works by

Native American Artists

Peabody Essex Museum

Salem, MA

Ongoing

This selection of sculptures and paintings embraces the experiences and worldviews of nine contemporary Native Ameri-

can artists who call upon and reinterpret both Native American painting and sculpting traditions that are thousands of years old, as well as those of modern art. Artists such as Mateo Romero and David Bradley use oil painting and social realism to tackle the political landscape of being Native American in a changing world. Truman Lowe interprets the Eastern shorelines in an abstracted, suspended structure in willow.

Epic India: Paintings by M. F. Husain

Peabody Essex Museum

Salem, MA

Through May 4, 2008

The Mahabharata is one of India's oldest and most beloved epics, and the source of stories and teachings that have been part of life in India for 2,000 years. M. F. Husain, India's best-known contemporary artist, first painted a series of works about the epic for the 1971 Sao Paulo Biennale. For Husain, the central paradox of the epic, and of human nature, is the competition and jealousies that divide members of a family, forcing them to choose sides and moving them all inexorably towards an Armageddon. Drawn primarily from the Peabody Essex Museum's Herwitz Collection of contemporary Indian art, the exhibition features 17 works inspired by Husain's vision of the Mahabharata.

New York

Collectors' Choice

Asia Society

New York, NY

Through August 26, 2007

This exhibition of objects from private collections of 13 leading Asian art collectors includes about 50 works of sculpture, ceramics and painting from Bhutan, China, Cambodia, Gandhara (now Pakistan/Afghanistan), Japan, Kashmir, India, Thailand and Tibet, ranging from the second to the 18th century. Items are presented alongside objects from the society's **Mr. and Mrs. John D. Rockefeller 3rd Collection**.

The exhibition focuses on collectors and their motivations and passions for acquiring art, giving a voice to distinctive collecting practices and exploring how these collections have been shaped.

A Brass Menagerie: Metalwork of the Aesthetic Movement

Bard Graduate Center

New York, NY

July 12–October 14, 2007

Organized and curated by **Anna Tobin D'Ambrosio**, curator of decorative arts at the **Munson-Williams-Proctor Arts Institute Museum of Art** (Utica, NY), where it originated, the exhibition contains approximately 75 pieces of brass and mixed-metal furniture, as well as accessories ranging from chandeliers and andirons to door hardware, hanging shelves and clocks. The exhibition continues the **Bard Graduate Center's** examination of the Aesthetic movement, this time with the focus on the United States, and is the first in-depth examination of this multifaceted aspect of the movement in America.

The Aesthetic movement was a late-19th-century artistic movement in England and America. Formed in reaction to the so-called philistine tastes of the middle class, it espoused art for art's sake while denying any social or moral value in art in

America, the movement was introduced at the American Centennial celebration in Philadelphia in 1876. It remained popular in this country through the 1880s and was particularly evident in the decorative arts, as manufacturers created "art brass" or "artistic bronze goods" — innovative and artistic applications of industrial metals that were visually and materially complex.

Most of the most pioneering manufacturers of aesthetic-style metals — such as the Charles Parker Company and Bradley & Hubbard Manufacturing Co., both of Meriden, CT — are represented in the exhibition by objects that show the range and diversity of their products. Among the most imaginative decorative arts in the exhibition are Parker Company hanging shelves, tables and a lamp, all with silver-plated surfaces outlined in brass and embellished by gold- and silver-plated, three-dimensional decoration.

The furniture design mixes Anglo-Japanesque and Modern Gothic forms, executed in interchangeable machined elements with Japanesque surface finish and ornamentation.

Many motifs found on aesthetic metals derive from Japanese art, such as the dragon-like creatures and butterflies that adorn a table by Ansonia Copper & Brass Company of Ansonia, CT, or the stylized Japanese crest images and clouds that embellish other tables. The crane motif, also derived from Japanese art and culture, where it symbolizes longevity, pervaded the ornamentation of art brass goods. R. Hollings & Co. of Boston incorporated this theme into an exotic-looking floor lamp made about 1886 and accented by earthenware tiles patented by J. and G. Low Art Tile Works of Chelsea, MA.



Table, brass, earthenware, tin, other metal, paint; c. 1880-85. Bradley & Hubbard Mfg. Co. From the collection of Robert Tuggle and Paul Jeromack.

Japonisme is even more dominant in the door hardware made during the same period. Decorated doorknobs, escutcheons and hinges that feature fully articulated Japanese figures and architecture are among the highlights.

Polychrome ceramics and exotic flourishes drawn from Moorish and Persian designs accent items such as tables made by Bradley & Hubbard and lamps by a host of other companies. Art brass maximized industrial mass production techniques and helped to set the stage for 20th-century decorative arts that also use tubular metals and other industrial materials in creating decorative household goods.

A fully illustrated, 96-page catalog, published by the Munson-Williams-Proctor Arts Institute with major funding from the **Barrie and Deedee Wigmore Foundation**, accompanies the exhibition. The publication, with more than 100 color images, discusses the development of the American art brass industry,

the use of these accessories in the home, and the background on many of the manufacturers of these objects.

IMAGE

American Identities: A New Look

Brooklyn Museum of Art

Brooklyn, NY

Long-term Installation

This major installation of more than 350 objects from the **Brooklyn Museum's** collection of American art integrates fine and decorative arts (silver, furniture, ceramics and textiles), ranging in date from the colonial period to the present. For the first time, selections from the museum's holdings of Native American and Spanish colonial art join major objects from these collections. The galleries are organized according to eight themes that explore historical moments and crucial ideas in American visual culture over the course of nearly 300 years — "From Colony to Nation," "A Nation Divided: The Civil War Era," "The Centennial Era, 1876–1900: Tradition and Innovation," "Everyday Life," "Expanding Horizons," "Inventing American Landscape," "Making Art," and "Modern Life."

"A Brooklyn Orientation" introduces the museum's collections of American art and Brooklyn as a center of art-making and production, from the colonial era to the present.

Decorative Arts Galleries

Brooklyn Museum

Brooklyn, NY

Long-Term Installation

The Brooklyn Museum's decorative arts collection focuses on a group of American period rooms, ranging in date from the 18th to the 20th century. Interspersed with the period rooms are galleries that display a wide-ranging collection of American furniture, silver, pewter, glass, and ceramics. Additional objects from the are on display in American Identities.

Egypt through Other Eyes: The Popularization of Ancient Egypt

Brooklyn Museum

Brooklyn, NY

Rotating for the next two years

More than 30 books, from the commercial to the commemorative, focus on the Western fascination with ancient Egypt. Publications about Egypt proliferated after publication of *Description de l'Égypte*, an account of the Napoleonic expedition to Egypt from 1798–1802, because of advances in printing technology that made larger and less-expensive editions of travel and history books possible and accessible. An illustrated color plate from a book by **Giovanni Belzoni**, the first known European to enter newly discovered Egyptian temples and tombs, depicts the "Interior of the Temple at Ybsombul in Nubia," which Belzoni opened in 1817.

Egypt Reborn

Brooklyn Museum

Brooklyn, NY

Long-term Installation

The title of the installation refers to both a central theme of Egyptian life and the rebirth of Egyptian art at the Brooklyn

Museum: The ancient Egyptians created many of the objects now on view to assist in the process of rebirth from this world to the next. This unifying idea led to an artistic conservatism in Egyptian culture that disguises stylistic changes. The theme of a balance between permanence and change resonates throughout the installation's seven galleries.

Three new galleries join four existing ones to tell the story of Egyptian art from its earliest known origins (ca. 3500 BC) until the period when the Romans incorporated Egypt into their empire (30 BC–AD 395). Additional exhibits illustrate themes in Egyptian culture, including women's roles, permanence and change in Egyptian art, temples and tombs, technology and materials, art and communication, and Egypt and its relationship to the rest of Africa. More than 1,200 objects — including sculpture, relief, paintings, pottery and papyri — are now on view.



"Bird Lady"
female figurine,
terracotta.
Pre-dynastic
period, Naqada II,
c. 3650–3300 BC.
From Ma'mariya,
Egypt.

Design Life Now: National Design Triennial 2006

Cooper Hewitt-National Design Museum

New York, NY

Through July 29, 2007

The third Triennial brings together the experimental designs and emerging ideas — including animation, new media, and fashion, robotics, architecture, product, medical and graphic design — at the center of American culture from 2003–2006.

Rococo Exotic: French Mounted Porcelain and the Taste for the East

Frick Collection

New York, NY

Extended through September 9, 2007

In mid-18th-century France, mounted Asian porcelains were the height of fashion. More Far Eastern porcelains were set into elaborate metal mounts in the period between 1740 and

1760 than at any other point in European history, and Paris was the center of this phenomenon. Commissioned by the Parisian *marchands merciers*, or luxury merchants, artisans produced exquisite gilt bronze confections to adorn imported porcelains and often modified the porcelains themselves in order to adapt them to the décor of French interiors.

This exhibition explores the design and reception of such rococo luxury objects by focusing on a pair of mounted 18th-century Chinese porcelains in the **Frick Collection**. Purchased by **Henry Clay Frick** in 1915, the deep-blue vases were cut down and the mounts added between 1745 and 1749. Ornamented with elaborate gilt-bronze imitations of natural forms such as shells, coral, pearls and bulrushes, these costly items fuse a contemporary fascination with natural exotica, largely imported from the East, with the concurrent fashion for Far Eastern porcelains. Drawing on prints, books, and other objects, including shells and coral, the exhibition explores the convergence of the natural and the humanly wrought in the production of such elite wares.

The accompanying illustrated catalogue features an introduction by **Colin B. Bailey**, an essay by **Kristel Smentek** on the mounted porcelains and a bibliography.

Miniature Books: 4,000 Years of Tiny Treasures
Grolier Club
New York, NY
Through July 28, 2007

Despite the challenges that their small size present to typesetters, printers, binders and illustrators, miniature books explore the full range of human endeavor, and encompass nearly every subject considered in full-size books, from Shakespeare's plays to Bibles, from children's books to fiction. The hundreds of examples in ***Miniature Books: 4,000 Years of Tiny Treasures*** — none taller than three inches — range in date from a Babylonian tablet of ca. 2000 BC, to tiny artists' books of the present day. Engaging, artful and sometimes eccentric, miniature books are also captivating examples of the bookmaker's craft: gilt, bejeweled, painted, tooled, illuminated, and illustrated by the likes of **Picasso, Miro** and **Edward Gorey**.

The show divides some 450 volumes into sections devoted to illuminated manuscripts, the arts of the book, children's literature, the world's smallest books, almanacs, oddities, books on life's pleasures, objets d'art, and books on politics and propaganda.

Miniature Books is accompanied by a fully illustrated survey of miniature books by **Anne C. Bromer** and exhibition curator **Julian I. Edison** (Harry N. Abrams, Inc., 216 pages. Hardcover; \$40, standard edition; \$150, deluxe edition in slip-case, accompanied by special additional version of the book in miniature).

Wendell Castle in Rochester
Memorial Art Gallery
Rochester, NY
Ongoing

During more than four decades as an artist, **Wendell Castle** has changed styles often, moving from laminated "organic" wood pieces to large fiberglass sculptures, from trompe l'oeil furniture to monumental public commissions, from classically derived works to whimsical clocks.

This exhibition of Castle's furniture and sculpture includes nine works from the permanent collection; four works, both classic and new, on loan from the artist; and preliminary drawings and photos of some of Castle's large-scale commissions.

Protected for Eternity: The Coffins of Pa-debehu-Aset
Memorial Art Gallery
Rochester, NY
Ongoing

This interactive installation showcases one of MAG's most significant acquisitions — a pair of coffins that once held the mummy of an Egyptian official of the 4th century BCE. Pa-debehu-Aset's lavishly decorated anthropoid coffin was unveiled in 2001. ***Protected for Eternity: The Coffins of Pa-debehu-Aset*** also displays his equally colorful outer coffin, antiquities from the collection, and a mummy and other objects on long-term loan from the **Peabody Essex Museum** (Salem, MA).

Poiret: King of Fashion
Metropolitan Museum of Art
New York, NY
Through August 5, 2007

In the annals of fashion history, **Paul Poiret** (1879–1944), who called himself the "King of Fashion," is best remembered for freeing women from corsets and further liberating them through pantaloons. However, Poiret's remarkable innovations in the cut and construction of clothing, made all the more remarkable by the fact that he could not sew, are what secured his legacy. Working the fabric directly onto the body, Poiret helped to pioneer a radical approach to dressmaking that relied more on the skills of drapery than on those of tailoring. Focusing on his technical ingenuity and originality, the exhibition explores Poiret's modernity in relation to and as an expression of the dominant discourses of the early 20th century, including Cubism, Classicism, Orientalism, Symbolism and Primitivism.

The exhibition and its accompanying book are made possible by **Balenciaga**.

One of a Kind: The Studio Craft Movement
Metropolitan Museum of Art
New York, NY
Through September 3, 2007

The Studio Craft movement developed in the U.S. during the years after World War II and has flourished internationally over the past 40 years. During this period, craft artists have experimented with non-traditional materials and new techniques, producing bold, abstract and sculptural art, as well as continuing to make utilitarian objects. ***One of a Kind: The Studio Craft Movement*** features approximately 50 works from the Metropolitan Museum of Art's collection, including furniture, ceramics, glass, metalwork, jewelry and fiber. Many of these works have never been on view at the Metropolitan before, and several are recent acquisitions.

One of a Kind features works by 47 artists, including both established figures and younger artists.

In the Studio Craft movement, artists are directly involved in the actual process of making the object, not just its conception and design. The handmade "woven walls" of Olga de Amaral (b. 1932) are remarkable for their technical finesse and references to

the artist's native Colombia. The work of Kyohei Fujita (Japanese, 1921–2004) bridges contemporary craft and the Japanese decorative art tradition. The use of color and contrasting metallic inclusions relates to the lacquer boxes (casuri bako) that are part of the Japanese tea ceremony, yet the abstract pattern and simple form is unmistakably modern.

Studio Craft works are often notable for their sense of humor and their provocative forms. The chests and cabinets of John Cederquist (American, b. 1946) combine *trompe l'oeil* with skilled traditional craftsmanship that is both contemporary and functional. The constructed veneers of his furniture create the appearance of a three-dimensional surface that conceals the birch plywood substructure. Bonnie Seeman (American, b. 1969) evokes the naturalistic vegetable forms of mid-18th-century British ceramic manufacturers with her porcelain coffeepot. Forms first appear to represent rhubarb and cabbage leaves, but, on closer look, suggest human tissue and bone.

***The Morgan–Renzo Piano Building
Workshop Project with a Brief History
Morgan Library and Museum
New York, NY***

Ongoing

The Morgan expansion project is the subject of a special exhibition that begins with a historical survey of the site from the 1850s through today. The expansion project is represented by drawings, models, and photographs, with materials from the conceptual design phase to the finished scheme.

The original library, designed by **Charles McKim** and opened for **Pierpont Morgan's** personal use 100 years ago, is an American Renaissance icon. Of the numerous structures that once stood on the site now occupied by the Morgan, three remain: the Morgan house, the 1928 Annex and McKim's masterpiece. **Renzo Piano** brought coherence to the complex.

This installation is in three parts. The first traces the development of the Morgan's current property from its beginning in the 1850s — structures were put up, added to, altered, demolished; whatever their owners deemed necessary or desirable. The second part examines how Piano realized the Morgan's institutional goals, and rationalized and developed the complex. The final section examines aspects of design development, with images of finished work linking architectural drawings to completed construction.

***Luxury
Museum at the Fashion Institute of Technology
New York, NY
Through November 10, 2007***

Luxury analyzes the changing meaning of luxury within the context of fashion history. It begins with an exploration of the politics of luxury in the 18th century. Against the traditional idea of luxury as excessive and morally corrupting, there developed a new belief that luxury could be a positive force contributing to the wealth of nations. Private vices, such as extravagance and vanity, could be public virtues, it was argued, because they provided work for countless artisans. Luxury might be economically enriching, countered the French philosopher **Jean-Jacques Rousseau**, but it was also subverted equality and simplicity.

Haute couture, the luxury industry, emerged during the

era of high capitalism in the 19th century. As industrialization made fashion increasingly accessible to ordinary people, couture provided high fashion for the elite. Great couturiers, such as **Charles Frederick Worth** and **Paul Poiret**, became recognized as "artists of luxury." Periodically, as fashion changes, "conspicuous consumption" gave way to discreet elegance, as when Poiret accused **Coco Chanel** of designing "poverty de luxe," but, until recently, the fashion cognoscenti could always identify the sartorial signs of distinction.



Oxfords, gold-tooled leather, silk and mink, by Louis Vuitton, France. Autumn/Winter 2004. Gift of Louis Vuitton, 2005. Photo: Irving Solero, courtesy of the Museum at FIT.

Although many traditional luxury brands are thriving, today's "new" luxury is more than just "the best of the best" — the rarest, most-expensive and most-desirable objects. Over the past decade, the idea of "marketing luxury to the masses" has received increasing attention. As the old Empire of Fashion has broken into innumerable style tribes, so does today's luxury have many faces — from "bling" to stealth luxury, and from status to enjoyment and individuality.

Luxury includes more than 150 extraordinary objects, ranging from aristocratic luxury fashions of the 18th century through the artists of the couture (Worth, Poiret, Chanel, Dior, Balenciaga, etc.) to accessories by Hermès, Lanvin, Chanel, etc.

***Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions
Museum of Arts & Design
New York, NY
June 28–October 28, 2007***

Inspired by China: Contemporary Furnituremakers Explore Chinese Traditions brings together 27 masterpieces of historic Chinese furniture, some from as early as the 16th century, with 27 pieces of contemporary studio furniture created specifically for the exhibition by 22 artists from the United States, Canada, Japan and China. This exhibition demonstrates the interchange of ideas and inspiration across time and geographic boundaries. It also reflects increasing opportunities for cross-cultural exchange among contemporary artists in North America and China, as China emerges into the global art community.

Inspired by China grew out of a three-day workshop at the **Peabody Essex Museum** in June 2005, when the artists were invited to view and discuss more than 40 pieces representing China's rich and varied furniture traditions. The artists produced new works in a range of creative response and materials, including stainless steel, electrical wire, ceramic and twigs.

China has long been an important source of inspiration for European and American furniture. In the mid-18th century, Chippendale-style furniture used geometric detailing. In the late 19th century, the Aesthetic style incorporated "oriental" figures and

Chinese architectural forms. Modernist designers in the 1930s and 1940s embraced the restrained elegance of Ming dynasty furniture, which resonated with their clean, unadorned aesthetic.

The reopening of China to the West in the early 1970s spurred a growing interest in historic Chinese furniture. Despite this renewed awareness, the Western perspective on Chinese furniture has been fairly limited. For this exhibition, the curators selected Chinese works that represented distinct styles of vernacular furniture, and a range of types and materials.

In North America, studio furniture, a vibrant field since the 1950s, has also enjoyed a surge in popularity. Freed from the demands of mass-market furniture production, studio artists produce one-of-a-kind pieces that often require hundreds of hours to create and are increasingly prized by collectors and museums. The artists draw from multiple traditions, yet few have had opportunities to explore Chinese forms, materials and techniques.

In China, artists trained in sculpture, design and traditional furnituremaking are now also creating one-of-a-kind pieces of contemporary furniture. The Chinese artists selected for this exhibition work outside of traditional apprenticeships, and share a common interest with their North American counterparts in connecting concept, materials and technique, as well as an interest in working with historic materials.

The curators chose an international group of furnituremakers, opting for mature artists who have long produced consistently strong works. **Judy McKie** uses her signature low-relief carving to interpret the Chinese dragon on the side of a traditional Chinese drum stool form. **Gord Peteran** reconciles a historic view of Chinese manufacture, notable for craftsmanship, with a modern view of China as producer of cheap plastic objects.

The Chinese furniture makers often are more iconoclastic in their interpretations. **Shao Fan** was inspired by the traditional altar table form in creating his U-shaped "Altar Table," literally "turning it around" to examine it from a new perspective. **Shi Jianmin** expresses an historic Chinese reverence for forms created entirely by nature in his "Stool," though its smooth shiny form proclaims it as a man-made object.

Inspired by China was organized and is circulated by the **Peabody Essex Museum** (Salem, MA).

Henry Luce III Center for the Study of American Culture

New-York Historical Society

New York, NY

Permanent

This state-of-the-art facility showcases a substantial decorative arts collection, and makes more than 40,000 objects accessible, representing museum collections amassed over 200 years. Paintings, sculpture, furniture, tools for home and trade, Tiffany lamps, textiles, metals, ceramics, and glass are displayed in visible storage, offering a behind-the-scenes museum experience. The center delivers information in thematic audio tours, interactive computer kiosks and mini-exhibition stations.

Ohio

Where Would You Wear That? The Mary Baskett Collection

Cincinnati Art Museum

Eden Park, OH

Through August 12, 2007

This intimate exhibition features the personal collection

of Cincinnati resident **Mary Baskett** and includes fashions by designers **Issey Miyake**, **Yohji Yamamoto** and **Rei Kawakubo**, founder of *Comme des Garçons*.

Miyake is known for his pleated garments, introduced in the late 1980s. Yamamoto creates designs far removed from current trends, with spare, monochromatic garments that exemplify cut and craftsmanship. Known for her deconstructed garments, sometimes lacking a sleeve or other component, Kawakubo's designs are often made of distressed fabrics.

As a former curator at the **Cincinnati Art Museum**, Baskett began collecting in the 1970s during business trips to Japan. Her personal wardrobe includes more 100 examples by Japanese designers. The collection is on loan from Baskett. The supporting sponsor is **Bartlett & Co.**

The Art of Glass: Masterworks from the Toledo Museum of Art

Toledo, OH

Through October 7, 2007

The museum's collection of glass art reemerges in a display of works that explores the history of glass, from ancient to modern times, and includes a number of masterpieces that are new to the collection.



Islamic Mosque Lamp, blown glass, tooled, applied, enameled and gilded. Mamluk period, Egypt, ca. 1349-55.

Gift of Edward Drummond Libbey.

Building Books: The Art of David Macaulay

Toledo Museum of Art

Toledo, OH

October 13, 2007–January 6, 2008

Best-selling author and illustrator **David Macaulay** conveys complex concepts in a fun and understandable way, delighting children and adults for years with his deconstructed views of everything from cathedrals to gadgets. More than 100 works of art, studies, sketchbooks, manuscripts, mementos and more examine his work and process. The exhibition is organized by the **Norman Rockwell Museum** (Stockbridge, MA).

GlassWear

Toledo Museum of Art

Toledo, OH

November 9, 2007-January 31, 2008

Through more than 60 conceptually original works of glass art jewelry from artists around the world, ***GlassWear*** explores a new chapter in the history of art jewelry that will affect the future development of contemporary jewelry. Techniques included range from borosilicates to dichroic and iridescent glass. The production of intense color effects and advanced processes create new glass forms.

The exhibition is organized and circulated by the **Museum of Arts & Design** (MAD; New York, NY) and curated by **Ursula Ilse-Neuman** of MAD.

Pennsylvania

Celebrating American Craft: 30 Years of the Philadelphia Museum of Art Craft Show

Philadelphia Museum of Art

Philadelphia, PA

Through August 2007

Marking the 30th year of the Philadelphia Museum of Art Craft Show in November 2006, this exhibition demonstrates the vitality of this field and celebrates the important role of the Craft Show and the Women's Committee in bringing contemporary American crafts to the museum. DAS President **David Barquist** is curator.

Texas

Sculptures by Ron Mueck

Modern Art Museum of Fort Worth

Fort Worth, TX

Through October 21, 2007

This special exhibition of 13 works features examples of **Ron Mueck's** realistic sculptures of friends and relatives isolated from their normal context, and often larger or smaller than life-size.

Born in Australia in 1958, Mueck often made toys as a child. He began his career making puppets for children's television programs, including "Sesame Street" and "The Muppet Show." After a sojourn in Los Angeles in 1986, he settled in London, where he worked in special effects for television and then for cinema. In 1990, he set up his own business, manufacturing models for the European advertising industry.

Mueck uses the traditional sculptural process of molding and casting, but incorporates contemporary materials. He first makes a mold from clay and then casts it in silicone, touching up and adding color and props as he progresses. He has participated in a number of collective shows. After being included in ***Sensation: Young British Artists from the Saatchi Collection*** in 1997, he was invited in 2000 by the London National Gallery to be associate artist for two years, leading to an exhibition that traveled from London to Sydney and Harlem. The **Hirshhorn Museum and Sculpture Garden** (Washington, DC) gave Mueck a solo show in 2002, as did the **Nationalgalerie in Hamburger Bahnhof, Museum für Gegenwart** (Berlin, Germany) in 2003.

An illustrated catalog features a text by **Robert Rosenblum** and was published by the *Fondation Cartier pour l'art contemporain at Paris-Actes Sud*.

Arms and Armor from the Ancient World

Museum of Fine Arts

Houston, TX

Through July 31, 2007

This exhibition features an array of bronze helmets, a complete suit of hoplite armor, parade masks, weapons, a military diploma, and a marble relief depicting gladiator warfare.

The early Greek army was composed of aristocratic commanders and foot soldiers called hoplites who wore armor, usually bronze, consisting of a helmet, torso protection called a cuirass, shin guards called greaves, and sometimes ankle guards. Their main defense was a round shield carried on the left arm. Shields were made of wood or leather with bronze plating.

Symbols of status as well as bodily protection, hoplite arms and armor often exceeded their utilitarian purpose, becoming sources of pride and works of art. The most elaborate armor was probably designed for parades and athletic contests; the more utilitarian, for battlefields.

Early Roman armies were modeled after the Greek hoplite army and used similar equipment.



Corinthian helmet.

The Quest for Immortality: Hidden Treasures of Ancient Egypt

Museum of Fine Arts

Houston, TX

Through December 31, 2007

Quest for Immortality: Hidden Treasures from Ancient Egypt reflects the grandeur of the land of the Pharaohs by focusing on the New Kingdom, dating from 1500 BC, the period of Egypt's greatest wealth and expansion.

More than 100 masterworks, the majority never before seen

outside of Egypt, communicate the ancient Egyptians' beliefs about life, death, and resurrection, including works used in burial and mummification rituals. Objects include a recreated Pharaoh's tomb from the Valley of the Kings, massive statues of stone more than seven feet tall, and tiny golden amulets believed to protect the dead.

Virginia

Envisioning Virginia 1587-1784: Early Maps of the New World
Chrysler Museum

Norfolk, VA

Through August 12, 2007

The unveiling of this rare collection of maps is a part of a succession of special events created to kick off Norfolk's Azalea Festival 2007 and to commemorate the 400th anniversary of Jamestown. This display of original cartography explores the way early European settlers visualized the New World and includes maps drawn by historical greats such as John White, Captain John Smith, the first American geographer Thomas Hutchins — even a map of Jefferson County drawn by former President George Washington during his teenage years.

The exhibition is separated into six sections, each one designed to highlight a different aspect of Virginia's evolving identity. "Getting Oriented" explores the way maps communicate various forms of information; "A Mythic, Unbounded Eden" shows how early maps attempted to present Virginia as a natural, unspoiled paradise — similar to the arcadia depicted in art and pastoral poems; "Virginia as Powhatan's Chesapeake Kingdom" demonstrates how Europeans equated Powhatan's realm to that of a European monarchy; "Virginia as the Southeast" shows how cartographers drew maps to help define Virginia beyond Chesapeake Bay, extending the state to the entire southeast; "Virginia as a British Province" illustrates the importance of maps asserting British territorial dominance over colonial rivals; and finally, "The Back Parts of the Province" presents maps as the formal record of the results of treaties and military campaigns.

Envisioning Virginia 1587-1784 is made possible by private collector **William Wooldridge**, the **Caxambas Foundation** and an anonymous donor.

Washington

Mining Glass

Museum of Glass

Tacoma, WA

Through February 8, 2008

Mining Glass explores how the medium of glass has gained prominence in 21st-century contemporary art, celebrates the fifth anniversary of the **Museum of Glass**, and includes nine large installations by eight international contemporary artists from diverse cultural backgrounds and disciplines.

While the artists of the Studio Glass movement have brought glass as a medium to the forefront of contemporary art, the artists selected for this exhibition tend to use glass differently in their work. Many have been mining glass for years for its flexibility of form and its ability to elicit emotional responses.

Until the late 20th century, glass objects were widely considered to be decorative, rather than fine, art. In the 1960s and 1970s, a number of artistic movements, including the Studio Glass movement, began to challenge the stigma that Modern Art

had placed on anything resembling ornamentation, functionality or craft. The 1980s Postmodernism era promoted multiculturalism and hybridized practices and paved the way for the diverse approach to creating art used by many of today's artists. Work in glass, like that in other materials, has now joined the broader mainstream of art where the actual fabrication of art objects may be undertaken by others, albeit under strict supervision of the artist. The works that comprise *Mining Glass* are first and foremost conceptually developed.



Othoniel's "Mon Lit"
("My Bed")
outdoor sculpture
of blown glass and
felted quilt.

The exhibition is organized around eight narrative themes, with each artist's work addressing a different subject matter and using glass in a unique way. Two new installations have elements made especially for the exhibition.

Excess — **Wim Delvoe** (Belgian, born 1965) — Delvoe is represented by five stained glass windows from his 2001–2002 "Muses" series integrating Cibachromes, x-rays, sonograms and MRIs.

Artifice — **Teresita Fernández** (American, born 1968) — Fernández's work incorporates synthetic materials into reconstructions of natural phenomena. Her "Eruption (Large)," created in 2005, is a curvilinear sculpture covered with glass beads that gives the illusion of hovering just about the ground.

Boundaries — **Mona Hatoum** (British, born 1952) — Palestinian by birth, Hatoum was in London in the 1970s when war broke out in Lebanon, preventing her from returning to her family. She is represented by "Web" (2006), an immense network of stainless steel wires and lead crystal spheres.

Landscape — **Maya Lin** (American, born 1959) — Lin's body of work includes large-scale installations and architecture, as well as intimate studio pieces. Her contribution is a new installation of hot-sculpted clear glass "water drop" forms that she created in the Hot Shop in March.

Desire — **Jean-Michel Othoniel** (French, born 1964) — Othoniel designs work that is fabricated together with master glassmakers. Two of his works are in *Mining Glass*: "Black Heart, Red Tears" (2006-2007), a new installation that combines thousands of small black beads crafted in Italy and France with larger hand-blown glass elements produced by the Hot Shop Team during his 2006 Visiting Artist residency, and "Mon Lit" (2003), a four-poster bed of blown glass and felted quilt.

Enchantment — **Kiki Smith** (American, born 1954) — Smith incorporates handmade and diverse materials to explore the body, plant and animal life, and most recently, art history and literature, particularly myths, legends and fairy tales. Her "Frogs" (1997/2007) is comprised of 35 cast-glass frogs expressing the

artist's sense of play and ability to reveal the enchantment that can be found in everyday life.

Identity — **Fred Wilson** (*American, born 1954*) — Wilson creates original art installations that examine the way museums and other institutions shape social conventions and biases, particularly race. He rearranges found objects and items from pop culture and museum exhibitions. His 2005 installation, "Dark Dawn," is comprised of liquid and gooey-looking forms suggestive of tar, oil, ink or tears.

Intersections — **Chen Zhen** (*Chinese, 1955-2000*) — Zhen's work is a visual synthesis of the diverse cultures he encountered. He used the human body, illness and medicine as metaphors for relationships between the material and spiritual worlds, as well as Eastern and Western cultures. "Crystal Landscape of the Inner Body" (2000) is one of his last works.

Wisconsin

Going Out of Style: 400 Years of Changing Tastes in Furniture
Milwaukee Art Museum
Milwaukee, WI
Through September 30, 2007

The study of historic design has largely focused on the ideal principles of specific styles. The linear geometry of Art Deco was praised in the early 20th century as the embodiment of the new urban lifestyle, and 18th-century writers embraced asymmetrical rococo carving as the physical complement to their new libertine freedoms. These and other endorsements of particular styles at the height of their popularity have dominated historians' investigations into the history of design.

This exhibition pairs exemplars of specific styles with written critiques that reveal the whimsy of fluctuating tastes and important shifts in aesthetic and cultural theory over 400 years of European settlement in America.

International

Decorative Arts in the Art Deco Style from the Collections of Bernard and Sylvia Ostry
Royal Ontario Museum
Toronto, Ontario, Canada
Ongoing

These 50 objects include rare works by some of the key figures in the Art Deco style, mainly from 1920s and 1930s France. Items include 24 pieces of furniture in the Art Deco Style, 12 small sculptures representing the fashionable interior decorative arts of the period, and 14 lamps. All are from France except a black lacquered wood cabinet with Dutch gold leaf, aluminum and Bakelite, made by **Paul Frankl**. Examples of glass, ceramics and silver will be the subject of a new book.

Mfit on the Road — Camouflage
Imperial War Museum
London, England
Through November 18, 2007

This Museum of the **Fashion Institute of Technology** (MFIT; New York, NY) show is the first major exhibition to explore the impact of camouflage on modern warfare and its adoption into popular culture. It looks at how and why a revolution in camouflage occurred during the First World War; how teams of artists and designers were employed to conceal and

distort everything from soldiers to battleships, and how camouflage concepts and designs have influenced contemporary art and fashion from street-style to couture.

French Silver Cutlery of the 19th Century
La Maison Régionale des Arts de la Table
Arnay-le-Duc, Burgundy, France
Through November 11, 2007

Since 1981, the **Maison Régionale des Arts de la Table** (Regional House of Table Arts) has held an annual exhibition organized around the themes of food, gastronomy and even gluttony. This private collection of French silver cutlery is made up of place pieces and serving pieces from 1838 and the beginning of Romanticism through the end of the 19th century, including Art Nouveau, showing the different forms and wide diversity of design of French cutlery, or flatware, during this period. There are more than 350 objects in the exhibition, by almost 80 silversmiths. Each exhibit consists either of a series of place pieces or a single or pair of serving pieces. With few exceptions, notably pieces by the **Maison Christoffle**, all the objects in the exhibition are in sterling silver.

A book, *French Silver Cutlery of the 19th Century*, by **David Allan**, using period documentation and featuring more than 350 previously unpublished photographs and period table settings, will be published by Editions Faton after the exhibition.



Utensils laid for each person's use at table; the plate, napkin, knife, fork, spoon, etc. 1612.

King Size
Staatliche Kunstsammlung
Dresden, Germany
Permanent

About 2,000 pieces from the 20,000-or-so items in the **Zwinger Dresden Royal Porcelain Collection** herald the collection's newly designed space. The exhibition uses, for the first time, an interior design drawn up in 1635 by **Zacharias Longuelune** for the Japanisches Palais, displaying blue-and-white Chinese porcelain symmetrically on gilded consoles, mantelpieces, and decorative tables in front of silk-covered walls,

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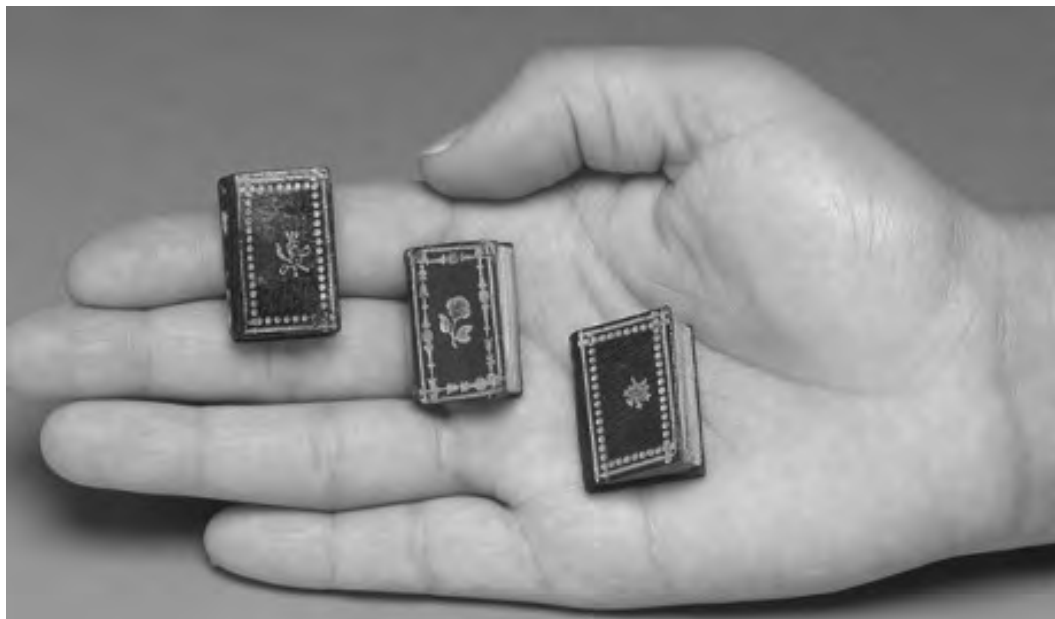
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Among the world's smallest books. ***Miniature Books: 4,000 Years of Tiny Treasures***, Grolier Club, New York, NY. See ***Exhibitions***.

Cover illustration:

17th century incense stand, cloisonné (33 1/4 x 26 1/2 x 19 in.),
and "Inception Stand," electrical wire, Gord Peteran, 2006 (31 x 24 x 24 in.).
Inspired by China, Museum of Arts & Design (MAD), New York, NY. See ***Exhibitions***.

Newsletter of the Decorative Arts Society, Inc.
c/o Ms. Lindsay Parrott, DAS Secretary
The Neustadt Collection of Tiffany Glass
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"Triple on Base," ceramic, Bennett Bean, 1998.
***Shy Roy, She Devil and Isis: The Art of Conceptual Craft:
Selections from the Wornick Collection,***
Boston Museum of Fine Arts, Boston, MA.
See ***Exhibitions.***