

# Newsletter of the Decorative Arts Society, Inc.

Volume 15, Number 2

Fall 2007



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Volume 15, Number 2 (Fall 2007)

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.

*Please note new contact information for the DAS newsletter:*

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The *Newsletter of the DAS* is published three times a year.

**Submission deadlines (new):** January 1 for spring issue; April 1 for summer issue; September 1 for fall issue.

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

## Categories of Contribution

Student	\$20
Regular	\$35
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President's Circle	\$15,000 and above*

**Contribution checks** should be made payable to "Decorative Arts Society, Inc." and mailed to:

Decorative Arts Society, Inc.,  
c/o Stewart G. Rosenblum, Treasurer  
333 East 69th Street, #8E,  
New York, NY 10021

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

## FROM THE DAS PRESIDENT

# Help us make the *DAS Newsletter* its best!

By David Barquist, DAS President; Philadelphia Museum of Art

Over the summer, we sent out letters to about 400 lapsed or prospective members, and have received a number of renewals and new memberships. We also managed to send these letters to a few current members, mostly at alternate addresses. Those of you who corrected us (and now our mailing list is much better!) did so with great good humor, and I would also note that almost everyone mentioned how much they enjoyed receiving this newsletter.

A small but dedicated team produces the *Newsletter*: **Gerry Ward**, who has put in years of dedicated service as editor, and **Ruth Thaler-Carter**, who does a heroic job with copy editing, layout and production. I would like to expand their ranks, however, by asking all of you to consider becoming authors and contributors. In the 1980s, our newsletter published groundbreaking articles, such as **Martin Eidelberg's** series on **Edward Colonna**. As a journal for people with a serious interest in this field, the *DAS Newsletter* is an ideal vehicle for communicating

new discoveries or research, and we're eager to hear from you.

Also welcome are announcements of new museum acquisitions, which most of us curators have already written up for our collection committees, making it easy to share the information with other DAS members – so, send them along, preferably with (high-quality) images.

See the inside cover for contact information for the DAS newsletter. Together, we can make the *DAS Newsletter* as varied and interesting as our membership!



## DAS NEWS

### Renewal letters coming soon

Annual renewal letters will go out in the beginning of November. We look forward to your continued support as the DAS strives to keep its contributors informed about events, people and issues in the world of the decorative arts.

### President's Society is open for participation

Supporters of the **Decorative Arts Society (DAS)** may use a new category of contribution: the **President's Circle**, 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.

To make contributions at the President's Circle level, please contact **Cathy Brown**, at Smith Barney, 212-307-2908, or DAS Treasurer **Stewart Rosenblum** (see inside cover for contact information) for further details.

## CORRECTION

The International Center for Contemporary Art, now called the **Museum of Glass**, is located in Tacoma, WA. The new Glass Pavilion in Toledo, OH, is part of the **Toledo Museum of Art** and has not changed its mission with the opening of the new facility. We apologize for the error.

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## CALL FOR PAPERS

*Silver in the Americas: The International Context*  
Museum of Fine Arts, Boston  
Boston, MA  
May 2, 2008

The Museum of Fine Arts, Boston invites submissions for papers to be given at a conference devoted to new scholarly research on the production, use and consumption of silver in North, Central and South America.

The conference will coincide with the publication of *Silver in the Americas, 1600-2000*, a fresh look at the silver collection of the museum, including key works from colonial Massachusetts and the Spanish American colonies in Central and South America to modern works from the turn of the 21st century.

The goal of this conference is to look at silver in a broader social and historical context, expanding beyond the traditional, often limited, boundaries of place and time into which silver scholarship is frequently situated. Papers can be critical, historical or theoretical approaches to the theme, covering topics from the pre-colonial period to the present. Individuals from varied disciplines are encouraged to participate, including, but not limited to, American studies, archaeology, art history, economics, gender studies, geography, history, literature, material culture and sociology. Submissions from emerging scholars are especially encouraged.

Speakers will receive travel expenses and honoraria. To participate, submit a proposal of no more than 300 words, along with a curriculum vitae, by October 15, 2007. Final papers should not exceed 40 minutes. Speakers will be notified by December 2007.

Send proposals to Jessica Roscio, Art of the Americas, Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston, MA 02115, or by e-mail to [jroscio@mfa.org](mailto:jroscio@mfa.org).

## EVENTS

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

Artists have long reflected the natural world in their work. From Renaissance Venetian dragonstem goblets, to glass botanical and sea creature models, to Tiffany stained glass windows, the exploration of nature in glass is a vast landscape. The seminar features lectures, demonstrations and interactive sessions. Participants may make their own glass, observe historical flame-working demonstrations, watch contemporary artists creating glass objects, and explore the museum's 2007 special exhibition, *Botanical Wonders: The Story of the Harvard Glass Flowers*, which is the inspiration for this year's theme.

Speakers include: **Scott Fulton**, conservator of Objects at the Peabody Museum of Archaeology and Ethnology, Harvard University, a consultant and contract conservator for the Glass

Flowers at Harvard's Botanical Museum since 1996; **Paul Greenhalgh**, director and president of the **Corcoran Gallery of Art** and the Corcoran College of Art and Design, Washington, DC, and a scholar of the decorative arts and design who has written and edited a number of defining texts in the fields of crafts, decorative arts and cultural history; Dr. **Dedo von Kerssenbrock-Krosigk**, curator of European glass at the Corning Museum of Glass, who is organizing the 2008 exhibition *Glass of the Alchemists* and compiling the accompanying catalog; **Debora Moore**, known for her glass flower sculptures, who has been included in the African-American Design Archive of the **Cooper Hewitt National Design Museum** of the Smithsonian Institution; **Tina Oldknow**, curator of modern glass at the museum, organizer of the museum's 2005 special exhibition *Design in an Age of Adversity* and companion exhibition, *Czech Glass Now*, and author of several books on contemporary glass and the Studio Glass movement; **Lindsay Parrott**, DAS secretary and manager and curator of the *Neustadt Collection of Tiffany Glass*, New York, NY, who received the museum's 2005 Rakow Grant for Glass Research to study examples of glass from the Tiffany Studios; **Susan Rossi-Wilcox**, recently retired curatorial associate at the Botanical Museum of Harvard University and administrator for the Glass Flowers Collection, co-curator of *Botanical Wonders* and co-author the accompanying book, *Drawing upon Nature: Studies for the Blaschkas' Glass Models*; **Jane Shadel Spillman**, curator of American glass at the museum, secretary of the International Association for the History of Glass and editor of the *Glass Club Bulletin* for the National American Glass Club; and Dr. **David Whitehouse**, executive director of the museum, who co-curated *Botanical Wonders* and co-wrote the book *Drawing upon Nature: Studies for the Blaschkas' Glass Models*.

*National Design Week*  
**Cooper Hewitt/National Design Museum**  
New York, NY  
October 14–20, 2007

*Symposium – Tapestry in the Baroque: Threads of Splendor*  
**Metropolitan Museum of Art**  
New York, NY  
October 20 and 21, 2007

This event is in conjunction with the exhibition of the same title (see **Exhibitions**) and is free with museum admission; no tickets or reservations not required. Details: [lectures@metmuseum.org](mailto:lectures@metmuseum.org).

*Shared Dreams: Partnerships of the Arts and Crafts Movement*  
**Grolier Club**  
New York, NY  
October 30, 2007

This is the first in a series of lectures and programs being offered collaboratively by the **William Morris Society in the United States**, **American Friends of Arts and Crafts** in Chipping Campden (England), **Stickley Museum at Craftsman Farms**, and **Victorian Society in America**.

While John Ruskin and William Morris both supported the ideal of the individual craftsman and the personal fulfillment achieved through satisfaction in one's own labor, the reality was much more complex. Many of these artists were successful

because of their interaction with a spouse, a sibling or a close friend. Historically, this other person is often relegated to a more obscure role. This lecture is presented by and evolves from research by **Nancy Green**, senior curator of prints, drawings and photographs at the **Herbert F. Johnson Museum of Art**, Cornell University, for her forthcoming book on this subject, featuring 14 collaborative partnerships, seven in America and seven in Britain.

Green joined the Johnson Museum staff in 1985 and has organized dozens of exhibitions there and elsewhere. She has published numerous articles, exhibition guides and catalogs, including *Byrdcliffe: An American Arts and Crafts Colony* (2004) and *Arthur Wesley Dow and American Arts and Crafts* (1999). She has received research fellowships from the **Getty**, **Winterthur**, **Harry Ransom Center** at the University of Texas, **Paul Mellon Centre**, **Wolfsonian** and **Huntington-British Academy**, and a grant from the Center for Craft, Creativity and Design. In 1990, her catalog, *Arthur Wesley Dow and His Influence*, received honorable mention in the **Henry Allen Moe Prize** competition for works in art history from the **New York State Historical Association**. *Byrdcliffe* received the Henry Allen Moe Prize in 2007 and won a 2006 award from the Metropolitan Chapter of the Victorian Society. Green is currently working on an exhibition and catalog of *A Room of Their Own: The Artists of Bloomsbury*.

Cost: \$12. For tickets, go to [www.morrisociety.org](http://www.morrisociety.org) or send check (mark the envelope "Green lecture") to: William Morris Society, PO Box 5326, Washington, DC 20009.

*The Art of Wood Carving in America*  
**Peabody Essex Museum**  
**Salem, MA**  
**November 3–4, 2007**

This symposium presents new research on various aspects of the art and craft of wood carving in 18th- and 19th-century America. Held in conjunction with the museum's exhibition on **Samuel McIntire, Carving an American Style** (see Exhibitions), the symposium features a keynote address by **Alan Miller**; talks by **Dean Lahikainen** on **Samuel McIntire**; DAS newsletter editor **Gerald Ward** on **John Welch**; **Brock Jobe** on Southeastern Massachusetts furniture; and **Peter Kenny** on **Duncan Phyfe**; as well as lectures on ship and figural carving, early carving in Puerto Rico, and the late 19th-century Cincinnati art carving movement.

Activities include hands-on wood carving demonstrations and special tours focusing on carving in the **Peabody Essex Museum's** historic houses, including the newly restored parlor of the **Peirce–Nichols House** and **Yin Yu Tang**, a 200-year-old Chinese house.

*Fields of Vision: The Material and Visual Culture of New England, 1600-1830*  
**Colonial Society of Massachusetts/Center for Historic American Visual Culture American Antiquarian Society/Worcester Polytechnic Institute**  
**Worcester, MA**  
**November 9 & 10, 2007**

This conference explores the place of objects in studying the past, and looks at the role of material and visual culture studies

in scholarly conversations that range over topics as diverse as race, sexuality, gender, nationalism, ethnicity, power and global interaction. It also considers what can be gained from paying attention to a single region and its artifacts.

Presenters and participants discuss these and other questions as a way of rethinking the material and visual world of early New England, and techniques for uncovering meaning in historic objects and images.

Speakers include **Leora Auslander**, University of Chicago; **Kevin R. Muller**, University of California at Berkeley; **Martin Brückner**, University of Delaware; **Patricia Johnston**, Salem State College; **Emerson W. Baker**, Salem State College; **Joseph F. Cullon**, Dartmouth College; **Kevin D. Murphy**, CUNY Graduate Center; **Steven C. Bullock**, Worcester Polytechnic Institute; **Katherine Rieder**, Harvard University; **Aimee E. Newell**, National Heritage Museum; **Catherine E. Kelly**, University of Oklahoma; **Peter Benes**, Dublin Seminar for New England Folk Life; **Ethan W. Lasser**, Chipstone Foundation; **Jason D. LaFountain**, Harvard University; **Christopher J. Lukasik**, Purdue University; and **Katherine Stebbins McCaffrey**, Boston University. **Margaretta M. Lovell**, University of California at Berkeley and Mellon Distinguished Scholar at the American Antiquarian Society, and **Wendy Bellion**, University of Delaware, offer concluding statements.

Contact: <http://www.americanantiquarian.org/fieldsofvision.htm>.

*2008 French Decorative Arts Symposium: Exoticism in French Decorative Art Alliance Française/Art Institute of Chicago Chicago, IL*  
**April 2 and 3, May 1, June 4, 2008**

Presenters and topics include: art historian **Alain Gruber**, "The Origins of Exoticism in France"; art historian and independent curator **Meredith Chilton**, founding curator, **Gardiner Museum of Ceramic Art** (Toronto, Ont., Canada), "The Golden Age of Exoticism: Fashion, Food and Festivities at the 18th Century French Court"; and **Gloria Groom**, curator of European Painting and Sculpture, **Art Institute of Chicago**, "Fancies of Opulence and Otherness: Exoticism in 19th-Century French Art."

Contact: Tweed Thornton, Decorative Arts Program Manager, 312-337-1070, ext. 113, or [decarts@af-chicago.com](mailto:decarts@af-chicago.com).

*Silver in the Americas: The International Context*  
**Museum of Fine Arts, Boston**  
**Boston, MA**  
**May 2, 2008**

This conference is devoted to new scholarly research on the production, use and consumption of silver in North, Central and South America in an international context. The conference will coincide with the publication of *Silver in the Americas, 1600-2000*, a fresh look at the silver collection of the museum, including key works from colonial Massachusetts and the Spanish American colonies in Central and South America to modern works from the turn of the 21st century.

The goal of this conference is to look at silver in a broader social and historical context, expanding beyond the traditional, often-limited, boundaries of place and time into which silver scholarship is frequently situated.

## PEOPLE

• The **Association of Art Museum Directors (AAMD)** has elected **Gail Andrews**, R. Hugh Daniel Director of the **Birmingham Museum of Art** (Birmingham, AL), as president. She succeeds **James Ballinger**, director of the **Phoenix Art Museum** (Phoenix, AZ).

Andrews joined the AAMD in 1997 and became a member of the AAMD board of directors in 2002, serving as vice president and treasurer. As an AAMD Professional Practices Committee member, she addressed important aspects of museum practice and helped develop guidelines for the museum field.

Andrews will address many of the challenges that museums and their publics face today, including debates over tax-exempt status for artists, arts education, and the role of museums in their communities. She believes museums may provide both education and entertainment without compromising either function. One of the first issues before Andrews as AAMD president is the proposed Artist-Museum Partnership Act. Introduced in the U.S. Senate (S.548) and House of Representatives (H.R.1524), the proposed legislation would allow artists, writers, composers and other creators to claim fair-market value deduction for gifts of art that the recipient museum or collecting organization receives. Stipulations of the bill are designed to guard against possible abuse.

In 1969, Congress repealed existing tax law that allowed artists, writers and composers to take a fair-market value deduction when donating works to a museum, library or archive. As a result, the number of works donated by artists to such institutions has declined dramatically – by 90 percent in the case of the Museum of Modern Art, New York, NY, for instance, according to the AAMD.

“Artists now may claim only the value of canvas, paint, stone or other raw materials that comprise the physical work of art,” Andrews said. “For artists ... there is a financial disincentive to support their collecting institutions of choice.”

A native of California, Andrews received her BA at the College of William and Mary, Williamsburg, VA, and her MA from the Cooperstown Graduate Program, New York, NY. She joined the Birmingham Museum of Art in 1976 as curator of Decorative Arts, and subsequently served as assistant and acting director before being named director in 1996. She has written and edited dozens of books, journals, manuscripts, and other scholarly works on contemporary American folk art and textiles, her areas of curatorial focus, and other subjects. Andrews also serves on the leadership of numerous organizations and is active in Birmingham arts and educational organizations.

• **Cuesta Benberry**, a quilt scholar who was inducted into the **Quilters Hall of Fame** in 1983, died of congestive heart failure at 83 in August in St. Louis. She was a teacher in the St. Louis public schools, not a quilter, who became interested in the craft after her mother-in-law gave her a quilt. She began learning about quilts in the 1960s and collected paper ephemera – the formerly overlooked patterns, records and documentation of quilts and quiltmakers – and is credited with saving documents from oblivion, researching them and communicating their importance

to the public. She tracked down and photographed quilts at country fairs and revealed that up to 60 percent were made from kits rather than original designs, according to the **American Quilt Study Group**. She donated a Gee’s Bend quilt to the **St. Louis Art Museum**.

• The **Wadsworth Atheneum Museum of Art** (Hartford, CT) has appointed **Coleman H. Casey**, currently president of the board of trustees, as acting director until a new director is hired. The museum is engaged in an international search for a new director to replace **Willard Holmes**, who resigned in April. Casey has been president of the board since November 2005, having first joined in 1990, and has served during that time on a wide variety of museum committees. He is a graduate of Amherst College and Yale Law School, and is a partner in the Hartford law firm of Shipman & Goodwin LLP.

• **H. Richard Dietrich, Jr.** whose love of art and history led him to create one of the most important collections of American art, died of melanoma at age 69 on August 30, 2007. He headed his family business, Dietrich Corporation, which owned Luden’s, makers of cough drops and candy, along with the Nan Duskin clothing store and Queen Anne Candy company, until selling the business to Hershey. His passion was collecting and land conservation.

Dietrich was most interested in Colonial American art and started collecting in that area with two pieces of export porcelain from George Washington’s Order of the Cincinnati service. He established the **Dietrich American Foundation** in 1963, now at the **Philadelphia Museum of Art**, to collect, research, document and lend historically important works of early American decorative and fine arts. Collections include furniture, silver, ceramics, porcelain, Pennsylvania German decorative arts, prints and paintings, along with other items.

Dietrich gave art as well as collecting; his largest single gift was the Cadwalader Easy Chair, which he donated to the Philadelphia Museum of Art for its 125th anniversary in 2002. His purchase price was a record that still stands.

Dietrich served on the boards of the **American Museum in Britain, Rosenbach Museum and Library**, and U.S. Department of State Fine Arts Committee, among others. He was a member of the American Decorative Arts Committee of the **Metropolitan Museum of Art** and the Walpole Society.

• **Amy G. Poster** has retired from the Brooklyn Museum as Lisa and Bernard Selz Curator of Asian Art after more than 35 years at the museum.

• The **Virginia Museum of Fine Arts (VMFA; Richmond, VA)** has named **Barry Shifman** to be its Sydney and Frances Lewis Family Curator of Late 19th and Early 20th-Century Decorative Arts. Shifman comes to VMFA after 18 years as head of the department of decorative arts at the **Indianapolis Museum of Art**.

“We are delighted to welcome a scholar with Barry’s depth of experience to this important post on our curatorial staff,” said **Alex Nyerges**, VMFA director. “... Barry will be an essential addition to our efforts as we continue scholarly research on our existing collection and as we expand for the future.”

In addition to coordinating numerous loan exhibitions for the Indianapolis Museum of Art, Shifman has organized exhibitions on a diverse array of subjects, including American Arts and Crafts, decorative arts from the Kremlin, American furniture,



contemporary glass, and Wedgwood ceramics. Among his recent accomplishments in Indianapolis was a major reinstallation of the museum's decorative arts collection.

Before going to Indianapolis, Shifman worked in curatorial and research positions at the **Los Angeles County Museum of Art; Grunwald Center for Graphic Arts**, University of California, Los Angeles; and **J. Paul Getty Museum**, Malibu, CA.

He has published extensively; his latest effort, *Crace and Pugin: The Furnishing of John Naylor's Leighton Hall*, was published in 2006 in *Furniture History*.

Shifman earned a bachelor's degree in Art History from UCLA in 1978 and a master's degree in Art History from the University of Chicago in 1981. He has also studied in Paris and London, and attended the Royal Collection Course in Windsor, England.

Shifman began work at VMFA on July 25, 2007.

• The Board of Governors of the **Speed Art Museum** (Louisville, KY) has appointed Dr. **Charles L. Venable** as the museum's next director and CEO, after a national search led by Phillips Oppenheim. He succeeds **Peter Morrin**, who is retiring after leading the Speed for more than 20 years.

"We are pleased to bring someone of Charles Venable's immense talent, experience and respect in the museum field to Louisville and the Speed Art Museum," said Board of Governors Chair Richard H.C. Clay.

Venable brings more than 20 years of museum experience to the Speed. For the past five years, he has served as deputy director for Collections and Programs at the **Cleveland Museum of Art (CMA)**. He was also integral in developing and executing the CMA's strategic plan and expansion project.

Before his work in Cleveland, Venable was at the **Dallas Museum of Art (DMA)** from 1986 to 2002. Rising from rank of assistant curator to deputy director, he built the DMA's holdings of American decorative art and design, especially in the area of

silver, into one of the finest in the country. He also organized numerous exhibitions and became known as a scholar. Venable is the only scholar to have received both the distinguished **Charles F. Montgomery Award** and the **Montgomery Prize** – he received the Charles F. Montgomery Award for his book, *American Furniture in the Bybee Collection* (1989), and the Montgomery Prize for his 1994 publication, *Silver in America, 1840-1940: A Century of Splendor*. His last major work, *China and Glass in America, 1880-1980* (2000), was acclaimed for its scholarly contribution to the decorative arts field and its accessible style.

A native Texan, Venable holds a Ph.D. in American Studies from Boston University, an M.A. in Fine and Decorative Art from the University of Delaware and a B.A. in American History and Art History, cum laude, from Rice University.

Venable starts as director of the Speed on October 29, 2007.



## NEWS

• The first phase of the **Cleveland Museum of Art** (Cleveland, OH) \$258-million expansion project, designed by architect Rafael Viñoly, opens in spring 2008.

• The **Smithsonian American Art Museum** (Washington, DC) is now open. Its historic main building in the heart of Washington's downtown cultural district is a showcase for American art. Special exhibitions are in galleries at the Donald W. Reynolds Center, at Eighth and F Streets NW, unless otherwise noted. Exhibitions of contemporary craft and decorative arts are ongoing at the Renwick Gallery.

• The **Textile Museum** (Washington, DC) has launched an online exhibition on *Pieces of a Puzzle: Classical Persian Car-*

## ACQUISITIONS

• The collection of modern and contemporary decorative arts and design at the **Museum of Fine Arts, Houston** (MFA, Houston, TX) has acquired a collection of ceramic art and its accompanying library and archive, amassed over three decades by New York-based collectors **Garth Clark** and **Mark Del Vecchio**. The acquisition is made possible by a gift of works of art, an artist archive and the library from the collectors and by a leadership gift from the Caroline Wiess Law Endowment Fund.

The collection comprises more than 375 artworks by major international figures such as **Kenjiro Kawai**, **Jean-Pierre Laroque**, **Adrian Saxe**, **Peter Voukos**, **Beatrice Wood** and **Betty Woodman**, many of whom are represented in depth, and includes examples by **Sir Anthony Caro**, **Lucio Fontana**, **Claes Oldenburg** and **Grayson Perry**, among others. The collection gives a new dimension to the museum's post-1940 collection of

### News, *continued*

*pet Fragments*, featuring a relatively little-known type of classical Persian carpet ([www.textilemuseum.org/pieces/index.html](http://www.textilemuseum.org/pieces/index.html).) The site is a permanent record of a recent exhibition on this type of carpet and features nine carpet fragments characterized by superior wool and dyes; a broad color palette; and distinctive knottings. The Textile Museum also has signed a five-year renewable lease for 23,500 square feet of new space at 421 7th Street NW, which will almost double the museum's space overall. The new facility is scheduled to open in early 2008.

• *Travel + Leisure's* third annual Design Awards named the **Toledo Museum of Art's** new Glass Pavilion, designed by Tokyo-based SANAA, Ltd., "Best Museum." A Design Awards special report, complete with descriptions of the winners, designers for each project and honorable mentions in every category, is online at [www.travelandleisure.com/designawards](http://www.travelandleisure.com/designawards).

• The Ruth and Raymond G. Perelman Building, the 1927 Deco landmark newly renovated and expanded by Gluckman Mayner Architects to showcase **Philadelphia Art Museum** (Philadelphia, PA) collections, opened on September 15. The expansion marks a major first for the museum's footprint since 1928.

• The **Wrightsmen Galleries for French Decorative Arts** at the **Metropolitan Museum of Art** (New York, NY) reopen on October 30, 2007, after undergoing extensive renovations to improve climate control, introduce new lighting and fire suppression systems, and incorporate numerous decorative changes. The new lighting enhances the revised presentation of the museum's collection of French furniture and related decorative arts. Many objects are receiving conservation treatment and several pieces of seat furniture are being reupholstered with modern re-creations of the original show covers. The galleries also include important works not previously on view, such as a mid-17th-century carved ebony cabinet on a stand and a late-18th-century carved and gilded state bed. A symposium about French period rooms will be held in honor of the reopening of the Wrightsmen Galleries on February 15, 2008.

Modern and contemporary painting and sculpture and brings a new component to the museum's holdings in ceramic art.

The collection encompasses a global roster of established and emerging artists working in the 20th and 21st centuries with a specialty in the ceramic arts, as well as painters and sculptors who create in the ceramic medium. Artists from the United States, England, Canada, Ethiopia, South Africa, Japan, China, Taiwan, Mexico, Uruguay, Argentina, France, Spain, Italy, The Netherlands, Belgium, Germany, Poland, Denmark, Sweden, Latvia, Hungary and Turkey are represented.

The collection includes a diverse range of aesthetics from abstract and sculptural forms to narrative works, with a subset of installation pieces, prints and drawings by many of the artists, and a group of work whose roots are in industrial design. The core of the collection comprises American material that traces the esthetic and technical developments through in-depth representation of artists such as **Ralph Bacerra**, **Marek Cecula**, **Ken Ferguson**, **Anne Kraus**, **Ron Nagle**, **Richard Notkin** and **Beth Cavener Stichter**, **Laszlo Fekete**, **George Jeanclos**, **Kitamura Junko**, **Geert Lap**, **Bodil Manz**, **Lawson Oyekan**, **Richard Slee** and **Akio Takamori**.

• The **Brooklyn Museum** (Brooklyn, NY) has acquired a rare South Indian bronze, a 10th-century Chola statue of the Hindu god Shiva that is on view in the museum's Asian art galleries. The statue is a gift in honor of **Amy G. Poster**, who retired as Lisa and Bernard Selz Curator of Asian Art in 2006 after more than 35 years at the museum. This type of bronze is rarely available for acquisition." The sculpture has been tentatively dated to about 970 AD and was once in John D. Rockefeller III's collection. It is 25 inches high and holds a battle-axe and an antelope in two of its four hands. Its jewelry is understated. Because the bronze has not been restored or recut, it retains its original patina.

This image was originally made to be worshipped in a temple sanctuary. Holes in its base indicate it was also made to be displayed in religious processions, attached to a cart by the holes.

• The **Renwick Galley** of the Smithsonian Institution's American Art Museum (Washington, DC) has acquired **Beth Lipman's** glass sculpture *Bancketje* (2003), a 20-foot-long oak table with with 400 blown and lampworked glass objects. This piece captures a feast like those depicted in 17th-century Dutch still-life paintings called "bancketje."



"Bancketje," Beth Lipman, 2003; hand-sculpted, blown, kiln-formed and lampworked glass with gold paint, oak, oil and mixed media, 67 x 50 x 240 in.

Photo by Mildred Baldwin.



# EXHIBITIONS

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

## California

**Marie-Antoinette and the Petit Trianon at Versailles de young Legion of Honor Fine Arts Museums of San Francisco San Francisco, CA November 17, 2007–February 17, 2008**

Mysteries, myths and legends surround Marie-Antoinette. The stories of her extravagances and excesses, many of them half-truths or exaggerations, ultimately unseated the French monarchy, imprisoned the royal family for years and finally sent them to the guillotine. An exclusive exhibition at San Francisco's Legion of Honor uses the contents of the Petit Trianon, Marie-Antoinette's private residence, to look behind the 200-year-old myths and discover concrete evidence of the personal preferences of Marie-Antoinette and how they led to the creation of some of the finest decorative arts of the 18th century. This is the first time the contents of the Petit Trianon have been shown together in an exhibition outside of France.

The Petit Trianon, which is being restored and remodeled, is a small château on the grounds of Versailles that served as the queen's private retreat. She could choose objects and decorations that reflected her personal style, rather than opting for the taste imposed by the social demands and traditions of the royal court at Versailles.

Marie-Antoinette's husband, King Louis XVI, gave the Petit Trianon to her in 1774. Shortly after, she began an extensive re-furnishing and landscaping project to tailor the existing building and the grounds to her taste. The royal architect **Richard Mique** (1728–1794) led the effort to transform the landscape and build structures to create gardens dedicated to pleasure. The botanical gardens became fashionable — English-style gardens full of winding paths, hillocks and streams imitating a natural landscape. The decorative buildings included a chinoiserie merry-go-round, the classical Temple of Love, and a theater where the queen participated in amateur plays. The ultimate garden structure was Hameau, a model village of Normandy farmhouses and thatched cottages built around a man-made lake. Despite an air of cultivated rusticity, the queen's private rooms at Hameau were luxurious. A pair of fire-dogs in the form of goats eating grapes reveals the high standards of design and attention to finish and detail that became hallmarks of the queen's style.

The interior of the château, with its reoccurring floral motifs in furniture, fabric and porcelain, reflects the personal taste of the queen. Marie-Antoinette was often connected with the love of flowers, and she chose the images of roses (symbols of her Austrian Hapsburg family), pansies (representing royalty), and cornflowers (her favorite flower at the Petit Trianon) to decorate the royal dinner service at the château.

Her private study, with mirrored shutters designed to keep out prying eyes, was lined with carved and painted paneling with white trophies hanging from ribbons on a pale-blue background.

Marie-Antoinette's bedroom was called the "Trellis Bed-



The *salon de compagnie* at the Petit Trianon.  
Photo © Christian Milet.

room," named for the distinctive design of the furniture.

**Bonnefoy du Plan** oversaw the creation of the pieces, which features painted or carved trellis and basketwork, floral forms, and rustic garlands. The "wheat-ear" furniture is named for chairs decorated with lily-of-the-valley, pine cones and ears of wheat. A mahogany table made by **Schwerdfeger** is adorned with a frieze of sunflowers and thistle leaves. Dogs' heads, representing the queen's pets, add detail.

As elaborate as these objects seem, their designs were of the more modest scale and simplicity befitting a country house and not as grand as the gilded furniture and objects created for public, royal palaces. Notable exceptions include the famous Trianon lantern. Lanterns were important in the main rooms of the Petit Trianon because they kept the candles from extinguishing when windows were opened in the summer months. This grand lantern is decorated with paste diamonds and finished in minute detail with Cupid's symbols of love: arrows, bows and a quiver.

This exhibition is organized in collaboration with the **Établissement Public du Musée et du Domaine National de Versailles** and supported in part by Dr. **Kathy Nicholson Hull** and **Bill Gisvold**.

## Connecticut

**Faith and Fortune: Five Centuries of European Masterworks Wadsworth Atheneum Hartford, CT Through December 9, 2007**

This exhibition pairs 60 of the **Wadsworth Atheneum's**

Old Master paintings, recently returned from a three-year national tour, with varied sculpture and decorative arts from the museum's permanent collections.

***Magic Façade: The Austin House***  
**Wadsworth Atheneum**  
**Hartford, CT**  
**October 20, 2007–March 9, 2008**

From its completion in 1930, the **Austin House** has been the subject of a widespread urban myth — that the house is nothing more than a façade. In fact, this very real house was the product of the taste and imagination of museum director **A. Everett Austin, Jr.**, known as “Chick.” In 1994, it was designated a National Historic Landmark by the United States Department of the Interior for the significance of its architecture, interior design, and history as a gathering place for international figures in the arts in the 1930s. It is also the largest object in the **Wadsworth Atheneum's** collection.

### **District of Columbia**

***Treasures of European Decorative Art and Sculpture***  
**Corcoran Gallery**  
**Washington, DC**  
**Through November 11, 2007**



Aphrodite (with Eros),  
terracotta,  
4th–3rd century BC.  
William A. Clark Collection.

This exhibition features major works of European decorative arts from the **Corcoran's** permanent collection. The galleries focus on key periods from the history of decorative art and sculpture to illustrate themes in the Western tradition and highlight masterpieces from the collection. The exhibition showcases ceramics, tapestries, metalwork, marble and bronze sculpture from classical Greece through the Italian Renaissance and 19th-century France, along with a display of selections from the Corcoran's collection of carpets from the 16th to 19th centuries.

***Vietnamese Ceramics from the Red River Delta***  
**Freer Gallery of Art/Smithsonian Institution**  
**Washington, DC**  
**Indefinite**

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.

***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.

***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 sculpture include animated representations of the Guardians of the Four Directions and an image of a bodhisattva.

***Korea***  
**National Museum of Natural History/Smithsonian**  
**Washington, DC**  
**Permanent**

This new exhibition presents Korea's millennia of history and distinctive culture through ceramics, paintings, textiles and sculptures, ranging from the sixth century BC to the 21st century. Thematic areas exhibit include “Korean ceramics,” “Honoring family,” “The Korean wedding,” “Hangeul (the Korean writing system),” “Korea's natural and built landscapes,” “Koreans overseas,” and “Korea's visual arts today.”

***Going West: Quilts and Community***  
**Renwick Gallery/Smithsonian Institution**  
**Washington, DC**  
**Through January 21, 2008**

**Going West! Quilts and Community** reveals the role that quilts and the making of quilts played in the lives of women on the frontier. The Great Platte River Road was the principal route for America's western expansion as early as the 1830s. Pioneers headed for a new life in the Nebraska Territory packed their wagons with necessities that almost always included quilts.

Quilts served an important purpose along the difficult journey, whether used as domestic bedding along the trail or packed in the trunk as a tie to all that had been left behind. Independent curator **Sandi Fox** is the guest curator, which features more than 50 quilts. An accompanying catalog, by Fox, is forthcoming.

***Ornament as Art: Avant-Garde Jewelry***  
***from the Helen Williams Drutt Collection***

**Renwick Gallery/Smithsonian Institution**  
**Washington, DC**

**March 14-July 6, 2008**

***Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*** explores contemporary jewelry from a global perspective, using a multilayered assessment of its history and critical issues in the field with a close examination of the objects themselves. Approximately 300 objects, including 275 pieces of jewelry, 20 drawings and watercolors, and five constructions and sculptures, are included.

***Ornament as Art: Avant-Garde Jewelry from the Helen Williams Drutt Collection*** is organized by the Museum of Fine Arts, Houston, with funding from the National Endowment for the Arts, Rotasa Foundation and Windgate Foundation. **Cindi Strauss**, curator of modern and contemporary decorative arts and design at the **Museum of Fine Arts/Houston**, organized the exhibition, which is accompanied by a catalog.

***Textiles of Klimt's Vienna***

**Textile Museum**  
**Washington, DC**

**Through January 6, 2008**

The art and social scene of Vienna, Austria, at the dawn of the 20th century is on display through original materials and photographs that examine the artistic values and esthetic development of the period through textiles. Painter **Gustav Klimt** led the Secession and Wiener Werkstätte movements. This era introduced the Gesamtkunstwerk (total artwork), and the Wiener Werkstätte was established to design and produce a full range of objects and furnishings for specific interiors to create a unified, harmonious ensemble. Textiles are considered one of the most revealing aspects of artistic creativity of the era and a key to realizing Gesamtkunstwerk. The exhibition showcases about 50 textiles and related objects, such as fabric samples, books and boxes, photos, and furnishings.

***Taking Shape: Ceramics in Southeast Asia***

**Arthur M. Sackler Gallery/Smithsonian Institution**  
**Washington, DC**

**Through 2010**

Approximately 200 diverse ceramic vessels from Southeast Asia are on long-term view. 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.

***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.

***Fountains of Light: Islamic Metalwork***  
***from the Nuhad Es-Said Collection***

**Arthur M. Sackler Gallery of Art/Smithsonian Institution**  
**Washington, DC**

**Indefinite**

This group of 27 inlaid precious-metal objects includes 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.

**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.

**Illinois**

***The Ancient Americas***

**Field Museum**

**Chicago, IL**

**Permanent Exhibition**

This 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; and more.

***Chicago 2007***

**14th Annual International Exposition of Sculpture Objects**  
**& Functional Art (SOFA)**

**Chicago, IL**

**November 2-4, 2007**

**SOFA** brings post-craft masterworks bridging design, decorative and fine art from nearly 100 international galleries and dealers and 18 countries to Chicago, with 19 exhibitors presenting for the first time.

A Lecture Series features 31 presentations by artists, critics and museum curators, along with six special exhibits, including ***Offering Reconciliation***, a display of 135 ceramic vessels created by Palestinian and Israeli painters, sculptors and photographers, direct from its exhibition at the World Bank and United Nations; and ***Contemporary Furniture at Crab Tree Farm***, showcasing furniture made at the working farm on Lake Michigan owned by Chicago art collector and philanthropist **John H. Bryan**.

Gallery presentations include the first substantial showing in the USA of ceramics by Ian Godfrey, who helped consolidate

an increasingly sculptural and expressive approach to clay in the 1960s. **Galerie Besson** also presents work by modernists **Rie and Hans Coper**, and abstract ceramic sculpture exploring form, space and the intersection of architecture by **Sir Anthony Caro**.

**Holsten Galleries**, Stockbridge, MA, presents new black-glass sculpture by **Dale Chihuly**, which include the use of black as a dominant color to reinvestigate his classic Basket, Cylinder and Venetian forms. Many incorporate the use of bright colors that are set off by the black, creating a dramatic effect. Chihuly will create a Black Chandelier specifically for the space at SOFA CHICAGO 2007. Holsten will also mount a major presentation of new work by Venetian glass master **Lino Tagliapietra**.

Speakers in the Lecture Series include **Janet Koplos**, senior editor, *Art in America*; **Audrey Whitty**, curator, **National Museum of Ireland**; **Jane Milosch**, curator, **Renwick Gallery, Smithsonian Institution**; Julie Muniz, curatorial research associate, **Museum of Fine Arts, Boston**; **Dorit Straus**, national Fine Arts specialist, Chubb Insurance; **Heather Becker**, CEO, Chicago Conservation Center; and artists Tagliapietra, **Gerd Rothmann**, **Christina Cordova**, **Tod Pardon**, **Bernd Munsteiner**, **Liam Flynn** and many others.



"Proposal," ceramic, 12 x 10 x 8.5". Chris Antemann, 2007. Photo by John Polak, Ferrin Gallery.

As a finale to the exhibition's international tour, SOFA hosts a live auction of the vessels in the reconciliation exhibition on November 2, with pre-bidding online beginning in September; all proceeds will support PCFF programs in Israeli and Palestinian communities. *Offering Reconciliation* is co-presented by the Association of Israel's Decorative Arts (AIDA), which mounts a curated exhibit at SOFA of contemporary decorative artwork by artists living in Israel, entitled *Memories and Perception*.

*Contemporary Furniture at Crab Tree Farm* features works by British designer **John Makepeace** and two of his former students, **Mike Jarvi** and **Critz Campbell**. Makepeace's work is in dozens of permanent collections, including the **Victoria and Albert Museum** (London, England) and the **Art**

**Institute of Chicago**. Jarvi's refinement of curving surfaces and Campbell's experimentation with new materials reflect Makepeace's dual emphasis on expressive ends and technical mastery.

## 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.

## Maryland

*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. 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** celebrates the 100th anniversary of its original Palazzo Building with the reinstallation of more than 1,500 objects. 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.

*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's own permanent collection and loans from local collectors enhance the exhibition.

## Massachusetts

### *Symbols of Power: Napoleon and the Art of the Empire Style, 1800 – 1815*

**Museum of Fine Arts, Boston  
Boston, MA**

**October 21, 2007–January 27, 2008**

*Symbols of Power* brings the Empire style, which became one of the grandest and most opulent in the history of decorative arts, to life through nearly 200 works of art, including paintings, sculpture, fashions, jewelry, silver and furniture, many of which have never been seen outside of France. The majority are on loan from French museums and the royal palaces of Fontainebleau, Versailles, Compiègne and Saint Cloud.

Highlights include one of the Emperor's only surviving thrones, in gilded wood and upholstered in rich velvet. The exhibition also features Empress Josephine's influence on this Empire style, including her love of botanical designs as seen on a set of Sèvres dinnerware, as well as mythical imagery and female iconography — such as the swan, butterfly and cornucopia — used in furnishings throughout the exhibition.

### *Shy Boy, She Devil and Isis: The Art of Conceptual Craft: Selections from the Wornick Collection*

**Museum of Fine Arts, Boston  
Boston, MA**

**Through January 6, 2008**

(*Note corrected title.*) 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 metalwork 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**.

### *Samuel McIntire, Carving an American Style* **Peabody Essex Museum**

**Salem, MA**

**October 13, 2007–February 24, 2008**

The first major exhibition of Salem architect **Samuel McIntire's** career as a carver of neoclassical ornaments for buildings, ships and furniture celebrates his 250th birthday. More than 200 objects — from original architectural drawings, carvings and sculpture, to examples of his furniture creations — from public and private collections, including paintings, prints, books, tools and related decorative arts objects, are on view.

Considered the architect who transformed Salem, MA, into one of the most beautiful towns in America, McIntire was also a woodcarver who established one of the first significant carving traditions in the new nation. This retrospective exhibition explores the full breadth of this key aspect of his career and features many of his decorative carvings for furniture, as well as architectural carvings and freestanding sculpture.

McIntire (1757–1811) began his career as a carpenter. He taught himself the art of architectural drawing and became a celebrated architect of public and private buildings. Lesser known is that McIntire made most of his living as a woodcarver, providing ornamental decoration for many of the buildings he designed, as well as for furniture and more than two dozen sailing vessels. He also carved portrait busts and other commissions that brought him into the realm of academic sculpture. McIntire interpreted the new British neoclassical style, which drew its primary inspiration from the art and architecture of ancient Greece and Rome. He created a design vocabulary that was confident and ambitiously experimental for the time, and that has continued to inform American architecture and furniture design for more than 200 years.

*Carving an American Style* is organized thematically to explore the origin and meaning of the patriotic (such as the American eagle and George Washington), pastoral (fruits, flowers and wheat), and classical motifs (such as drapery and urns) that distinguish McIntire's carving vocabulary. The exhibition includes an introduction to the period of economic prosperity and cultural awakening that defined Salem after the Revolutionary War. During this period, McIntire designed more than 50 public buildings, churches and private residences in Salem, and carved thousands of decorative details for the interiors and exteriors.

McIntire's rooms are models of design and proportion. The exhibition devotes an entire gallery to his work for the Derby family, his greatest patrons, focusing on the Derby Mansion and on Oak Hill, the Derby country estate.

McIntire was among the first to carve eagles in wood to ornament buildings, furniture and other decorative art objects. The familiar pose of the eagle's powerful talons grasping a ball, its wings partially open, came to signify the power of a nation. McIntire carved three-dimensional birds for the roofs of buildings and pediments of desks and bookcases, as well as low-relief versions for the crest rails of sofas and chairs. He also made an art of carving portraits of George Washington. He included a colossal profile portrait of Washington on the triumphal arch he designed for the main entrance to Washington Square in Salem, and carved smaller versions on signs used by homeowners to display on national holidays, including Washington's birthday.

McIntire's favorite ornaments — the festoon of flowers, sheaf of wheat, cornucopia, and basket of fruit and flowers — were drawn from the literary and artistic traditions of ancient Greece and Rome. Salem residents were familiar with ancient history and mythology and used images of Flora (Spring), Ceres (Summer) and Pomona (Fall) — the nature goddesses — to decorate their homes and gardens. McIntire's earliest furniture decorations are carvings of baskets of flowers and garlands. Grain was a lucrative commodity for wealthy local merchants, and McIntire carved sheaves of wheat on parlor mantels and used individual stalks of grain to accent many of his furniture carvings.

McIntire's carving was rooted in his training as a carpenter. Using European architectural pattern books, he learned the key elements of ancient Greek architecture and mastered the proportions and ornamental vocabulary associated with the principal orders — Doric, Ionic and Corinthian. Starting in 1780, he used this knowledge to design buildings on paper, and learned to carve capitals, urns, classical leaves and draperies to evoke the

ancient world and to give his buildings elegance and sophistication. Neoclassical motifs became works of art on fences, balustrades, church steeples, door caps, the sterns of ships and sofa rails.

McIntire's most important patrons were members of the Derby family of Salem. The merchant Elias Hasket Derby, America's first millionaire, recognized and encouraged him early in his career. His wife, Elizabeth Crowninshield Derby, and their daughter, Elizabeth Derby West, worked with McIntire to create two of his most important buildings — the Derby Mansion and Oak Hill. These houses and many of the pieces of furniture made for them rank among the most celebrated expressions of American neoclassical design. Neither home survives, but many of McIntire's architectural drawings survive in the Peabody's collection, a selection of which is on view in this exhibition. The crowning achievement from this period is the Derby family chest-on-chest, which is also on view. For this piece, he created his finest interpretation of traditional images and more whimsical carvings. This monumental work fully expressed McIntire's mature American style, a blend of traditional forms and decorative motifs, combined in new ways.

Objects include 134 works by McIntire or members of his family, key architectural drawings, architectural carvings and freestanding sculpture; 112 objects are from the museum's collections and 95 are on loan from public or private institutions. Paintings, photographs, prints and other objects further illuminate McIntire's career.

The exhibition is accompanied by a fully illustrated, 304-page publication (University Press of New England, 2007) by **Drew Lahikainen**, the Carolyn and Peter Lynch Curator of American Decorative Art at the museum. It is the first book to examine the full range of McIntire's carving career and to put it into a broader perspective in terms of the work of his contemporaries and other decorative traditions of the Federal period.

The **Gardner-Pingree House** and **Peirce-Nichols House**, which were designed by McIntire, are part of the Peabody Essex Museum's collections. The 1801 parlor of the Peirce-Nichols House was restored for this exhibition and the anniversary. Both will be open to the public during the exhibition. The Peirce-Nichols House reopens to the public in the fall to coincide with the start of the exhibition.

***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.

***Of Gods and Mortals, Traditional Art from India***  
**Peabody Essex Museum**  
**Salem, MA**  
**Ongoing**

This new installation of works from the museum's collection of Indian art features approximately 28 pieces, representing principally the 1800s to the present.

**New York**

***Adirondack Rustic: Nature's Art 1876 - 1950***  
**Adirondack Museum**  
**Blue Mountain Lake, NY**  
**Through October 31, 2008**

This exhibit features art, architecture and furniture from throughout the region.

***Adirondack Rustic Revival***  
**Adirondack Museum**  
**Blue Mountain Lake, NY**  
**Through October 31, 2008**

***Adirondack Rustic Revival*** showcases the works of six regional makers involved in the museum's first Rustic Furniture Fair in 1987.

***Tree Art: Adirondack Rustic Furniture***  
**Adirondack Museum**  
**Blue Mountain Lake, NY**  
**Through October 31, 2008**

A new installation features rustic furniture from museum collections.

***A Celebration of Community History:***  
***The Adirondack Museum at 50***  
**Adirondack Museum**  
**Blue Mountain Lake, NY**  
**Through October 31, 2008**

This exhibition explores the stories behind the objects in the collections of the Adirondack Museum.

***The Arts of Kashmir***  
**Asia Society and Museum**  
**New York, NY**  
**Through January 6, 2008**

***The Arts of Kashmir*** is a major international loan exhibition of objects devoted to the artistic tradition of Kashmir Valley. Covering the 4th to the 20th century, this exhibition is the first devoted to the artistic traditions of this region. Examples of Kashmir's little-known works of Hindu, Buddhist and Islamic art, along with craft works ranging from furniture and papier-mâché to carpets and embroidery, are included.

The approximately 130 works in this exhibition come from collections in the United States, Europe and India. Curator Dr. **Pratapaditya Pal** has been engaged with the art of Kashmir for more than 30 years.

***A Brass Menagerie: Metalwork of the Aesthetic Movement***  
**Bard Graduate Center**  
**New York, NY**  
**Through 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 multi-faceted aspect of the movement in America.

*Fragile Diplomacy, Meissen Porcelain for European Courts*  
**Bard Graduate Center for Studies in the  
Decorative Arts, Design, and Culture**  
New York, NY  
November 15, 2007–February 11, 2008



“The Three Graces,”  
representing France,  
Saxony and Poland/  
Lithuania, Meissen  
porcelain, 1746.  
From table  
decoration mounted  
in Dresden for the  
wedding of Marie-  
Josephe to the dau-  
phin in January 1747.  
Pauls-Eisenbeiss  
Collection,  
Historisches Museum,  
Basel. Photo: Jürgen  
Karpinski.

This exhibition of rare 18th-century Meissen gifts, curated by **Maureen Cassidy-Geiger**, curator of the **Arnhold Collection** (Dresden/New York), features many pieces on view in the United States for the first time among the nearly 300 objects loaned by leading institutions and private collections, including the **Rijksmuseum**, Amsterdam; **State Hermitage Museum**, St. Petersburg; royal collections of Denmark and Sweden; **Albani Diocesan Museum** (Urbino, Italy); and several major collections in Germany, including the state art collections of Saxony, Hesse-Kassel, Berlin-Brandenburg and Bavaria. North American collections include the **Gardiner Museum of Ceramic Art** (Toronto, Ont., Canada); **Metropolitan Museum of Art** and **New York Public Library** (New York, NY); **Carnegie Museum of Art** (Pittsburgh, PA); **Wadsworth Atheneum Museum of Art** (Hartford, CT); and **Stout Collection** in the **Dixon Gallery and Gardens** (Memphis, TN).

Porcelain was first produced in Asia in the eighth century. By the 16th century, a few Chinese pieces had entered royal collections in Europe, and gifts of porcelain began to be exchanged between royal houses; in 1590, Grand Duke Ferdinand de Medici (1549–1609) sent 16 pieces of Chinese porcelain to Elector Christian I of Saxony (1560–1591). In Europe, the recipe for manufacturing hard-paste porcelain was first discovered in 1710 at the court of August II (1670–1733), elector of Saxony and king of Poland. The prestige associated with being the owner of the first porcelain manufactory in Europe distinguished the king and his court, and Meissen porcelain quickly achieved the status of “white gold” in Europe.

Experimentation over several years led to the production of a repertoire of models that embodied the artistic and representational traditions of the court. The thousands of Chinese and Japanese porcelains that the king had collected provided initial inspi-

ration. Genuine Asian porcelains were copied faithfully in the factory’s so-called “red porcelain,” a high-fired red stoneware, as well as in the white porcelain introduced in 1713. Meissen porcelain also was used for small sculptures that imitated carved ivories in the **Electoral Kunstkammer** (princely collection of rarities and curiosities), and for vessels and vases modeled after examples in silver from the silver buffet or after the locally turned, mounted hardstone objects valued by the king. Meissen porcelain is as much of a collector’s item in the 21st century as it was when it was introduced more than three centuries ago — many of the most exemplary early pieces immediately became part of the historical royal collections in Denmark, Germany, Sweden and Russia, where they remain today.

Meissen porcelain began to function as a diplomatic gift by the mid 1720s, when a number of porcelain pieces from the king’s own collection were sent to the king of Sardinia in 1725. Three large white vases from that gift, as well as two lavishly decorated tea and coffee services, are in this exhibition. Conceived as showpieces rather than functional objects for daily use, such services were sent in customized leather boxes with velvet interiors trimmed in silver or gold braid; one of these rare boxes is included. A standardized repertoire of gifts developed, including table services, garnitures of vases, altar garnitures, toilette services, and the ever-popular tea, coffee and chocolate services. Most often, painted coats of arms were used as decoration, as on the vases and the parts of the table service sent to the king and queen of Sweden in 1734.

The dessert service now in the Hermitage collection, sent to Empress Elizabeth of Russia in 1745, is the only Meissen dessert service to survive with its accompanying figures. It is exhibited here for the first time in America, in a historical display with table decorations by the food historian Ivan Day. The Meissen toilette service sent in 1747 to Maria Amalia, queen of Naples, partially reassembled for this exhibition, was painted with her coat of arms and with Watteau subjects in the green monochrome palette reserved for members of the Saxon royal family.

Reciprocal gifts were customary. The show features the amber chess set presented to August II by the king of Prussia in 1728 and one of the four saddles with parade horses sent to Dresden by Louis XIV in 1715.

The many volumes of diplomatic correspondence that have survived and are held in the state archives of Saxony demonstrate that every gift marked a specific diplomatic intent, although the gift enclosures signed by the king spoke nothing of politics. Four of these documents, penned by the king’s ministers and initialed by him, are on view.

Meissen snuffboxes began to replace the ubiquitous gold snuffboxes usually presented to ministers and high-ranking officials. The status of Meissen as a diplomatic gift reached its zenith in 1750, when an enormous mirror frame, pier table and matching gueridons were sent to the king’s daughter, Marie-Josephe, dauphine of France, to celebrate the birth of her first child.

With the outbreak of the Seven Years’ War in 1756, the Meissen manufactory ceded its dominant role to its French competitor, the royal manufactory at Sèvres. During the war, however, the Meissen manufactory was occupied for a time by Frederick the Great and he continued the diplomatic gift tradition by presenting his ministers and his mother with gifts of Meissen porcelain, many of which are featured in this show.

An illustrated catalog is the first survey of its kind to consider the diplomatic gift tradition at the court of Saxony under the two kings of Poland, August II and August III. **Maureen Cassidy-Geiger** introduces the subject and historian **Eugene Kisluk** illuminates the politics behind the porcelain diplomatic gifts. A discussion of the diplomatic gift tradition in Dresden in the 16th and 17th centuries precedes individual essays on the porcelain gifts to Austria, Denmark, England, France, Germany, Italy, Spain, Russia and Sweden.

*Weaving Arts of the Americas*

**Brooklyn Museum**

**Brooklyn, NY**

**Through November 25, 2007**

This selection of textiles from the southwestern U.S. and Andean area of South America includes 15 fragments and examples of weavings that illustrate technical skill and religious iconography. Pueblo textiles reflect the historical changes before and after Spanish colonization, when new fibers and weaving techniques were introduced. An example of a pre-Hispanic Anasazi carrying cloth contrasts with later, more-colorful textiles such as a ceremonial Navajo belt and Hopi dance kilt.

A weaving tradition in the Andes has continued through successive cultures for more than 5,000 years, producing textiles with representations of complex iconography, often of real and supernatural animals. A rare, painted cotton textile depicts the fanged Chavin deity, an image from one of the earliest known belief systems, which flourished in Peru around 400 BC. Embroidered examples from the subsequent Paracas coastal culture are on view with items from other cultures – Nasca, Wari and Chimú.

*Pied-a-Terre*

**Brooklyn Museum**

**New York, NY**

**Long-term**

The **Brooklyn's** newly acquired installation piece by **To-land Grinnell** explores issues of consumer culture, excess and luxury in the recently reopened Period Rooms. The exhibition originally comprised an apartment for two that folded out into 34 hand-crafted matching traveling trunks.

*American Identities: A New Look*

**Brooklyn Museum of Art**

**Brooklyn, NY**

**Long-term Installation**

More than 350 objects from the 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, are joined by selections from the museum's holdings of Native American and Spanish colonial art.

*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 are galleries displaying American furniture, silver, pewter, glass and ceramics.

*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**: The ancient Egyptians created many of the objects on view to assist in the process of rebirth from this world to the next.

*Piranesi as Designer*

**Cooper Hewitt/National Design Museum**

**New York, NY**

**Through January 20, 2008**

This exhibition examines the artist's role in the reform of architecture and design from the 18th century to the present. In addition to architectural projects, Piranesi also designed fantastic chimneypieces, carriage works, furniture, light fixtures and other decorative pieces. This is the first museum exhibition to show Piranesi's full range and influence as a designer of architecture, elaborate interiors and exquisite furnishings. On view are etchings, original drawings and prints by Piranesi, as well as a selection of three-dimensional objects.

*Looking Forward/Looking Back:*

*Recent Acquisitions in 20th- and 21st-Century Design*

**Cooper Hewitt/National Design Museum**

**New York, NY**

**Through October 14, 2007**

*Looking Forward/Looking Back* displays objects from the past 100 years acquired to expand the breadth of the collection and augment the museum's contemporary holdings. The exhibition features significant works by renowned 20th-century designers, including **Paul Frankl**, **René Herbst**, **Herbert Matter** and **Philippe Starck**. The works are arranged in rough chronological order, presenting shifts in design ethos across a range of media, from furniture to textiles to graphic design.

*IDEO Selects: Works from the Permanent Collection*

**Cooper Hewitt, National Design Museum**

**New York, NY**

**Through January 20, 2008**

The design firm **IDEO** is the fourth guest curator in this exhibition series, organizing works from the permanent collection around the theme of "design thinking," displaying objects such as an array of flashlights from the 1940s-1990s; a 19th-century textile panel with instructions for making hand-shadow figures; a cane with pull-out map; the 1940s "Silver Streak" glass iron; the "Divusumma 18" calculator, designed by **Mario Bellini**; and a child's chair designed by **Charles and Ray Eames**.

*Masters of Studio Glass: Joel Philip Myers*

*and Steven I. Weinberg*

**Corning Museum of Glass**

**Corning, NY**

**Through October 18, 2007**

This first in a new series of focus exhibitions celebrates the diverse work of contemporary studio glass artists was inspired by a 2006 gift of art from Chicago collectors **Ben W. and Natalie Heineman**.



***Masters of Studio Glass: Joel Philip Myers and Steven I. Weinberg*** showcases the artists' accomplishments and reveals the versatility of the medium, honoring the material's capability to assume a wide range of expressions. The exhibition presents the evolution of the artists' respective techniques, and shows how each has developed new and complex ways to work with glass. Every object in the exhibition is drawn from the museum's permanent collection of contemporary glass.

Myers's vessels explore color and fluidity. Weinberg's sculptures, cast in colorless lead glass, express the transparent and reflective qualities of glass. Both artists work with the abstraction of natural forms, yet their objects stand in clear contrast to each other.

Myers and Weinberg represent two generations of a very young movement. After completing an M.F.A. in ceramics at Alfred University in 1968, Myers developed his technique in relative isolation, in a factory setting. Weinberg attended Alfred a decade later, but continued his formal studies at the glass studio of the Rhode Island School of Design, where he worked with **Dale Chihuly**. Myers created the glassblowing program at Illinois State University in 1970. Although he did not teach, Weinberg is recognized as a pioneer of kiln-casting in American studio glass.

The series continues with exhibitions featuring sculptural vessels and objects from the museum's collection by Czech artist **František Vízner** and American artist **Richard Meitner**.

***Curiosities of Glassmaking***  
**Corning Museum of Glass**  
**Corning, NY**  
**Through October 21, 2007**

From prosthetic eyes and trick-glass goblets to glass grenades and bullets, this exhibition presents examples of mysterious, unusual and ingenious objects in the collections. Whimsies, scientific instruments, witches' balls, and items made of rare earth and uranium glasses are also featured. This "curious" exhibition showcases more than 100 odd and mysterious objects fashioned of glass, dating from antiquity to the present day.

Ancient amulets to ward away evil; trick drinking glasses; an optical model of the human eye; and variously tinted, tortoiseshell rimmed lens worn by Victorian tourists to frame suitably artistic views of nature are among the objects in ***Curiosities of Glassmaking***.

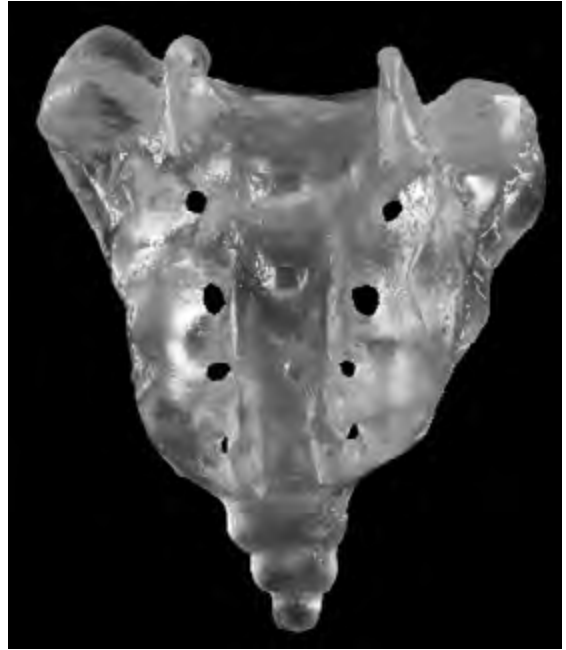
***Curiosities of Glassmaking*** invites visitors to consider how glass has been used to mimic nature; its mystical and scientific uses over the centuries; and its use by industry to produce an array of everyday items, some quite peculiar and others inspired. The exhibition title refers to a popular 19th-century manual, ***Curiosities of Glass Making*** (1849), published in London by glassmaker **Apsley Pellatt**.

The exhibition features apotropaic glass (glass used to deflect evil), including ancient and modern eye beads, Japanese magatama amulets (curved beads often found buried in mounded graves as offering to deities), and witch balls, popular in 18th- and 19th-century English and American homes and often filled with bits of string and other things to confuse and repel witches.

Other sections of the exhibition look at unusual vessels made throughout history, glass that imitates other materials like semi-precious stones and textiles, and glass that naturally occurs

in nature. Examples of glass made in nature include fulgurites (glass made when lightning strikes sand) and tektites (glass from meteorite impacts), as well as unusual, manmade glass specimens such as uranium glass (radioactive), and neodymium glass (which changes color in different lighting), and a sample of trinitite, a glass made during the test explosion of the atomic bomb in White Sands, NM, in 1945.

A section of the exhibition showcases works in glass by **Kiki Smith, Michael Rogers** and other artists whose work reflects nature.



"Tail," kiln-cast glass, 7 cm H x 11.5 cm D x 12 cm L.  
Kiki Smith, 1997  
(assisted by Michael Scheiner, United States).  
Collection of the Corning Museum of Glass.

***Botanical Wonders: The Story of the Harvard Glass Flowers***  
**Corning Museum of Glass**  
**Corning, NY**  
**Through November 25, 2007**

Between 1887 and 1936 in Dresden, Germany, **Leopold Blaschka** (1822-1895) and his son **Rudolph** (1857-1939) were commissioned to create more than 5,000 detailed models of life-size and enlarged plants and plant parts — grasses, flowers, tree branches and fruits — to be used as study models in Harvard University's Botanical Museum. They created obsessively perfect scientific models considered works of art.

***Botanical Wonders*** features never-before-seen study drawings by the Blaschkas, a selection of glass flowers not currently on display at Harvard, and archival material from the **Corning Museum of Glass's** Rakow Research Library. Also on view are an original workbench and other items from the Blaschkas' turn-of-the-century studio. A section examines the conservation concerns of the collection and showcases some of the methods used by museum and Harvard conservators to preserve and restore the models. Flameworking demonstrations show the glassmaking technique used to create the models.

***Botanical Wonders: The Story of the Harvard Glass***

*Flowers* illuminates the story of the glass replicas of botanical specimens known as the Glass Flowers of Harvard.

The exhibition celebrates the work of the Blaschkas; provides insight into the intellectual appetite of the late Victorians, through the lens of botany as an academic discipline; and offers close-ups of the people and the craft process behind the Glass Flowers.

The exhibition features 17 rarely loaned Glass Flowers from the Harvard Museum of Natural History, amplified by examples of other Blaschka specimens, all sea creatures, drawn from holdings owned by Cornell University.

The Blaschkas' botanical drawings, notated in preparation for glassworking, mostly in pencil and watercolor, are exhibited for the first time. A selection of period photographs, personal papers and business records is drawn from the archive as well.



"*Succisa pratensis* Moench — Devil's Bit (with butterfly), Dipsacaceae," Model 764. Rudolf Blaschka, 1913. Harvard University Herbaria - Harvard Museum of Natural History. Photo by the Corning Museum of Glass.

***Acquired Tastes: 200 Years of Collecting for the Boston Athenæum***

**Grolier Club  
New York, NY**

**Through November 24, 2007**

In celebration of the 2007 bicentennial of the **Boston Athenæum**, the **Grolier Club** presents an exhibition tracing its history from its founding as a literary society and subscription library in 1807 to the present day. *Acquired Tastes: 200 Years of Collecting for the Boston Athenæum* emphasizes the range of objects — books, paintings, sculptures, engravings, maps, photographs, manuscripts, decorative arts, curios and artifacts — collected by the Athenæum over two centuries to create an environment for study and intellectual exchange.

From its founding in 1807, the Boston Athenæum's primary mission has been to provide a location for serious study, discussion and debate of all topics of interest to the enquiring mind.

A selection from the institution's historic holdings makes up the bulk of the exhibition.

A catalog compares the history of the Boston Athenæum and the story of its collections with those of similar organizations, such as the **Providence Atheneum, Redwood Library and Atheneum, Wadsworth Atheneum, and Pennsylvania Academy of the Fine Arts**, placing this tale of taste within the larger contexts of the cultural history of the United States and the international movement known as the Enlightenment.

***Silversmiths to the Nation:***

***Thomas Fletcher and Sidney Gardiner, 1808-1842***  
**Metropolitan Museum of Art  
New York, NY**

**November 20, 2007–May 8, 2008**

This is the first exhibition devoted entirely to the work of the silversmithing firm of **Thomas Fletcher and Sidney Gardiner**, which was established in Boston in 1808 and relocated to Philadelphia three years later, and, in its scale and patriotic imagery, reflected America's coming of age as a commercial, industrial, political and artistic center. More than 100 examples — from monumental vessels that celebrate military and civic heroes to domestic, ecclesiastical and personal items resplendent with neoclassical ornament and displaying sophisticated design and craftsmanship — are arranged chronologically and thematically. A rare group of some 35 related drawings, purchased by the **Metropolitan** in 1953 and never before exhibited together, offers insights into the evolution of Fletcher and Gardiner's designs. Seven works in silver are seen alongside their corresponding design drawings.

The exhibition is organized by the **Winterthur Museum and Country Estate**.

Among the highlights of the exhibition are a pair of vases presented in 1825 to New York's governor De Witt Clinton, commissioned by a group of New York City merchants grateful for his efforts in promoting construction of the Erie Canal. Also on display are numerous examples of household and personal silver and gold, such as dinner services, pitchers, a cake basket, compote, snuff box, candelabrum, and tea and coffee sets. A silver ewer, tray, sauce boat and covered dish were once part of a 52-piece service presented to Commodore John Rodgers by the citizens of Baltimore.

Fletcher and Gardiner were the preeminent silversmiths of early 19th-century America. They serve as a link between small crafts shops, such as that of **Paul Revere**, and larger manufacturers and purveyors of luxury goods, such as **Tiffany & Company**. The history of Fletcher (who tended to the creative and financial aspects of the business) and Gardiner (who oversaw the manufactory) is enriched by the survival of business papers, personal correspondence, letter books, and travel journals that chronicle their professional dealings and the world in which they lived. Fletcher's travels in England and France are well-documented and include visits to the manufactories and retailers from whom he purchased goods for shipment to America. A selection of English and Continental silver provides background and context for American achievements.

A fully illustrated scholarly catalog includes essays by **Donald L. Fennimore** and **Ann K. Wagner**, both of the **Henry Francis du Pont Winterthur Museum** (Wilmington, DE);

**Deborah D. Waters, Museum of the City of New York** (New York, NY); **Cathy Matson, University of Delaware** (Wilmington, DE); and **Beth Carver Wees, Metropolitan Museum** (New York, NY), accompanies the exhibition.

The exhibition travels to Winterthur and the **Society of the Four Arts** (Palm Beach, FL).

***Tapestry in the Baroque: Threads of Splendor***  
**Metropolitan Museum of Art**  
**New York, NY**

**October 17, 2007–January 6, 2008**

From the Middle Ages until the late 18th century, the courts of Europe lavished vast resources on tapestries made of precious materials after designs by the leading artists of the day. This international loan exhibition, a sequel to *Tapestry in the Renaissance: Art and Magnificence* (spring 2002), is the first comprehensive survey of 17th-century European tapestry. Drawing from collections in more than 15 countries, it presents 40 rare tapestries made in Brussels, Paris, London, Florence, Rome and Munich between 1590 and 1720, along with approximately 25 drawings, engravings and oil sketches.

***Incisive Images: Ivory and Boxwood Carvings, 1450–1800***  
**Metropolitan Museum of Art**  
**New York, NY**  
**Through November 25, 2007**



“Cupid on a Lion.”  
Mattheus van Beveren  
(Flemish, ca. 1630–  
1690).  
Gift of Ogden Mills  
and Irwin Untermyer,  
by exchange, 1980.

Ivory sculpture starred in private collections throughout the Renaissance and Baroque periods, particularly in the courts of Central Europe, where the art form reached its apogee. The grain and texture of this material let carvers extract maximum expression within the compact format. The exhibition of more than 100 works formed in ivory (and equally fine-grained boxwood), largely drawn from museum storage, features freestanding sculptures as well as intricately carved armaments and a few lavish furnishings.

Ivory has been prized since antiquity for creating small sculptures. Its use for important sculpture declined in the late Middle Ages, coinciding with the demise of the ivory trade between Europe and Africa after the Ottoman conquest of North Africa. European sculptors of small-scale works turned to box-

wood, a medium that shares some attributes of ivory: It is native to the Mediterranean region, and is dense, hard and capable of being highly polished, with an even grain and structure that yield detailed carvings. The product of a shrubby plant, it can be sculpted only in relatively small pieces. Boxwood sculptures were prized by artists and collectors for their exoticism; rarity; and deep-warm-brown, often bronzy surface. Although the 16th century was the high point of boxwood carving, it still suited later Baroque taste and was often employed by the same artists who worked in ivory.

The renaissance of ivory carving between 1600 and the mid-18th century stemmed from the renewed flow of the valuable material into the hands of European sculptors, following the opening of new maritime routes along the east and west coasts of Africa. This revival coincided with the development of the Baroque style, particularly in the Netherlands and Central Europe. Emperors and princely patrons there created court positions for ivory carvers. They and other wealthy, cosmopolitan clients supported the growing number of skilled workshops whose traditions spread throughout the area, influencing generations of sculptors.

Many artists who worked in ivory and boxwood also created monumental sculptures for churches and major civic spaces, as well as small pieces characterized by an intensity of expression. Works commissioned for public spaces continued to be primarily religious in nature, while a growing circle of Humanist collectors were inclined to indulge a wider variety of subjects. Seeking art for display in the private arena of the *Kunstammer*, they encouraged the creation of works inspired by the literature of antiquity or more recent history. As few small-scale sculptures are signed, scholars continue to try to identify the artists who made them by linking them to contracts, inventory records and documented large-scale works.

During the golden age of ivory carving in the Gothic period, African ivory reached Europe through a sophisticated international trade network that had evolved in the 10th century. Tusks from the interior of the continent reached Swahili areas on the northeast coast and were transported via the Red Sea and across Mamluk, Egypt, to the port of Alexandria. After crossing the Mediterranean, the raw material was distributed by Genoese and Venetian merchants throughout Europe. About 1350, the expansion of the Ottoman Empire into North Africa and the eastern Mediterranean began to impede this trade, as well as the far more significant overland routes to Asia, which may have led to the collapse of carving activity in Europe.

In the late 15th century, Portuguese explorers, seeking a route to Asia that would bypass Ottoman territories, traveled down the west coast of Africa, establishing trading relations with the kingdoms in Sierra Leone and Benin that had long been bringing ivory from the interior of the continent. Ivory was a prerogative of chieftainship in many parts of Africa, and uncarved tusks were often displayed at public events. The local ivory carvers also produced works of art for their own patrons. Portuguese traders acquired raw ivory and commissioned pieces from these carvers for export to Europe. In the wake of initial contacts, a small stream of objects, carved with the tastes of foreign collectors in mind, made their way to the European market. After Dutch traders succeeded the Portuguese in the ivory trade in the 17th century, the raw material became sufficiently avail-

able to encourage the resurgence of ivory workshops and collectors in Europe, resulting in the works that constitute the focus of this exhibition.

Aside from its light color, African ivory is distinguished by its workability; its response to cutting and polishing is unique. Due to the crosshatched microstructure of its grain, it accepts the finest detailing and may be chiseled from almost any angle with comparatively little weakening or splintering. The gelatinous substance emitted from its pores eases cutting and yields a characteristic sheen when polished.

Over the millennia, craftsmen developed specialized tools to exploit the potential of the material. Nevertheless, the form and structure of the elephant tusk imposed basic limits on the sculptor. African elephant tusks can be more than 10 feet long and weigh more than 200 pounds, yet the deep pulp cavity in the upper third of the tusk creates a hollow region and the area surrounding it is restricted to shallow carving. The process of discerning the optimal sections of the tusk and extracting the maximum usable matter was as daunting as cutting a diamond. The tapering solid ends (rarely more than eight inches in diameter) were used for sculpture in the round. Any design that extended outside the limits of the tusk's curving form would need to be pieced together. Master carvers at the 17th-century European courts excelled in producing intricate compositions of one piece that conformed to the shape of the tusk.

The thinner walls of the hollow end were used for vessels such as tankards and cups or were sliced along the length of the tusk to form sheets for relief carving. Carvers took delight in shaving portions of their compositions to a translucent degree.

Small-scale carvings in ivory and wood were among the rare objects collected by princes and wealthy citizens of the Low Countries and Central Europe during the 16th and 17th centuries. Many a palace had a *Kunstammer* or a *Wunderkammer* (chamber for art or curiosities). The intention was to suggest the wealth and learning of the collector and to impress guests. The rise of the *Kunstammer* coincided with the European age of exploration, when collectors sought to acquire exotic materials brought home from newly discovered lands. Ivories carved by African artists were followed by carvings that European artists made from the plentiful supply of ivory arriving on their shores.

Much as the Baroque *Kunstammer* included numerous ivory carvings of profane and humanistic subjects, church treasuries amassed parallel collections of a religious nature. Small-scale devotional sculptures are often found along with liturgical textiles, ecclesiastical silver objects and reliquaries. Many of them were carved in ivory; the Crucifixion is the subject that has been most persistently explored over time.

***Excellence and Elegance: Decorative Arts  
of the Eighteenth-Century Qing Court***  
**Metropolitan Museum of Art**  
**New York, NY**  
**Through November 25, 2007**

Drawn from the permanent collection and complemented by select loans, this exhibition features porcelain, metalwork, jade, lacquer and textiles that represent technical virtuosity and artistic richness in Chinese history. These works illustrate the imperial taste for ancient themes, interest in Western motifs, and patronage that contributed to the flourishing of decorative arts.

The “soft enamels,” also known as *famille rose* in the West, entered Chinese porcelain artists' palette in the late 17th century. The salient features of this new type of enamels were the shades of colors created by the use of an opaque white pigment derived from lead arsenic, enhanced by the addition of a rose-pink derived from colloidal gold. The newly available spectrum of colors let artists execute paintings on porcelain surfaces and led to the participation of professional court painters in the ceramic workshop.

The 18th century saw the production of porcelain with soft enamel colors. On the surfaces of many these works are depictions of scholarly gatherings and landscapes that showed the imperial taste for traditional Chinese themes, as well as European figures and garden scenes that signified its interest in the West.

After its introduction to China in the 17th century, painted enamel on copper quickly caught the imagination of the Chinese court. This new technique gave an artist the freedom to paint on the surface of a vessel as on silk or paper, as well as an enlarged palette of expressive colors. An enameling workshop was set up in the Forbidden City, where European enamellers sent by the Jesuits helped train Chinese craftsmen.

The technique of painted enamels matured and arrived at the peak of its development in the first half of the 18th century. During the Qianlong reign (1736–1796), the most influential style was an eclectic example that combined Western figures and pastoral landscapes with Chinese vessel types and floral motifs. A trend to display the most intricate patterns and the richest variety of colors on a single work also developed during this time.



Boy with Water Buffalo, Jade (nephrite). 13 cm high.  
Qing dynasty (1644–1911), 18th century.

***One of a Kind: The Studio Craft Movement***  
**Metropolitan Museum of Art**  
**New York, NY**  
**Through December 2, 2007**

The studio craft movement developed in the United States during the post-World War II years. By the 1970s, in both Europe and the United States, a shifting political climate and an “anything goes” art scene encouraged a new freedom of artistic expression. Artists working with traditional materials began to experiment with new materials and techniques. This exhibition of approximately 50 works from the **Metropolitan's** collection includes furniture, ceramics, glass, metalwork, jewelry and fiber.

***Coaxing the Spirits to Dance: Art of the Papuan Gulf***  
**Metropolitan Museum of Art**  
**New York, NY**

**Through December 2, 2007**

Representing spirits in the form of masks, figures, and ancestor or spirit boards, the sculptures in this exhibition were originally used to cajole or coax supernatural beings into attending to human needs. Highlights include a mask called hokore with a design depicting a gecko, a clan totem; a carved and painted spirit board called *titi ebiha*, with an image of a spirit in human form with asymmetrical legs animated in dance; and a masterfully carved wooden figure called agiba that celebrated Kerewa ancestors and the communal longhouse identity, ensuring success in conflict.

Rare historical photographs are presented alongside the sculptures, showing the objects in their original contexts. Taken by 19th- and 20th-century travelers to the Papuan Gulf, these images are drawn primarily from the museum's Photograph Study Collection in the Department of the Arts of Africa, Oceania and the Americas.

Nearly every object on view in this exhibition was created to communicate with or control the spirit world for the benefit of the family or community. Local sculptors attracted spirits to live in the boards, which were kept in community shrines, or to inhabit the masks and activate dancers during community performances.

*Coaxing the Spirits to Dance: Art of the Papuan Gulf* is accompanied by a catalog that includes essays by Robert L. Welch, visiting professor of Anthropology at Dartmouth College, and Sebastian Haraha, senior technical officer, Department of Anthropology, **National Museum and Art Gallery**, Papua New Guinea.

***Masterworks from the Morgan — Near Eastern Seals***  
**Morgan Library**  
**New York, NY**

**Through August 2007**

**Pierpont Morgan** took great interest in ancient Near Eastern seals, as is evident from his collection, with pieces dating 3500–330 BC. This section of the reopening exhibition displays a number of the best examples of these objects, which are among the earliest known pictorial carvings used to communicate ideas. Created for about 3,000 years in the region the ancient Greeks called Mesopotamia, or “the land between two rivers,” the function of seals was both practical — as a means of identification — and amuletic — intended to protect or benefit the owner in some way. They are among the smallest pictorial objects ever produced — often just an inch in size, detailed by sculptors who carved them with simple tools in semiprecious stones.

This is the first time that the Morgan's collection of seals is the focus of a theme-based exhibition. The exhibition examines the development of the iconography of power, as represented in the cylinder seals from their beginnings in the late fourth millennium BC, with the emerging temple states, through to the empires of the first millennium BC. The exhibition ends with the absorption of Mesopotamia into the Persian Empire, along with its ancient iconography, which was subsequently used by the Achaemenid kings until the arrival of Alexander the Great.

In addition to the cylinder seals, a larger-scale statue from the ancient Near East demonstrates the close relationship between seals and other major artworks. Highlights include “Nude Bearded Hero Wrestling with Water Buffalo; Bull-Man Fighting Lion” (ca. 2334–2154 BC; below); an Akkadian period seal depicting two heraldic pairs and emphasizing the concepts of force and power; and “A Winged Hero Pursuing Two Ostriches” (ca. 12th–11th century BC), a Middle Assyrian seal.



“Nude Bearded Hero and Water Buffalo; Bull-Man Fighting Lion,” cylinder seal and impression, 36 x 25 mm, serpentine. Mesopotamia, Akkadian period (ca. 2334–2154 BC).

***Have a Seat! The Beylerian Collection of Small Chairs***  
**Museum of Arts and Design**  
**New York, NY**

**Through October 28, 2007**

More than 350 pieces selected from the personal collection of miniature chairs of **George Beylerian** feature items from around the world in twigs and plastic ceramic and steel, and surprising materials such as theatre ticket stubs, tin, raffia, gum wrappers, silk wood, chrome, scrub brushes, buttons, yarn and stones (both real and faux). The miniatures range from half-an-inch to 12 inches high and from the functional — used by manufacturers for promotions — to the fantastic.

Beylerian received his first miniature chair as a trade promotion gift. As his collection grew, he began developing “chairmania.”

The exhibition is organized in eight themes: Pretenders and Promoters, Americana; Outdoor, Twigs and Logs; Transformed Chairs; Flights of Fantasy: Arts and Designer Chairs; Small Comforts; Basic and Classic; Seats of Power; and Beylerian: Marketing European Design.

***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, a new belief developed that luxury could be a positive force, contributing to the wealth of nations. Private vices, such as extravagance and vanity, could be public virtues 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.

**Chic Chicago: Couture Treasures  
from the Chicago History Museum**  
Fashion Institute of Technology  
New York, NY  
October 12, 2007–January 5, 2008

**Chic Chicago** is a rare opportunity to see 50 couture treasures from the collection of the **Chicago History Museum**, ranging from Gilded Age gowns by **Worth, Doucet** and **Pin-gat** to modernist masterpieces by **Chanel, Schiaparelli** and **Vionnet**, and what might be termed post-modernist designs by designers as varied as **Cristobal Balenciaga, Jacques Fath** and **Gianni Versace**. There are also fashions by Chicago's own great designers, **Charles James** and **Mainbocher**. Only a few individual pieces from the Chicago History Museum have ever been shown in New York City (most recently in the Poiret exhibition at the **Metropolitan Museum of Art**).

The emphasis on provenance provides information not always available in other exhibitions, which are often drawn primarily from the designers' own archives. The exhibition is a testimony to the women of style who supported innovative fashion designers and then donated their clothes for preservation. Among the ensembles that testify to Chicago's sense of style are Mrs. Robert McCormick Adams's **Lanvin** wedding dress, lavishly embroidered Callot Soeurs dresses from the wardrobe of Mrs. Potter Palmer II, and a Balenciaga evening gown worn by Clare Booth Luce.

**Chic Chicago** returns to the Chicago History Museum in spring 2008.

**Exoticism**  
Fashion Institute of Technology  
New York, NY  
Through November 10, 2007

**Exoticism** surveys 250 years of exoticism in fashion, from the age of colonialism to the rise of multiculturalism and globalization. The exhibition features items by **Paul Poiret, Yves Saint Laurent, Kenzo, Jean Paul Gaultier, Dries van Noten, Ralph Lauren, Issey Miyake, Vivienne Tam, Xuly Bet, Yeohlee, Mainbocher, Oscar de la Renta** and **Chanel** are among the 40+ modern designers featured, with 18th and 19th-century fashions and textiles that highlight the influence of Japanese, Chinese, Indian and North African styles.

### North Carolina

**Point of View IV: Windgate Charitable Foundation**  
Mint Museums  
Charlotte, NC  
Through December 2, 2007



"Guirlandes" necklace by Evert Nijland, 2004, in lamp-worked glass, silver, elastic and sealing wax.

The exhibition features 31 American, European and Japanese art works in ceramic, fiber, glass, metal and wood. Items of note include European jewelry forms, Japanese bamboo sculpture, a **Judith Schaecter** wall-mounted stained-glass light box and an **Eva Hild** ceramic sculpture. A brochure examines the nature of the museum's collecting objectives and the role of the **Windgate Charitable Foundation** in the museum's efforts to build a masterpiece collection.

### Ohio

**Shiva: A Recent Acquisition**  
Cleveland Museum of Art  
Cleveland, OH  
Through October 31, 2007

**Shiva: A Recent Acquisition** focuses on the supreme deity Shiva and his many manifestations in religion of Shaivism, featuring "Shiva as Brahma," acquired in spring 2007, displayed along with "Shiva's Gajasura-Samharamurti" (South India, Chola period, 11th century), "Shiva as Tripuravijaya," "Victor of the Three Cities" (South India, Chola period, 900–13th century), "Nataraja: Shiva as the King of Dance" (South India, Chola period, 900–13th century), and "Trident with Shiva as Ardhanari, Half Woman" (South India, Chola period, 900–13th century).

**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.

### Pennsylvania

**Rhythmic Coils: Sweetgrass Baskets by Debora Muhl**  
Allentown Art Museum  
Allentown, PA  
Through November 18, 2007

Debora Muhl uses time-honored Native American materials and techniques in her creations. Unlike traditional basketry, Muhl's forms are created primarily through improvisation. Muhl forms her baskets from the aromatic sweetgrass native to various parts of the United States and Canada. Native Americans gather the grass, then comb, sort and dry it in small bundles, leaving it in its natural state to retain its fragrance. This grass, considered sacred to Native Americans, is often bundled with sage and cedar leaves and then burned in smudging ceremonies. The belief is that the smoke will cleanse the spirit and heal physical ailments.

Muhl structures her free-form compositions from coils made from this grass that she has wrapped with waxed and colored linen or artificial sinew and thin ribbon, a technique that stiffens and strengthens the coils and also adds flashes of color to the subtle tones of the grass. She also occasionally uses branches from a curly shrub known as "Harry Lauder's Walking Stick" (a contorted hazelnut) to form dramatic intertwined nests in which her coiled constructions rest.

***Tiffany by Design***  
**Allentown Art Museum**  
**Allentown, PA**  
**Through January 6, 2008**

This exhibition of lamps, a leaded window and related materials made by **Tiffany Studios**, from the permanent collection of the **Neustadt Collection of Tiffany Glass** (Long Island City, NY), explores the construction and design of Tiffany lamps made between 1900 and 1918. Complementing *Tiffany by Design* is a special loan exhibition, *Alphonse Mucha: Art Nouveau Extraordinaire* (see next listing), which highlights the posters designed by Tiffany's Moravian-born contemporary, along with other designs that helped to define the Art Nouveau esthetic.

**Louis C. Tiffany** opened his furnaces in Corona, Queens, in 1892 to make his own opalescent glass, which he marketed under the trademarked name "Favrile." He capitalized on the increasing availability of electricity in developing artificially illuminated glass lampshades. The opalescent character of the glass diffused the light, and the method of constructing the shades was derived from techniques used in making leaded-glass windows. Tiffany Studios produced thousands of lamps in hundreds of designs, although many of the designs were closely related. Examining the ways in which the forms, patterns and motifs were changed and adapted from object to object illuminates the design vocabulary of Tiffany Studios. The wide range of possibilities becomes evident with a comparison of a single design in different color schemes or a single motif in different shapes and sizes.

*Tiffany by Design* is organized in five sections, each focusing on a specific aspect of Tiffany lamps. Section One, "The Making of a Tiffany Lamp," examines the materials and fabrication techniques of a leaded-glass shade. The second section, "Pattern and Complexity," illustrates the range of Tiffany shades including blown glass, pressed glass, geometric and floral designs. Section Three, "The Parts of a Tiffany Lamp," displays the various components that make up a Tiffany lamp including bases, finials, hanging hardware components, and examples of shades and bases designed as a pair. The fourth section, "Variations of Design," highlights the way a single motif was applied to different forms. It also illustrates the impact of glass selection which can make two shades of the same design appear quite different. Through a comparison of authentic Tiffany lamps with forgeries and reproductions, the final section, "Fakes, Replicas and Reproductions," addresses questions of quality and authenticity.

*Tiffany by Design* offers the public a unique opportunity to view a wide variety of Tiffany lamps, including some examples which are rare and one-of-a-kind. By exploring materials, fabrication, and design, a deeper understanding and appreciation of these objects is made possible.

***Alphonse Mucha: Art Nouveau Extraordinaire***  
**Allentown Art Museum**  
**Allentown, PA**  
**Through January 6, 2008**

Moravian-born **Alphonse Mucha** (1860-1939) made an artistic pilgrimage to Paris in 1887, where he invented a new style of art. His interlocking contours are synonymous today with Art Nouveau, and his commercial designs ultimately sold everything from books, magazines and theatre productions to champagne, chocolate and postage stamps. Accompanying *Tif-*

*fany by Design* (see previous listing), this special loan exhibition features a selection of Mucha's posters and textile designs and highlights Art Nouveau decorative works from the museum's collection.

***Tibetan Ritual Arts***  
**Philadelphia Museum of Art**  
**Philadelphia PA**  
**Through November 30, 2007**

*Tibetan Ritual Arts* is the second of a two-part series of exhibitions dedicated to introducing the museum's recently acquired — and newly conserved — Tibetan-Buddhist domestic altar. It includes slightly more than 50 objects drawn from the museum's collection of Himalayan art. The paintings on the altar inspired the theme of this exhibition. Outside of Tibet, it is rare to see images of ordinary people performing rituals. The altar's painted decoration and the implements displayed in the niches provide a window into popular Tibetan-Buddhist rituals.

**Texas**

***Ornament as Art: Avant-Garde Jewelry***  
***from the Helen Williams Drutt Collection***  
**Museum of Fine Arts, Houston**  
**Houston, TX**  
**Through January 21, 2008**

The 300 or so objects in this exhibition, all from the collection at the MFAH, places contemporary jewelry within a larger framework of 20th and 21st century art. Tracing the history of the artists and the esthetic influences and technical innovation of the jewelry, the exhibition showcases a broad array of national and international works from the 1960s through today. In addition to approximately 275 pieces of jewelry, *Ornament as Art* also contains drawings, watercolors, sketchbooks and sculptural constructions by the artists.

The exhibition draws its objects from the MFAH's **Helen Williams Drutt Collection** of contemporary jewelry, acquired by the museum in 2002, which was assembled by scholar and gallerist **Helen Drutt** and consists of 720 pieces of jewelry and 84 works on paper. More than 175 artists from 18 different countries are represented.

From Houston, the exhibition begins a national tour, appearing next at the **Renwick Gallery** (Washington, DC).

The exhibition is structured as a coherent progression, tracing the development of artist-made jewelry chronologically, while touching on major innovations in techniques, material, scale and concept. Focused sections examine narrative impulses, the relationship between jewelry and major artistic movements of the 20th century, and the idea of performance jewelry. Artists include **Gijs Bakker**, the Netherlands; **Liv Blåvarp**, Norway; **Claus Bury**, Germany; **Peter Chang**, United Kingdom; **Georg Dobler**, Germany; **Lisa Gralnick**, United States; **Otto Künzli**, Switzerland; **Stanley Lechtzin**, United States; **Nel Linssen**, Netherlands; **Bruno Martinazzi**, Italy; **Bruce Metcalf**, United States; **Albert Paley**, United States; **Wendy Ramshaw**, United Kingdom; **Gerd Rothmann**, Germany; **Bernhard Schobinger**, Switzerland; **Olaf Skoogfors**, United States; **Emmy van Leer-sum**, Netherlands; **Tone Vigeland**, Norway; **David Watkins**, United Kingdom; **Margaret West**, Australia; and **Hiramatsu Yasuki**, Japan.

*Ornament as Art* begins in the 1960s, when a shift occurred in how ornament and jewelry were perceived. Breaking with tradition, artists placed their works within larger artistic movements, signaling a period of independence in which concepts and ideas were valued more than precious materials. In Europe, artists such as Bury, Bakker, Rothmann and van Leersum incorporated alternative materials into their pieces. The influence of these avant-garde artists on jewelry artists, in Europe and particularly America, was significant.

By the 1970s, information about the stylistic and technical advances taking place in Europe to American artists, students and professors through exhibition catalogues and lectures. American artists such as Lechtzin and Paley, responding to European currents, helped define a new American esthetic that prioritized technical innovation, an increase in scale and the incorporation of plastics in their works.

In the 1980s, accomplishments in material usage and concept became further clarified. Many artists renounced their ties to precious metals. Others questioned wearability by altering the scale and shape of their work. Large-scale, international exhibitions on many continents allowed for a greater awareness of shared ideas and resources. *Ornament as Art* examines this atmosphere while displaying the varied works that emerged. The pieces from the 1990s through present day include a selection of jewelry by artists whose careers can be traced over four decades.

*Ornament as Art* also provides is an opportunity to study three themes in depth: narrative jewelry, the influence of 20th-century art movements and performance jewelry. Many artists in the collection use tenets of major art movements such as the Bauhaus, assemblage and collage, constructivism, Minimalism and Conceptualism in their jewelry.

Objects include necklaces, bracelets, brooches, earrings and rings. Some are displayed with custom-made stands or boxes by the artists. Highlights include the sterling silver and polyester resin “Torque 22-D Neckpiece” by Lechtzin; Bury’s “Ring,” which blends precious metal with alternative materials; and Bakker’s red Dewdrop neckpiece, a large-scale work with flower petals crafted from a print laminated in PVC.

More recent works on display include Dobler’s linear “Brooch”; Metcalf’s “Wood Neckpiece #7,” which combines hand-shaped wood elements with found objects to create a narrative composition; a paper-and-elastic “Necklace” by Linssen; and Schobinger’s *Scherben vom Moritzplatz Berlin* necklace, a combination of antique crystal beads with shards of Coca-Cola bottles.

***The Quest for Immortality: Hidden Treasures of Ancient Egypt***  
**Museum of Fine Arts**  
**Houston, TX**  
**Through December 31, 2007**

*Quest for Immortality* focuses on the New Kingdom, dating from 1500 BC, the period of Egypt’s greatest wealth and expansion. More than 100 works, 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

***Paul Storr Silver Gilt Breakfast Service***  
**Chrysler Museum of Art**  
**Norfolk, VA**  
**Through March 1, 2008**

This exhibition, on loan from the **Museum of Fine Arts, Boston**, is part of the **Chrysler’s** celebration of Jamestown 2007 and showcases the work of a leading silversmith in Regency London. **Paul Storr** was an innovator in creating the neoclassic style, reflecting the era’s fascination with the art of ancient Greece and Rome. His designs adapt classical motifs to modern needs.



Hot-water urn,  
 silver, 1812.  
 Paul Storr  
 (English, 1771-  
 1844).  
 Photo courtesy  
 of Museum of  
 Fine Arts,  
 Boston.

***The Secret Lives of Frames:***  
***100 Years of Art and Artistry from the Lowy Collection***  
**Chrysler Museum**  
**Norfolk, VA**  
**October 18, 2007–January 6, 2008**

Representing the most important periods and styles in framemaking’s history, this exhibition offers a rare opportunity to see antique frames of historic significance from the 16th through the early 20th centuries.

***American Furniture: From Virginia to Vermont***  
**DeWitt Wallace Decorative Arts Museum**  
**Colonial Williamsburg, VA**

This exhibition highlights pieces from Eastern Virginia, Pennsylvania and New England. While early furniture forms and styles from these areas were similar during the late 17th through



the early-19th centuries, the interpretation and the popularity of designs varied due to differences in local economies, trade settlement patterns, and the religious and cultural backgrounds of the inhabitants. A section on painted furniture further demonstrates regional styles and decorative influences.

#### *Artistry and Ingenuity*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition of colonial kitchen equipment from an esthetic and practical viewpoint highlights its beauty and utility.

#### *Canisters, Caddies and Chests: Fashionable Tea Containers of the 18th Century*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition highlights the style and design of these useful and decorative participants in the tea ritual. By the 18th century, tea was a social event carried out in many households. Teapots, teacups, sugar bowls and caddies were all necessary for serving proper tea. The tea had to be kept fresh, but also safe from theft. Many early containers were kept in locked chests – the key held by the lady of the house. The containers were made of silver or wood and came in a variety of fashionable designs.

#### *Musical Instruments*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition features two types of keyboard musical instruments. The 1762 harpsichord made by **Jacob Kirckman** of London makes its sound by plucking the strings. An 1816 grand piano by **John Broadwood and Sons**, also of London, sounds by means of hammers that strike the strings. These makers were the most celebrated in England and America when these two instruments were made. Both instruments are still in good playing order. The piano is on loan from the College of William and Mary.

#### *Pounds, Pence and Pistareens:*

#### *The Coins and Currency of Colonial America*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition shows the sorts of money that were in the pockets and wallets of colonial ancestors such as cobs, pistareens, farthings, pieces of eight and gold doubloons. While most coins were foreign, images struck into them range from wild hogs to pine trees to elephants; paper money came in various shapes, denominations and colors. The exhibition highlights the collections of **Joseph R. and Ruth P. Lasser** of New York, which includes several thousand pieces, most of which are now in the collections of Colonial Williamsburg and seen here for the first time.

#### *Revolution in Taste*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition presents choices in table and tea wares that were available to 18th-century British and American consumers. Expanding world trade and strengthening industry put a teapot on every table — until tea became a symbol of protest in the American Revolution.

#### *Selections from the Henry H. Weldon Collection*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition features a few select pieces from the collection of more than 725 pieces of 18th-century British pottery donated to Colonial Williamsburg by **Mr. and Mrs. Henry H. Weldon**.

#### *Treasure Quest: Great Silver Collections from Colonial Williamsburg*

#### **DeWitt Wallace Decorative Arts Museum**

#### **Colonial Williamsburg, VA**

This exhibition displays selections from the collection of 18th-century British silver, which has grown through gifts from collectors of everything from silver-plated dining wares to Scottish tea wares to nutmeg graters.

#### *Noble Silver: The Jerome and Rita Gans*

#### *Collection of English Silver*

#### **Virginia Museum of Fine Arts**

#### **Richmond, VA**

A new VMFA gallery displaying one of the finest collections of English silver in the world presents outstanding pieces by the greatest silversmiths of the 18th and 19th centuries, most notably **Paul de Lamerie** and **Paul Storr**, and silver retailer **Robert Garrard**.

On view are 16 additional pieces recently given to the museum by **Rita Gans**. The gift extends the chronological range of the collection.

The collection, now numbering 103 pieces, was formed by New Yorkers **Jerome** and **Rita Gans** between the mid-1960s and the late 1990s. The couple lent it to the museum in 1988, and Mrs. Gans gave the collection to the VMFA in 1996 after her husband's death. Since then, she has made additional gifts, most notably a rosewater dish and pair of ewers that have an unbroken provenance back to the date of their creation in London in 1699 for **Anthony Grey**, the 11th Earl of Kent. The dish and ewers were marked by **Benjamin Pyne** (active 1693-1727), a leading silversmith in the late 16th and early 17th centuries who also worked for Britain's Queen Anne and George I.

The collection is also distinguished by 29 pieces by de Lamerie (1688-1751), including a Rococo cup and cover made in 1742-'43, along with 36 pieces by Storr (1771-1844), whose elegant classicism is exemplified by a figure of Hebe, the Greek goddess of youth, made in 1837-'38 after a model by Italian sculptor **Antonio Canova**. Another noteworthy work is a highly sculptural, lavishly detailed, marine-themed soup tureen from 1829-'30, marked by Garrard.

The catalog, *A Noble Feast: English Silver from the Jerome and Rita Gans Collection at the Virginia Museum of Fine Arts*, includes essays by **Christopher Hartop**, author of numerous books on English silver, including the award-winning *The Huguenot Legacy: English Silver 1680-1760*, and **Philippa Glanville**, former curator at the **Victoria & Albert Museum** (London, England).



1736 soup tureen, silver, marked by 18th-century silversmith Paul de Lamerie. Design reflects the vogue in England for all French culture, particularly cuisine.

Photo by Steve Tucker, © 2007 VMFA.

### Washington

#### *Discovering Buddhist Art – Seeking the Sublime*

Seattle Asian Museum of Art

Seattle, WA

Ongoing

*Discovering Buddhist Art* features approximately 90 pieces of sculpture, painting, ritual implements and textiles from India, China, Tibet, Korea, Thailand and Japan that illustrate the development of Buddhist arts and trace the influence of indigenous artistic styles and materials over 2,200 years.

Buddhism began with the story of Siddhartha, the prince of the Shakya warrior clan, born in the sixth century BC in northern India (present-day Nepal). From the monasteries of India, Buddhist beliefs and arts flowed in several streams throughout Asia. Consequently, Buddhist imagery and decoration, affected by available local materials, developed into many different forms and styles. Various Buddha sculptures, including two standing Buddhas — one from China around 600 A.D., the other from 11th-century Japan — are on display, along with a variety of Buddha and Bodhisattva images and a pantheon of related beings. An additional installation suggests a ritual space, with an Amida (Buddha of Infinite Light), two Bodhisattva, four guardian kings, and temple ornaments produced from the 11th to the 18th century in Japan.

### Wisconsin

*Tea Tables*

Chipstone Foundation

Milwaukee, WI

Ongoing

The decoration of 18th-century teapots was derived from

numerous sources. Chinese prints inspired the relief-molded panels on hexagonal teapots, while fascination with natural history in the 1760s led to the popularity of cauliflower-shaped teapots. Other teapots made political statements in the form of slogans or portraits. Porcelain teapots imported from China, like one painted to look like a pink lotus blossom, remained the most prestigious and expensive option for English consumers.

Tea bowls, which were used for taking tea during most of the 18th century, were modeled after porcelain imports from China. By the time cups with handles gained popularity in the 1780s, tea was more commonplace than exotic. The convenience of the handle outweighed the appeal of the earlier “Chinese” form.

### International

#### *Treasures from China*

Canadian Museum of Civilization

Canada

Through October 28, 2007

*Treasures from China*, which will appear only at the **Museum of Civilization**, offers insight into 4,000 years of Chinese history and highlights contributions to human civilization made by the Chinese people.

The exhibition features 120 artifacts from the **National Museum of China**, many of which have never left China before; 23 are considered to be “premier masterpieces,” including ceramics, bronzes, works of calligraphy, pictorial bricks, a silver flask, a statue of the Goddess of Mercy and a gold ornament. There is an array of shapes, materials and styles, with jade carvings and lacquerware, paintings and calligraphy, silk textiles, and objects created from bronze, gold and silver. Ceramics provide a common thread across the millennia. One highlight is a bronze *zun* (wine vessel) with dragon and tiger decoration, from the Shang Dynasty (1600–1046 BC).

*Treasures from China* is organized chronologically, beginning with Paleolithic and Neolithic times, and ending with the fall of the Qing Dynasty in 1911. It is divided into three major zones: Ancient China, Dynastic China and Imperial China. China’s Dynastic Period began with the Xia Dynasty, ca. 2100 BC, and lasted nearly 2,000 years. The Xia were defeated by the Shang, the Shang defeated by the Zhou, and the Zhou fought among themselves (the Warring States Period). Despite the conflict, the Dynastic Period was a time of tremendous economic and cultural development. Cities were founded, trade and commerce flourished, new crops were cultivated. Horse-drawn chariots were used for transportation; bronze casting was refined.

***We want to hear from you!***  
**Whether you’re a curator, museum official,**  
**collector or admirer of the decorative arts,**  
**send us news of exhibitions, events,**  
**acquisitions and publications, as well as**  
**your opinions on trends and issues.**

**Send information to the *DAS Newsletter***

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Fabric-covered box, Josef Hoffman, 1907.  
In *Textiles of Klimt's Vienna*, Textile Museum,  
Washington, DC. See *Exhibitions*.

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### Cover illustration:

Tiffany Pond Lily Library Lamp, leaded glass, bronze, 1900-1910. Tiffany Studios, NY. Courtesy Neustadt Collection of Tiffany Glass, Long Island City, NY. In *Tiffany By Design*, New York, NY. See *Exhibitions*.

*Newsletter of the Decorative Arts Society, Inc.*  
c/o Ms. Lindsay Parrott, DAS Secretary  
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Fall 2007 issue



Covered jars, painted enamel on copper, 25 cm high. Qing dynasty (1644–1911), 18th century.  
Metropolitan Museum of Art, New York, NY. See ***Exhibitions.***