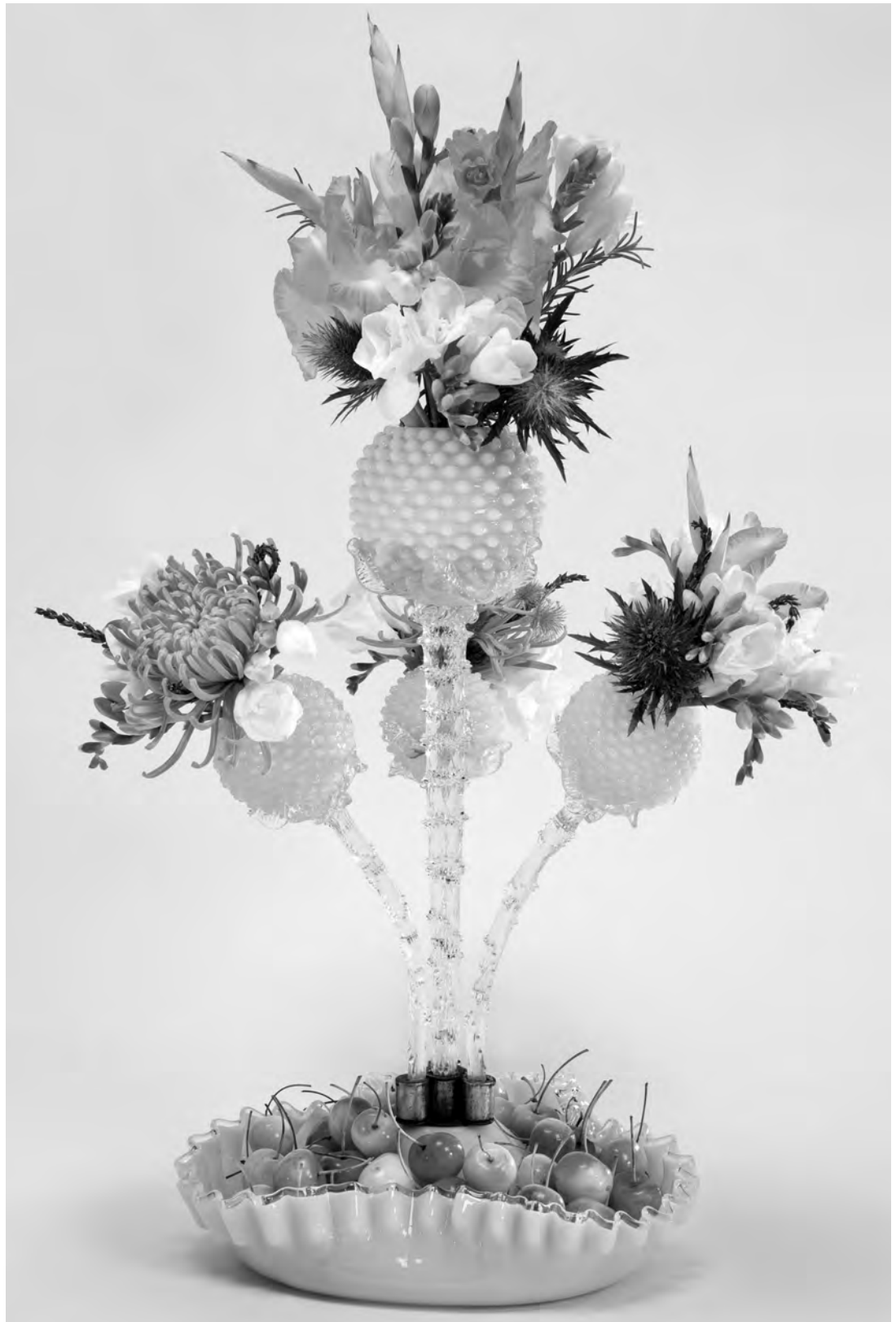


# Decorative Arts Society



## newsletter fall 2010

Volume 18, Number 2

DAS

# DAS Newsletter

Volume 18  
Number 2  
Fall 2010

The *DAS Newsletter* is a publication of the Decorative Arts Society, Inc. The purpose of the DAS Newsletter is to serve as a forum for communication about research, exhibitions, publications, conferences and other activities pertinent to the serious study of international and American decorative arts. Listings are selected from press releases and notices posted or received from institutions, and from notices submitted by individuals. We reserve the right to reject material and to edit 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 a CD and accompanied by a paper copy. Images should be provided at high quality (400 dpi), preferably as TIFFs or JPEGs, with detailed captions, either color or black-and-white. We do not cover commercial galleries.

The newsletter of the DAS is published two times a year at this time. Submission deadline (2010): January 15 for spring issue; June 15 for fall issue. Please send material to:

Ruth E. Thaler-Carter,  
*DAS Newsletter* Coordinator  
2500 East Avenue, #7K  
Rochester, NY 14610  
Newsletter@DecArtsSociety.org  
585-248-8484, phone  
585-248-3638, fax

## Editor

Gerald W.R. Ward  
Katharine Lane Weems Senior Curator  
of American Decorative Arts and  
Sculpture  
Museum of Fine Arts, Boston  
Boston, MA

## Coordinator

Ruth E. Thaler-Carter  
Freelance Writer/Editor  
Rochester, NY

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# The DAS

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

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Cover image:

Épergne with Flower Stand, handblown applied and tooled glass with metal mounts, ca. 1890. See Exhibitions, Chrysler Museum, Virginia.

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# From the DAS president

## DAS trips stand out from the rest

The trips organized by the **Decorative Arts Society (DAS)** are a prime example of what distinguishes our organization—camaraderie among participants with shared interests, access to important collections and generous attention from our colleagues in the field. In the past few months, the DAS organized two very special trips.

As **Kathy Luhrs** describes in this issue of the newsletter, our August visit to Washington, DC, included a remarkable day at the **United States Capitol**, where we had access to rooms and spaces not accessible to the public.

More recently, we had an excep-

tional trip to North and South Carolina, following a route between **Richard H. Generette's** three wonderful homes: **Ayr Mount, Millwood Plantation** and the **Roper House**. Along the way we also stopped at other sites, including the **Mint Museums, Columbia (SC) Museum of Art, Middleton Place** and **Drayton Hall**. A more detailed account will appear in a future issue.

Our thanks go to **Judith Hernstedt, Stewart Rosenblum** and **Libby DeRosa** for their hard work in planning and organizing these trips, which came off without any glitches (with beautiful weather as a bonus in both instances).



David Barquist, DAS President.

## DAS loses major supporter

Entrepreneur, innovator, philanthropist, patron of the arts **Robert L. McNeil Jr.**, 94, of Wyndmoor, PA, and a founder of the modern pharmaceutical industry, who died of heart failure in May, was a major supporter of the DAS.

McNeil began his career when he joined, part-time in 1936 and full-time in 1938, the family pharmacy business founded by his grandfather, Robert McNeil. With his father, Robert Lincoln McNeil, and his brother, Henry, he expanded and developed the business into McNeil Laboratories, now a Johnson & Johnson subsidiary. He spearheaded the development of the Butisol family of drugs and led the team that created Tylenol, including conceiving of the name Acetaminophen, the generic term for the drug. In 1956, he was named chairman of the board and senior officer.

The McNeil family accepted a purchase offer for McNeil Laboratories from Johnson & Johnson in 1959. McNeil remained with the J&J subsidiary as chairman until 1964.

McNeil was a major influence in the pharmaceutical industry, serving as a director of the American Pharmaceutical Manufacturers Association;

president of the Philadelphia Drug Exchange and the Philadelphia branch of the American Pharmaceutical Association; and a member of the Pennsylvania Drug, Device and Cosmetic Board. In 2005, he received the American Institute of Chemists Gold Medal as part of Heritage Day at the Chemical Heritage Foundation.

Once McNeil retired, he began "a whole new adventure," according to his son, Rory McNeil, devoting time to the arts and various philanthropies. A supporter and collector of American fine and decorative arts, he served as a commissioner of the **National Portrait Gallery**, member of the **White House Preservation Committee** and trustee of the **Philadelphia Museum of Art**. He championed the **Center of American Art** at the museum through endowing the chair of Dr. **Kathleen A. Foster**, the Robert L. McNeil, Jr. Senior Curator of American Art and director of the center. He also founded the **Barra Foundation**, which published 39 books, many in the preservation and the arts.

McNeil is survived by his wife, Nancy; sons, Collin Farquhar McNeil and Robert Lincoln McNeil III (Rory); daughters, Victoria McNeil Le Vine and



Joanna McNeil Lewis; and 11 grandchildren. Donations in his memory may be made to the Center for American Art at the Philadelphia Museum of Art or to the Community Partnership School, 1936 N. Judson Street, Philadelphia, PA 19121.

### In this issue

DAS news	1, 2
From the DAS president	1
Acquisitions	4
Events	5
Publications	6
People	7
News	11
Exhibitions	15

## DAS members enjoy sites in the national capital

By Kathleen Luhrs, Freelance Art Editor

While special trips for **Decorative Arts Society (DAS)** members often involve access to areas not available to the general public, the DAS trip to Washington, DC, in August 2010 was most notable for the expertise gained from the staff members who led the tours.

The event began with a delightful breakfast at the **Cosmos Club** on August 1, after which DAS member **Jean Taylor Federico**, who is head of the Cosmos Club's art committee, outlined both the club's and the building's history as she led us through the various public rooms and pointed out the wonderful paintings, sculpture, prints and books available to members and their guests. The Cosmos Club was founded in 1878 as a social club for men involved in science, literature and art. The present building, a 1901 Beaux-Arts house (once the Townsend house) designed by Carrère & Hastings, was acquired in 1952.

Across the street, **Emily L. Schultz**, deputy director and curator of the **Society of the Cincinnati—Anderson House**, assisted by **Caren Pauley**, led us on a tour that began with an in-depth introduction to the lives of **Larz Anderson III** and his wife **Isabel** (he was a descendant of an officer of the American Revolution and she an heiress of Boston Brahmins). Their house now includes a major library and archives pertaining to the Society of the Cincinnati, as well as historical objects relevant to its members and the Andersons' own collections of paintings, sculpture and decorative arts, much of which was acquired abroad when Anderson was ambassador to Belgium and to Japan in the early 20th century.

There also are paintings and sculpture by British, American, French and Spanish artists, along with glass, ceramics and metalwork in many periods and styles, including many Japanese works acquired in Japan, as well as other Asian works, medieval European



Cast-iron decorative stair rail on staircase in Senate hall of the Capitol.

paintings and decorative arts items. Among all of this wide variety of material, it was fun to see many members get excited by an early rubber-tiled floor in the serving room off the dining room. Still in excellent condition, the floor was fabricated when the house was built in the early 1900s.

At the **National Gallery of Art (NGA)**, we were met and accompanied by **Gisele Larroque Obermeier**, development associate for major gifts. After lunch and a break to see current exhibitions of our own choosing, **Mary L. Levkoff**, curator of sculpture and decorative arts, began a special tour that explored the decorative arts collections that are part of the NGA, mostly gifts that **Joseph E. Widener** donated in 1939.

Even though the NGA was primarily a paintings gallery, Widener had no intention of breaking up his family's art collection and insisted that the decorative arts objects be accepted along with the paintings. The collection is notable for some of the most important examples of European decorative arts in this country.

Levkoff chose a few highlights to introduce us to the collection, which includes European works of the 15th and 16th centuries; Chinese porcelain, largely from the Qing Dynasty; a small group of important medieval church vessels; and 18th-century French fur-

niture. A lovely blue-and-white flask, made of soft-paste porcelain of about 1574–1620, is one of no more than 70 extant pieces from the two Medici porcelain factories established by **Francesco de' Medici** in Florence in 1574. There is still controversy regarding the influence of Chinese and/or Turkish decoration on these works.



Chalice, sardonyx, 12th Century, French (cup Alexandrian 2nd/1st Century BC), of Abbot Suger of Saint-Denis, 2nd/1st century BC (cup); mounting, 1137–40. Widener Collection. NGA photo.

Levkoff also drew our attention to a 12th-century chalice—a vessel to hold wine for the Mass—that was made about 1140 under the direction of Abbot Suger, head of the Benedictine



monastery at Saint-Denis in France from 1122–1151, who was noted for his interest in Gothic architecture and fostered the creation of beautiful objects for religious uses. The chalice is composed of a 2nd–1st century sardonyx cup from Alexandria that is encased in a silver-gilt setting with gold filigree, glass insets and jewels. On the foot is a medallion in which Christ is shown between the Greek letters of alpha and omega (reference to “I am the beginning and the end”).

Also of great interest was the “Mazarin Tapestry,” which Widener purchased in 1916. Made in the Netherlands in the 16th century, it is one of the finest examples from this period.

Not on view to the general public at the moment, but available for DAS tour members to examine, was a group of 18th-century neoclassical writing desks in the collection. Made by cabinetmakers such as **Jean-Henri Riesener**, **Jean-Francois Leleu** and **David Roentgen**, these pieces are being studied and conserved.

Day 2 (August 2) found us assembled in the new **Visitors Center of the Capitol**, ready for an intense tour that touched upon many aspects of decorative arts in the building. It is hard to give this tour justice—we saw an amazing amount in a short period. Architectural historian **William C. Allen** began in the Rotunda, with an overview of the building’s history and, of course, **Constantino Brumidi’s** great “Apotheosis of Washington.”



Senator’s desk in U.S. Senate Chambers.

Senate curator **Diane Skvaria** brought us through to the Senate wing and into the Senate Chamber; although the body was in session, we squeezed in while the chamber was empty. Some of the little Senate desks date to 1819, and are still in use in this chamber, which opened in 1859.

**Sheila Dwyer**, assistant secretary of the Senate; **Melinda Smith**, associate curator; **Kelly Steele**, historic preservation officer; and **Deborah Wood**, collections manager, discussed the historic desks, benches, various accoutrements and restorations, which are very much an ongoing pursuit in a room with constant traffic. Indeed, the entire building is a credit to people who seem to be able to wrestle with great restrictions on time and money to handle its upkeep.



Decorative wall painting in Brumidi Corridor.

**Rob Lukens**, exhibits and education director of the Capitol Visitors Center, joined us in the center for lunch. Afterward, **Barbara Wolanin**, curator for the architect of the Capitol, took us through the **Brumidi Corridors** with their wonderful frescos depicting American bird species, flora and fauna; medallion portraits of the signers of the Declaration of Independence and Revolutionary leaders; and depictions of historical events and inventions. All of these works were carried out by a team of assistants under the Italian artist’s direction.

More Brumidi-designed murals, these in the Pompeian style, are prominent in the **Senate Appropriations Room**, where the floors still have their original colorful **Minton tiles** (as do many of the Senate-wing floors), but are covered by a red carpet. This room

Photos by Aileen Minor except chalice and at right.

has undergone a good deal of research and restoration in recent years and is truly outstanding.

We also visited the **Old Supreme Court Chamber** (1810–’60) in the north wing, where more than half of the furniture is original. It includes the relief of Justice by **Carlo Franzoni**, busts of the earliest chief justices and a large **Simon Willard** wall clock.

We then met with **Farar Elliott**, House curator and chief, who discussed venues to be seen in the Exhibition Hall and some of the recent gifts that have brought objects from the past back to this space. We then viewed the displays in the Exhibition Hall, where many documents and artifacts from the Capitol are on temporary exhibition. It must be said that the Capitol deserves a trip in itself, and a day can hardly do it justice.



“Turkish Style” upholstered chairs, red leather, in President’s Room. Minton tiles on floor.

Congratulations and thanks to **Judith Hernstadt** and **Stewart Rosenblum** for organizing the DAS visits to these venues, jam-packed with items of interest to those involved with the decorative arts.



DAS tour participants at Anderson House.

# Acquisitions

• The **Memorial Art Gallery** (Rochester, NY) has acquired a silver cream pot, ca. 1757–67) by **Paul Revere** as a bequest of **Virginia Jeffrey Smith**; a bronze Jain deity from India, ca. 1500, a gift from ceramicist **Alec Hazlett** in memory of his parents, McCrea and Doris Hazlett; and two of the 1,400-plus movie posters designed by **Batiste Madalena** (1902–88) in 1920 for the then-new Eastman Theatre. McCrea Hazlett was on the UoR faculty for many years, including several as provost.

Additions to the permanent collections include several pieces of Southwestern pottery, loaned by **Alan and Nancy Cameros**, including a 2005 blackware vase by **Autumn Borts-Medlock**, great-great-granddaughter of **Sara Fina Tafoya** of Santa Clara Pueblo.

• The **Princeton University Art Museum** (Princeton, NJ) has acquired a 12th-century celadon ewer adorned with an unusual underglaze, carved and incised design, and lotus-petal decoration.

Ceramics are highly prized in Korean culture.

The purchase was made possible by the legacy of past benefactors, notably **Fowler McCormick** (Princeton class of 1921), heir to the fortune built by **Cyrus McCormick** and International Harvester.

• The **National Gallery of Art** (Washington, DC) has been promised the **George M. and Linda H. Kaufman** collection of American furniture. The gift is the first extensive gift in the decorative arts to the NGA since its opening in 1941, when **Joseph Widener** donated his family collection, and substantially increases the gallery's decorative arts holdings. The NGA currently has 515 decorative arts objects in its collections.

The collection features pieces created from 1690–1830 that represent William and Mary, Queen Anne, **Chippendale**, and Neoclassical styles. By, the gift may change its place in the decorative arts community in the future.

The donation includes a nest of

Federal-style tables attributed to **John and Thomas Seymour**, and made between 1790 and 1810; a Chippendale desk and bookcase attributed to **Thomas Affleck** and made around 1765 in Philadelphia; a Neoclassical Federal carved mahogany couch, attributed to **Duncan Phyfe** and made between 1805–20 in New York; and a Chippendale tea table of mahogany attributed to **John Townsend and John Goddard** and made around 1755–65 in Newport, RI. Plans are for an exhibition of the items in two years.

The gallery presented an exhibition of the Kaufmans' furniture in 1967 and 1987.

George Kaufman, a banker, investor and founder of Guest Quarters, died in 2001. Linda H. Kaufman has served on several of the NGA's leadership committees.

## Resources

Applications are open for the 2011 **Museum of Glass** (Tacoma, WA) Visiting Artist Residency Program guidelines. The program offers five-day residencies to experienced artists interested in the opportunity to work in the museum's Hot Shop. Deadline: **December 15, 2010.**

The program is open to artists who have at least five years' experience working in the medium of glass. Selected artists will work in the museum's Hot Shop in front of a live audience. The residency also includes two days of cold working services, and the opportunity to deliver a public lecture. The value of the week-long residency is \$25,000.

Applying involves submitting a completed questionnaire, current résumé, artist statement, images of the artist's work and full description of the work the artist plans to create during the residency. For an application and instructions, go to: <http://www.museumofglass.org/live-glassmaking/visiting-artists/residency-application/>.

The image shows a screenshot of the website [www.DecArtsSociety.org](http://www.DecArtsSociety.org). The page features a navigation menu with links for EVENTS, NEWSLETTER, AWARDS, SUPPORT, and ABOUT US. The main heading reads "Decorative Arts Society" with a large "welcome" text on the left side. A central message states: "Welcome to the Decorative Arts Society. We are pleased to launch the new Decorative Arts Society website this summer. Please join us in celebrating this new event for DAS by becoming a member." To the right, there is a vertical menu with links for Events, Newsletter, Awards, Support, and About Us, and a small DAS logo. At the bottom, there are several images of decorative arts objects, including a silver vase, a teapot, and a glass pitcher. The footer contains copyright information: "© 2010 Decorative Arts Society. Webdesign by Plum Crane Design. For questions regarding this site, contact webmaster@DecArtsSociety.org."

# Events

## *Contemporary British Ceramics* Symposium

Mint Museum UPTOWN  
Charlotte, NC  
<http://mintmuseum.org>  
March 10, 2011

Scholars, art critics and artists discuss trends and developments in contemporary British ceramics. The symposium is organized in conjunction with the exhibition *Contemporary British Studio Ceramics: The Grainer Collection*. A panel discussion follows the visual presentation.

## *National Quilting Day* International Quilt Study Center and Museum

Lincoln, NE  
[www.quiltstudy.org](http://www.quiltstudy.org)  
March 19, 2011

Activities feature free museum admission, quilting demonstrations and lectures, **Lincoln Quilters Guild Outreach Projects**, machine quilting demos, refreshments, museum exhibition tours, and information on how to care for quilts.

## *Quilted and Corded Needlework:* *A Closer Look — 2011 International Quilt Study Center & Museum (IQSC) Symposium*

International Quilt Study Center  
and Museum  
Lincoln, NE  
[www.quiltstudy.org](http://www.quiltstudy.org)  
April 1, 2011

This year's quilting symposium includes presentations by **Linda Baumgarten**, curator of textiles and costumes at the **Colonial Williamsburg Foundation** (Williamsburg, VA); **Kathryn Berenson**, guest curator of the exhibition *Marseille: White Corded Quilting* and author of *Quilts of Provence* and the forthcoming *Marseille: The Cradle of White Corded Quilting*; **Laurel Horton**, independent quilt researcher and award-winning author; and **Beverly Lemire**, professor of History and Henry Marshall Tory Chair in the Department of History & Classics and Department of Human Ecology at the University of Alberta.

## Quilted and Corded Needlework: *International Perspectives*

April 1 & 2, 2011

Horton focuses on early American white bedcovers and examines the associations with patchwork that led to the portrayal of quilts emerging from necessity on the colonial frontier. Her 1979 thesis, "Influences on German and Scotch-Irish Quilts in Antebellum Rowan County, North Carolina," was one of the earliest studies of regional variations in American quilting traditions. Her publications include *Mary Black's Family Quilts: Memory and Meaning in Everyday Life* (2005). She served as editor of *Uncoverings* from 1987–93 and 2008–present.

Lemire's books include *Fashion's Favourite: The Cotton Trade and the Consumer in Britain, 1660–1800* (1991); *Dress, Culture and Commerce: the English Clothing Trade before the Factory* (1997); and *The Business of Everyday Life: Gender, Practice and Social Politics in England, c. 1600–1900* (2005); and, with **Giorgio Riello**, "East and West: Textiles and Fashion in Early Modern Europe" in the *Journal of Social History* 41/4 (2008). *Cotton*, her book with Berg Publishers in the series *Textiles that Changed the World*, will be published in April 2011, with a chapter on the history of quilts and cotton.

Lemire is currently investigating the practice of fashion in European social communities and has an interest in the impact of global trade on new fashion forms between 1600 and 1820.

Berenson's most recent monograph, "Marseille: The Cradle of White Corded Quilting," complements the exhibition of Marseille quilts at the IQSC. Her research on French textile history has been published through museums in Italy, the United Kingdom, France and United States.

Baumgarten discusses the array of

quilting styles and techniques popular from 1600 to 1800, focusing primarily on the Anglo-American tradition—early examples of piecing, appliqué, whole cloth quilting, and a variety of corded and embroidered techniques.

Berenson traces "French" and "Marseille" quilting in the western world through a review of surviving pieces and historical documents, including archival records, inventories, letters, royal edicts and shipping depositions. She examines all-white corded needlework in the context of historic events that affected 18th-century European commerce, such as the East Indian trade; the plague that devastated Marseilles atelier production in 1720; state conflicts, rivalries and war; and availability of appropriate materials during the Prohibitions in Britain and France.

Lemire explores the development of quilt culture in the west through high politics and popular fashions. She illustrates how domestic comforts proliferated during the 18th century, when people acquired a wider variety of new furnishings; increasingly, the requirements of both politeness and sensibility demanded these material complements to ease and embellish everyday life. Cushions, tablecloths, pillowcases, quilts, curtains and carpets became panoplies of household accoutrements that decorated homes, whether a room in a lodging house, an apartment or a middle-class dwelling.

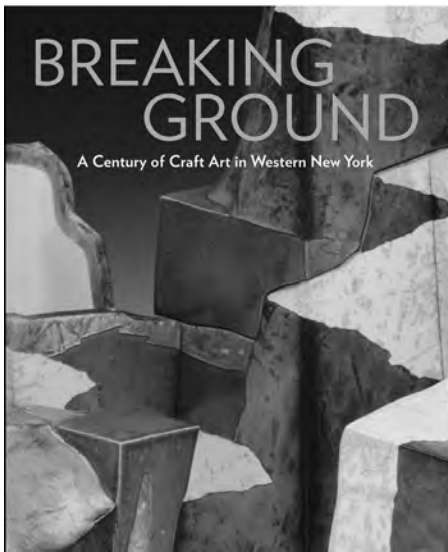
Drawing inspiration from the *Marseille: White Corded Quilting exhibition*, the center's fifth biennial symposium explores the tradition of quilted and corded needlework.

Quilts were among the small

*Continued on next page*



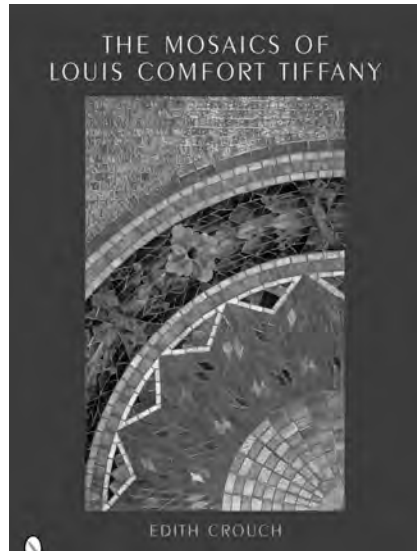
# Publications



• *Breaking Ground: A Century of Craft Art in Western New York* (**Memorial Art Gallery**, University of Rochester, Rochester, NY), edited by **Barbara Lovenheim**, **Suzanne Ramjlak** and **Paul J. Smith**, examines arts and crafts pioneers in the early 1900s through the influence of the **School for American Craftsmen** before World War II, such as **Stickley** and **Steuben**, as well as 20 current artists.

Features include original interviews with **Wendell Castle** (wood), **Albert Paley** (metal), **Michael Taylor** (glass) and **Wayne Higby** (clay), among others.

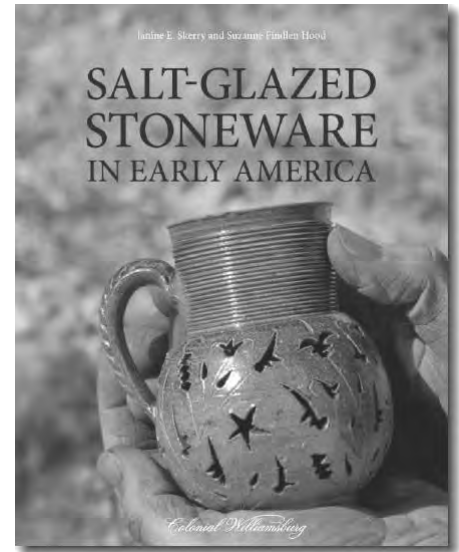
• *The Mosaics of Louis Comfort Tiffany* by **Edith Crouch** (Schiffer Pub-



lishing) is exclusively about **L. C. Tiffany's** glass mosaic works, which were created from 1880–1931 at the **Tiffany Studios** for clients across the continent. More than 700 color photographs showcase the works. Many of the images are published for the first time, highlighting more than 70 installations in private mansions, public buildings and churches.

Decorated interiors, mausoleums and domestic rooms are shown with an explanation of Tiffany's technique of mosaic-making and the glass he created and used in them. New information identifies the mosaic artists who worked with him.

The book includes a glossary of



mosaic and glass terms, chronology of events in Tiffany's life relating to his mosaic work, and complete listing of the locations of his mosaic pieces.

• *Salt-glazed Stoneware in Early America*, by **Janine E. Skerry** and **Suzanne Findlen Hood** of **Colonial Williamsburg**, chronicles the traditions of stoneware imported from England and Germany, and the work of American potters in the 18th century. The book draws on archeological and documentary sources and features objects from Colonial Williamsburg's holdings, along with items from public and private collections. More than 300 photos illustrate the range of early American stoneware.

## Events, continued

luxuries that spread through elite and plebeian households. Seagoing trade with India carried quilts to European ports, democratizing this commodity in crucial ways, the most important of which were calico quilts. By the early 1700s, quilts had become a staple domestic form. This common comfort mirrored the evolution of global trade and the growth of new domestic arts.

Marseilles ateliers produced thousands of furnishings and garments worked in white *broderie de Marseille* or corded quilting for domestic use and maritime export from the late 17th century. Provençal models were copied



Petassoun (Infant lap piece), cotton, 19 × 19 in., late-18th to mid-19th century, Mediterranean coast, France. Square central motif, filled with a grid of lozenges suggesting a pomegranate and portending an abundant future for the infant. Berenson Collection.

and changed to suit commercial interests, fashions, needlework traditions and tastes for import.

By 1800, American women had established a tradition of making embellished, white, whole-cloth, cotton bedcovers using a variety of needlework techniques. Developed as domestic alternatives to imported bedcovers, these quilts and counterpanes embodied values associated with Republican womanhood, reflecting both female virtue and homespun patriotism. Horton examines how the transfer of these associations to patchwork quilts in the early 19th century led to the portrayal of quilts emerging from necessity on the colonial frontier.



# People

## Positions

• **Martina Droth** has been appointed as head of Research of the **Yale Center for British Art** and the center's first curator of Sculpture. A graduate of the **Camberwell School of Arts** (London, England), **Goldsmiths College** (London, England) and University of Reading (PhD). Droth was research coordinator at the **Henry Moore Institute** (Leeds, England) since 2002, as well as a visiting lecturer in the History of Art at the University of Leeds.



A specialist in 19th-century British sculpture and material culture, Droth's recent projects include the exhibition and catalog **Taking Shape: Finding Sculpture in the Decorative Arts (2009–2010)**, a collaboration with the **J. Paul Getty Museum**, **Temple Newsam** and **Henry Moore Institute**.

Droth is co-editor of the forthcoming volume *Revival and Invention: Sculpture and its Material Histories* (2010), with **Sebastian Clerbois**, and two forthcoming articles: "George Frampton's Peter Pan," in *The Edwardian Sense: Art and Experience in Britain, 1901–1910* and "Sculpture and Aesthetic Intent in the Late Victorian Interior," in *Rethinking the Interior, 1867–1896: Aestheticism and Arts and Crafts*. She is currently at work on a book provisionally titled *Sculpture and the Cult of Domesticity: The Creation of a Domestic Aesthetic in Late 19th-Century Britain*.

• **Wendell Garrett** has joined the board of trustees of **Huguenot Heritage**, a nonprofit organization that works to preserve the cultural heritage

of the Huguenots. He has been senior vice president for American Decorative Arts at **Sotheby's** auction house (New York, NY), appeared on the "Antique Roadshow" television show, and served as editor-at-large of *The Magazine Antiques* and as a trustee with various organizations that study the decorative arts.

Garrett is the author of *Apthorp House: 1790–1960*; *Thomas Jefferson Redivivus: The Federal Style & Beyond* (1992); *Victorian America: Classical Romanticism to Gilded Opulence* (1993); *Colonial America* (1995); and *Monticello and the Legacy of Thomas Jefferson* (1995).

• **Laura M. Giles**, a scholar of Italian Renaissance and Baroque drawings, has been appointed as the first **Heather and Paul G. Haaga Jr.**, Class of 1970, Curator of Prints and Drawings at the **Princeton University Art Museum**. She has been curator of prints and drawings at the museum since December 2000.

Paul Haaga serves on numerous boards, including the **Huntington Library, Art Collections and Botanical Gardens**. Heather Sturt Haaga is a practicing artist with a focus on *en plein air* painting.

At Princeton, Giles has organized exhibitions at the museum that demonstrate the breadth and depth of the collections as well as the scope of her interests. She has been research curator of Italian drawings at the **Art Institute of Chicago** (Chicago, IL); assistant professor of Art History, **Spencer Museum of Art** at the University of Kansas; and curatorial assistant in the departments of prints and drawings at the **Fogg Art Museum** at Harvard University. She earned a BA degree in History from Swarthmore College, master's degree in Art History from Williams College and doctorate in Fine Arts from Harvard University.

• **Brian P. Kennedy** is now the ninth director of the **Toledo Art Museum** (Toledo, OH). He was director of the **Hood Museum of Art** at Dartmouth College since 2005. He served as director of the **National Gallery**

**of Australia** (Canberra, Australia) (1997–2004) and assistant director of the **National Gallery of Ireland** (Dublin, Ireland) (1989–97).

Kennedy promoted a global art focus at Dartmouth. He is credited with significant acquisitions by gift or purchase, including collections of Native American and Australian Aboriginal art and Indonesian textiles; and a new series of public contemporary art projects featuring artists from diverse ethnic and cultural backgrounds.

Kennedy received his bachelor's, master's and doctorate degrees from University College, Dublin, where he received highest honors for his studies in the history of art and history. He is a prolific author and editor. He holds a faculty appointment as an adjunct professor in the Art History department at Dartmouth.



Kennedy is a member of the **Association of Art Museum Directors**, **American Association of Museums** and **International Association of Art Critics**; was chair of the **Irish Association of Art Historians** (1996–97) and **Council of Australian Art Museum Directors** (2001–03); and received a Centenary of Federation medal for Service to Australian Society and its Art from the Australian Federal Government in 2003.

• Decorative arts and design curator and historian **Ronald T. Labaco** has

been appointed to the senior curatorial team as the Marcia Docter Curator at the **Museum of Arts and Design** (MAD; New York, NY). He served as the curator of Decorative Arts and Design at the **High Museum** (Atlanta, GA) since 2007, and previously worked as an independent curator and assistant curator of Decorative Arts at the **Los Angeles County Museum of Art** (LACMA; Los Angeles, CA).



At the High Museum, he helped to develop and strengthen the museum's collection of 20th- and 21st-century design, which he partially documented in the exhibition *Under Construction: Building a Contemporary Design Collection for the High* (2010). He also co-curated *The Allure of the Automobile: Driving in Style, 1930-1965* (2010), *Recent Acquisitions in Contemporary American Craft* (2009-10), *Anthony Ames, Architect: Residential Landscapes* (2009), *A Graceful Industry: Bentwood Furniture* (2008), and *Toshiko Takaezu: Master Ceramist* (2007).

In 2006, Labaco independently organized the exhibition *Eva Zeisel: My Century* (2006) for the **Bard Graduate Center** at the **International Art + Design Fair** (New York, NY). At LACMA, he produced the first major U.S. museum retrospective on **Ettore Sottsass** (2006), coauthored the catalog *Ettore Sottsass: Architect and Designer*, and curated the exhibition *Peter Shire: The Los Angeles Connection to Memphis* (2006).

Labaco holds an MA in the History of the Decorative Arts, Design and Culture from the **Bard Graduate Center** and a BA degree in Studio Art from the University of California, Berkeley.

• **Gretchen Keyworth** has retired as director emeritus of the **Fuller Museum of Art** (Brockton, MA). She will

pursue her own artmaking and provide consulting services to the museum. Keyworth joined the Fuller in 2003 to oversee its artistic and administrative areas. She was replaced as executive director in 2009 by **Wyona Lynch-McWhite**, but continued to serve as chief curator and develop shows until her retirement.

• **Steven H. Miller**, executive director emeritus of the **Morris Museum** (Morristown, NJ), also has been elected to the **Huguenot Heritage** board of trustees. He has served as director of the **Bennington Museum** (Bennington, VT) and **Western Reserve Historical Society** (OH) and was senior curator of the **Museum of the City of New York** (NY). He serves as a trustee or on committees of **Historic Deerfield** (MA), **ArtPride New Jersey**, the Century Association and the **American Association of Museums**.

• **Christoph Neinrich**, deputy director of the **Denver Art Museum** (Denver, CO) since January 2009, is the museum's new director, replacing **Lewis I. Sharp**, who has retired.

• **Melissa G. Post**, curator for the **Museum of Glass** (Tacoma, WA), has announced her plans to step down from the position. She played an integral role in helping the museum achieve its recent accreditation by the **American Association of Museums**. Before joining the MOG, Post was assistant director of the **Center for Craft, Creativity and Design** (Hendersonville, NC) and held curatorial positions at the **Mint Museum of Craft + Design** (Charlotte, NC), and **Corning Museum of Glass** (Corning, NY).



• **Anne L. Poulet**, director of the Frick Collection (New York, NY) since

2003, will retire in the fall of next year. Under her leadership, the Frick has updated its Living Hall, improved its East Gallery for the first time since 1945, cleaned and installed new lighting in the Boucher Room, created the building's first new gallery space in more than 30 years by enclosing the Fifth Avenue portico; and moved and loaned art and objects to enhance its collections.

Post oversaw what the *New York Times* calls an "ambitious" exhibition program and was responsible for significant acquisitions, including an 1809 terra-cotta bust by **Joseph Chinard** and "The Dance of Time: Three Nymphs Supporting a Clock by Lepautre," which has a terra-cotta base by **Clodion**. She increased the number of board members by 10, introduced a Director's Circle of major donors and is credited with bringing more than \$55 million to the museum.

Poulet was the first female director in the history of the Frick. She had 30 years of experience in the arts, including 20 years of running the decorative arts and sculpture department at the **Museum of Fine Arts, Boston** (Boston, MA). She was curator of *Jean-Antoine Houdon (1741-1828): Sculpture of the Enlightenment* at the **National Gallery of Art** (Washington, DC) in 2003.

• **E. Carmen Ramos** has been appointed by the **Smithsonian American Art Museum** (Washington, DC) as its curator for Latino art. Ramos will be responsible for acquiring artworks for the museum's permanent collection and producing a major exhibition and catalog based on the museum's Latino holdings for fall 2013.

Ramos is an independent curator whose most recent projects were *BLACKOUT: A Centennial Commission by Paul Henry Ramirez* (2010), a site-specific exhibition at the **Newark Museum** (Newark, NJ) and *Cut, Build and Weld: Process in Works by Chakaia Booker* (2010) at the **Visual Arts Center of New Jersey** (Summit, NJ). Previously, she was the curator of exhibitions for the **Arts Council of Princeton** at the **Paul Robeson Center for the Arts** and assistant curator for cultural engagement at the Newark Museum. She co-curated the fifth bien-

nial at **El Museo del Barrio** (New York, NY) in 2007 and also has organized exhibitions about Mexican popular arts (2007) and works by artists **Franco Mondini-Ruiz** (2007) and **Freddy Rodríguez** (2005).

Ramos earned a bachelor's degree in art history and psychology from New York University (1988) and a master's degree in art history from the University of Chicago (1995). She currently is a doctoral candidate at the University of Chicago with a focus on modern art in Latin America.

- **Timothy Rodgers**, previously chief curator of the **New Mexico Museum of Art** (Santa Fe, NM), is now director of the **Scottsdale Museum of Contemporary Art** (Scottsdale, AZ) and vice president of the **Scottsdale Cultural Council**.

- Joseph Ross, formerly chief curator of Architecture and Design at the Art Institute of Chicago (Chicago, IL), is the new director of the University of Michigan Museum of Art (Ann Arbor, MI).

- **Victoria Saltzman** has moved from **Winterthur** to the **Clark Institute of Art** (Williamstown, MA).

- Dr. **Ron Tyler** has announced his retirement as director of the **Amon Carter Museum of American Art** board of trustees effective April 1, 2011. He plans to resume scholarly work, including completing three books that he began before he accepted the directorship in 2006.

In his first tenure at the museum, Tyler served as curator and assistant director for collections and programs. In 1986, he left to join the faculty of the University of Texas at Austin, where he was professor of history for 20 years.

Tyler received his PhD from Texas Christian University. He was director of the **Texas State Historical Association** (1986–2005) and has served on numerous boards, including the Conference of Southwest Foundations, Eastern National and Summerlee Foundation. He sat on both the planning and accessions committees for the **Blanton Art Museum** (Austin, TX) and is an elected member of the **American Antiquarian Society** and Texas Institute of Letters. He is editor and author of more than two dozen books, including *Alfred Jacob Miller: Artist as Explorer; Visions*

*of America: Pioneer Artists in a New Land; Posada's Mexico; and The Image of America in Caricature and Cartoon.*

- **Lena Vigna** is the new curator of Exhibitions at the **Racine Art Museum** (Racine, WI). She was previously with the **Miami University Art Museum** (Miami, FL) and is interested in jewelry and adornment.

- **Julián Zugazagoitia** is the new director and CEO of the **Nelson-Atkins Museum of Art** (Kansas City, MO), replacing **Marc F. Wilson**, who retired.

- A three-person team of curators will organize the **56th Carnegie International** of the **Carnegie Museum of Art** (Pittsburgh, PA), which is scheduled to open in October 2013: curator **Daniel Baumann** and associate curators **Dan Byers** and **Tina Kukielski**. This is the first time in the International's history that a curatorial team of three people will organize the exhibition.

Baumann is based in Europe until he moves to Pittsburgh, PA, in 2012, to remain at the museum through 2013. Kukielski is at the museum through the run of the exhibition. Byers is a permanent member of the museum staff.

Baumann has organized more than 60 exhibitions in museums and galleries throughout the world. After earning his degree in art history and German literature at the University of Geneva, Switzerland, in 1996, he became the curator of the **Adolf Wölfli Foundation** at the **Museum of Fine Arts** (Bern, Switzerland), a position he currently holds. He is also co-founder of the **Shift Festival for Digital Arts**, established in 2007, and **New Jerseyy**, an exhibition space in Basel, and curator of **Nordtange-Kunsttange**, a Basel-based project for art in public spaces.

Byers has been associate curator of contemporary art at the **Carnegie Museum of Art** since 2009 and is curator of the Forum Gallery exhibition, **Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation**. He was curatorial fellow at the **Walker Art Center** (Minneapolis, MN). From 2003–2006, he was assistant to the directors at the **Fabric Workshop and Museum** (Philadelphia, PA). He received his MA from Bard College's **Center for Curatorial Studies** and BS in studio art from Skidmore College.

Kukielski was a senior curatorial assistant at the **Whitney Museum of American Art** since 2002, where she curated numerous exhibitions. She has published dozens of essays in exhibition catalog.

Kukielski received her BA in art history from Boston University and is a doctoral student in art at the Graduate Center, City University of New York.

## Awards

- The **Smithsonian American Art Museum** (Washington, DC) new fellows for the 2010–2011 academic year include: **Elizabeth McGoey**, predoctoral fellow, Indiana University, "Staging Modern Domesticity: Art and Constructed Interior Displays in America, 1925–40"; **Emily Moore**, predoctoral fellow, University of California, Berkeley, "Indian Art of the New Deal, Indians in New Deal Art"; and **Austin Porter**, Sara Roby Predoctoral Fellow in 20th-Century American Realism, Boston University.

The program grants awards for scholars and students to pursue research at the museum, including senior, predoctoral and postdoctoral fellowships.

- Award winners in the **Museum of Glass** (Tacoma, WA) Red Hot Juried Art Auction are: **Preston Singletary**, Best of Show (\$10,000 cash prize and a week-long Hot Shop residency); **Ethan Stern**, Best Emerging Artist (\$5,000 and a week in the Hot Shop); and **John Kiley**, People's Choice (\$2,500 and a week in the Hot Shop), all of Seattle, WA.

Jurors included **Melissa G. Post**, Museum of Glass curator; **Tina Oldnow**, curator, Modern Glass, **Corning Museum of Glass** (Corning, NY); and **Andrew Page**, editor-in-chief, *Urban Glass Quarterly*. The jurors presented the Best of Show and Best Emerging Artist awards, and guests at the museum's inaugural Red Hot event (see News) voted on the People's Choice Award. A one-week residency in the Hot Shop is worth \$25,000.

- Recipients of this year's Awards of Excellence of the **American Crafts Council** (ACC) in Baltimore, MD, chosen by **Jane Milosch**, curator for Contemporary Crafts and Decorative Arts, **Smithsonian American Art Museum**



(Washington, DC) and **Josephine Shea**, curator, **Edsel & Eleanor Ford House** (Detroit, MI), are: **Natalie Blake** (Brattleboro, VT), ceramics; **Gretchen Romey-Tanzer** (Orleans, MA), decorative fiber; **Dan Mirer** (Corning, NY), glass; **Linda Kindler Priest** (Corcord, MA), jewelry; **Reiko Ishiyama** (New York, NY), jewelry; and **Holly Tornheim** (Nevada City, CA), wood.

**Mark Karelson**, director, **Mason Murer Fine Art Gallery** (Atlanta, GA) selected the ACC's 2010 Atlanta awards to: **Paveen Beer Chunhaswasdiku** (Gadsden, AL), ceramics; **Sonya Yong James** (Atlanta), fiber; and **James and Victoria Mullan** (Pompano Beach, FL), mixed media.

• **John Iverson** has received the **Herbert Hofmann Prize** for contemporary jewelry for his silver bracelet, "Cutting Free," at the **International Handwerksmesser** (Munich, Germany). He shared the award with **Jia Maljojoki** of Finland and **David Biedlander** of Switzerland.

• Recipients of \$56,720 in 2010 project grants and \$80,160 in graduate research grants from the **Center for Craft, Creativity and Design** (Hendersonville, NC), in affiliation with the University of North Carolina at Greenville, are:

**Wendy Kaplan**, **Los Angeles County Museum of Art**, for research on the role and nature of craft in California, 1945–65 and biographical information on the craftspeople in the exhibition for a handbook and website; **Jennifer Way**, University of North Texas, the State Department's handicraft production and export in Southeast Asia, 1955–61; **Tara Tappert**, independent researcher, how the U.S. military embraced arts and crafts in the 20th century; **Nancy Odegaard**, **Arizona State Museum**, an illustrated reference vocabulary of handcrafted domestic and decorative objects; **Namita Wiggers**, **Museum of Contemporary Craft** with the **Pacific Northwest College of Art**, mid-century craft artists and connecting Pacific Northwest crafts to the national movement; **Susie Silvert**, **Bard Graduate Center** (New York, NY), a master's thesis on the role of the **Heller Gallery** (New York, NY) in creating and maintaining a market for studio glass since 1973; **Monika Schia-**

**vo**, **Corcoran College of Art & Design, Smithsonian Institution** (Washington, DC), master's thesis research on how **Alfred Knobler** and **Pilgrim Glass** bridged crafts, commerce and culture with glass, keeping the studio tradition alive in a factory setting; **Gloria Dunlap**, Corcoran, master's thesis on the **OBJECTS: USA** exhibition, its curator (**Lee Norness**) and its impact on studio craft; **Julia Hood**, Corcoran, how postmodern ideas such as historicism and ornamentation affected studio furniture in the late 1970s–1980s through four pieces of such works; and **Mary Ronan**, Corcoran, the **Boston Society of Decorative Art** (187–1922) as a center for art needlework and its place in female crafts professionalism and philanthropy.

The 2010 Craft Research Fund Review Panel consisted of **Bernard L. Herman**, George B. Tindall Distinguished Professor of American Studies and Folklore, University of North Carolina (UNC)-Chapel Hill; **Leisa Rundquist**, associate professor of Art History, UNC-Asheville; **Jenni Sorkin**, critic and recent PhD in the History of Art Department, Yale University (New Haven, CT); and **Lena Vigna**, curator of Exhibitions, **Racine Art Museum** (Racine, WI).

• **Betty and George Woodman** have received the National Artist Award at the annual Recognition Dinner of the **Anderson Ranch Arts Center** (Snowmass, CO); she is a ceramacist and he is a painter and photographer. **Garth Clark** and **Mark Del Vecchio**, dealers, curators and writers in ceramics, received the Service to the Arts Award; they recently teamed with Cowan's Auctions to present semi-annual auctions of modern and contemporary ceramic art.

## Obituaries

• **Nancy Cameros** of Rochester, NY, who amassed a collection of Native American pottery with her husband **Alan** (see Acquisitions), died in September.

• **Ralph T. "Ted" Coe**, an advocate for Native American art, former art museum director and private collector, has died at 81. He served as director of the **Nelson-Atkins Museum of Art**

(Kansas City, MO) from 1977–82 and had a 55-year interest in Native American art that resulted in curating major exhibitions, as well as writings and donations. He lived with several Indian tribes and assembled a collection of more than 1,000 objects that included pieces from prehistoric times, along with ceremonial and utilitarian items such as kachina dolls, blankets, war bonnets, baskets, masks, pipes, ceramic jars, weapons and beaded garments.

Coe earned a BA from Oberlin College and a master's from Yale, both in art history. He began his career at the then-Nelson Gallery of Art, but resigned from the museum to concentrate on his collecting activities. His research resulted in two exhibitions that were considered landmarks: **Sacred Circles: 2,000 Years of North American Art**, which opened at the **Hayward Gallery** (London, England) in 1976 and traveled to the Nelson-Atkins in 1977, and **Lost and Found Traditions: Native American Art, 1965–1985**, which went from the **American Museum of Natural History** to nine other museums beginning in 1986.

A 2003 exhibition at the **Metro-politan Museum of Art** (New York, NY) featured a promised gift of almost 200 works from Coe's collection.

• **Robert Hart**, a crafts marketing expert with a special interest in the work of Native American artisans, died in January at 88. He was manager of the **Southern Highlanders, Inc.** from 1946–52 and head of the **Indian Arts and Crafts Board** of the U.S. Interior (Washington, DC) from 1962–93. In 1993, he was named an Honorary Fellow of the **American Crafts Council**.

• **Philip Hoffman**, the son of the founder of **Hoffman California Fabrics**, a popular batik brand among quilters, has died at age 80. He was involved in research and development of textile manufacturing processes, artwork and design creation, and merchandising.

• **Mortimer D. Sackler**, one of the most prominent benefactors of the **Guggenheim Museum** and **Metropolitan Museum of Art** (New York, NY) died at 93 in March 2010. He was also a major donor to the **Tate Gallery** (London, England), **Louvre** (Paris, France)

# News

• **The Bard Graduate Center: Decorative Arts, Design History, Material Culture** (New York, NY) has received a \$152,761 grant from the National Endowment for the Humanities (NEH) to initiate a four-week NEH Summer Institute in July 2011 for college teachers to study “American Material Culture: 19th-Century New York.” The institute will focus on 19th-century artifactual materials, with an emphasis on New York City as a national center for fashioning cultural commodities and promoting consumer tastes. The intention is to bring the study of material culture into wider use for teaching and research in the humanities.

• **The Museum of Fine Arts, Boston** (MFA; Boston, MA) has opened its new wing for the Art of the Americas, planned and designed by architects Foster + Partners (London). The wing allows for displaying more than 5,000 works from the museum’s American collections, more than double the number previously on view.

The new wing incorporates a modernist esthetic into the museum’s 1909 Beaux Arts building. The \$345-million building project, which broke ground in 2005, was supported by a fundraising campaign that raised \$504 million for new construction and renovations, endowment of programs and positions, and annual operations.



“Parakeets and Gold Fish Bowl,” stained glass window, Louis Comfort Tiffany (ca. 1893), at Museum of Fine Arts Boston.

The 121,307-square-foot wing increases the building’s total square footage by 28 percent, from 483,447 to 616,937 square feet.

Works representing all of the

Americas are presented together for the first time since the museum’s founding in 1870, including decorative arts, textiles, fashions and jewelry. Items on view in the galleries include 500 new acquisitions (many on view for the first time). Objects on display include the collection of Maya ceramics in and Pre-Columbian and Andean gold work; pottery from the Puebloan peoples of Arizona and New Mexico; **Paul Revere’s** historic silver “Sons of Liberty Bowl” (1768); a stained-glass window by **Louis Comfort Tiffany**, “Parakeets and Gold Fish Bowl” (about 1893), on view for the first time and showcased with two **John LaFarge** stained-glass windows; a folk art Pictorial quilt (1895–98) sewn by former slave **Harriet Powers** (see inside cover); a wall of weathervanes; and rooms from the **Roswell Gleason House** (Dorchester, MA).

In conjunction with opening the new wing, MFA Publications produced the 350-page *A New World Imagined: Art of the Americas* with support from the Vance Wall Foundation and Andrew W. Mellon Publications Fund.

• Construction has begun on **Chrysler Museum Glass Studio** of the **Chrysler Museum of Art** (Norfolk, VA), expected to open in the fall of 2011. The project budget of \$7.5 million includes an endowment for  
*Continued on next page*

## People, continued

and **Jewish Museum** (Berlin, Germany), among other institutions. He financed the **Sackler Center for Arts Education** at the Guggenheim and was a major contributor to the **American Museum of Natural History** as well.

Sackler was a psychiatrist and co-owner of the Purdue Pharma pharmaceutical company who did seminal research in the biology of psychiatric illness in the 1940s and ‘50s, and established research and training institutes in developmental psychobiology at Columbia University, Weill Cornell

Medical College, and four universities in England, Scotland and Canada. Sackler and his brother were best-known for the Sackler wing of the Met, having financed its construction.

• **James N. Wood**, director of the **St. Louis Art Museum** (St. Louis, MO) for six years and director of the **Art Institute of Chicago** (Chicago, IL) for 25 years before becoming president and CEO of the **Getty Trust** (Los Angeles, CA) in 2006, has died at 69. He also worked at the **Metropolitan Museum of Art** (New York, NY) and **Albright-Knox Art Gallery** (Buffalo, NY).

Wood oversaw expanding the

Chicago museum’s collection, renovating all departments, building a new wing and launching plans for another addition, as well as helping to conceive exhibitions that broke attendance records. He was the first head of the Getty trust with a background in art and museum administration and helped lead its **J. Paul Getty Museum** (Los Angeles, CA) through a difficult period.

Wood earned his undergraduate degree in history from Williams College and a master’s degree from the **Institute of Fine Arts** of New York University.





The new Mint Museum Uptown site in downtown Charlotte, NC.

operating expenses, two new full-time jobs and several part-time jobs.

The studio evolved from *Art of Glass 2*, a glass exhibition in 2009 that featured the Chrysler Museum, Virginia Arts Festival and Contemporary Art Center of Virginia as major partners, with 21 regional affiliates throughout Hampton Roads.

The facility features furnaces, annealing ovens and a flameworking table; an artist-in-residency program; free glassmaking demonstrations; and classes and workshops for students and adults, with educational programs for beginners to master classes for accomplished professional artists.

- The **Mint Museum Uptown** (Charlotte, NC) has opened in Charlotte's business district as part of the **Levine Center for the Arts**. Designed by **Machado and Silvetti Associates** (Boston, MA), the 145,000-square-foot facility houses the **Mint Museum of Craft + Design**, as well as American and contemporary art and select works from the European art collection.

A private tour of the newly expanded facility was a highlight of the recent **Decorative Arts Society (DAS)** tour of the Carolinas; participants were among the first visitors to the facility.

The **Mint Museum Randolph** will reinstall its galleries dedicated to the art of the ancient Americas, decorative arts and historic costume, among others.

- The **University of Rochester**

(Rochester, NY) library has received a donation of more than 400 books on medieval stained glass in Europe from **Helen Zakin**, a retired art history professor at the State University of New York-Oswego. Zakin studied stained glass throughout her career and worked on the **Corpus Vitreatum Medii Aevi**, a project aimed at cataloging the medieval stained glass of western Europe.

- The **Smithsonian Institution's Cooper-Hewitt, National Design Museum** (New York, NY) presented its fifth **People's Design Award** to the **Braille Alphabet Bracelet** at its 11th annual **National Design Awards** gala in October in New York. **Leslie Ligon**, designer of **At First Sight Braille Jewelry**, accepted the award. Ligon, the mother of a blind son, created the line of functional Braille jewelry to increase awareness of Braille literacy.

- The **International Quilt Study Center & Museum (IQSC; Lincoln, NE)** has received funding from a donor who prefers to remain anonymous for a part-time collections assistant to photograph and process the **Sara Dillow Collection** to make it available online sooner than otherwise would have been possible. These and other quilts from the collection may be seen in the IQSC's online Collections Database.

- The **Georgia Museum of Art (GMOA)** (Athens, GA) won nine awards at the Southeastern Museums Conference (SEMC) annual meeting in Baton

Rouge, LA, including an Award of Excellence for the exhibition **Lord Love You: Works by R.A. Miller from the Mullis Collection** and a number of museum publications, some related to the exhibition.

The exhibition draws from the private collection of folk-art enthusiast **Carl Mullis** and featured 83 paintings, drawings, sculptures and whirligigs created by self-taught Georgia artist **Reuben Aaron "R.A." Miller**. A hardcover, full-color catalog edited by **Hillary Brown** and **Mary Koon** received a Gold from SEMC in the Books and Catalogs category. GMOA also received awards for the "Lord Love You" publicity campaign.

The GMOA is scheduled to reopen its newly expanded facility with a ribbon-cutting ceremony in January.

- The **San Francisco Museum of Modern Art** (San Francisco, CA) and **Frick Collection** (New York, NY) both are celebrating 75th anniversaries this year.

- Ceramicist **Ruth Duckworth's** agent, **Thea Burger**, has been sorting works left behind when Duckworth died in October 2009 and the building housing her Chicago, IL, studio was sold. She has given to Duckworth's relatives in Great Britain and is considering requests for donations from institutions. A tan-and-green stoneware tower with a horseshoe-shaped crown at the **Museum of Art and Design (MAD; New York, NY)** is among the donated pieces expected to remain on permanent display.

- The **J. Paul Getty Museum** (Los Angeles, CA) has reopened its suite of sculpture and decorative arts galleries.

The galleries take the visitor from Neoclassicism through Late Neoclassicism and Romanticism, culminating with Symbolism. Recently acquired pieces include a nine-foot bronze vase by the French sculptor **Jean-Désiré Ringel d'Illzach** (1847-1916).

The vase was shown at the 1889 Universal Exposition in Paris, 1893 World's Columbian Exhibition in Chicago and 1910 Universal Exposition in Brussels.

The sculptor never intended the vase to be functional. After the 1889 Universal Exposition, it was exhibited for two years at the **Musée des Arts**





Vase by Jean-Désiré Ringel d'Illzach, bronze, nine feet tall. French. Design draws on bronze volute krater from Pompeii now at Museo Archeologico Nazionale (Naples, Italy). Body is elongated adaptation of "belly" of krater; curled handles replicate arms of the ancient vessel. Photo: Rebecca Vera-Martinez, © Getty Museum.

**Décoratifs** in the Palais de l'Industrie, which Ringel d'Illzach hoped would acquire the work. That did not occur, however, and the artist subsequently submitted the vase to the World's Columbian Exhibition and the Universal Exposition. Eventually, the vase went back to the **Compagnie des Bronzes de Bruxelles**, presumably because the sculptor was unable to pay the considerable costs for its casting. When the Brussels-based company dissolved in the 1970s, a private collector bought the vase, after which it was sold to its previous owner in 2007.

The vase came to the Getty on loan in early 2009, and the museum acquired it later that year. It features Symbolist details—life-casts of spiders, juniper branches, scraps of lace and still-undecipherable motifs—and Art Nouveau ornamentation.

• The **Dallas Museum of Art** (Dallas, TX) marks the 25th anniversary of the **Wendy and Emery Reves Collection** in November—more than 1,400 works from the private art collection of **Emery Reves**, including decorative arts objects, donated by the **Wendy & Emery Reves Foundation, Inc.** The works transformed the museum's collections of late 19th- and early

20th-century European decorative art, the area of Wendy Reves's particular personal interest.

To house the collection, the DMA opened a 16,500-square-foot wing in 1985, designed by museum architect **Edward Larrabee Barnes**, to re-create five rooms from the couple's home in the south of France.

The decorative arts holdings include more than 300 pieces of Chinese export porcelain; European furniture; a rare French cabinet-on-stand attributed to **Pierre Gole**; a collection of rare 17th- and 18th-century frames from France, Italy, Spain, England and Germany; European fans; carpets from Europe and Central Asia; and more than 150 silver objects.

Emery Reves was Hungarian by birth and became a journalist, publisher, advocate of world peace and collector of European art. He died in 1981. Wendy Reves was from Texas and was a model in New York and Paris before becoming known as a hostess, collector and patron of the arts. The couple met in 1946 and, while Swiss citizens, settled at Villa La Pausa in 1954. She died in 2007.

• The **Virginia Museum of Fine Arts** (Richmond, VA) has reopened with a new limestone-and-glass wing



New James W. and Frances G. McGlothlin Wing of VMFA. Photo: Bilyana Dimitrova.

that doubles the space for major traveling exhibitions, a sculpture garden and a landscaped parking deck. (Details of the expansion were discussed in a previous issue of the *DAS Newsletter*.)

• The **Rochester Institute of Technology** (RIT; Rochester, NY) has unveiled its new **Vignelli Center for Design Studies**, which showcases a 40-year collection of graphic and products designs assembled by **Massimo and Lella Vignelli**. The Vignellis



Vitelli chairs. Photo: A. Sue Weisler/RIT.

envision the center, which focuses on theory, history and criticism of graphic design, as the first in a worldwide series of design educational centers.

The key concept is a reflection of Modernism, which forms a bridge between the history of design and the Vignelli design tradition.

The Vignellis created the New York City subway signage; Handkerchief Chair and Paper Clip Table; Stendig calendar; interior of St. Peter's Lutheran Church (New York, NY); and packaging programs for Bloomingdale's and Saks Fifth Avenue.

An archive of the Vignellis' design work serves as an international resource. The nearly 19,000-square-foot center also houses the Benetton Gallery, which features an exhibit, **Design is One**, composed of pieces from the Vignelli collection.

• The **North Carolina Museum of Art** (Raleigh, NC) has reopened to the public after a three-year expansion. Its new 127,000-square-foot building houses the museum's collection, a new restaurant and retail store. Dozens of new acquisitions are on display.

• The **Museum of Glass** (Tacoma, WA) has achieved accreditation from the American Association of Museums (AAM), the highest national recognition for a museum. Of the nation's estimated 17,500 museums, 775 are currently accredited, including 319 art museums.

# Exhibitions

## Arizona

*Echoes, Fire and Shadows*

Heard Museum

Phoenix, AZ

[www.heard.org](http://www.heard.org)

Through February 6, 2011



Seed pots featuring silver, gold and gemstones.

The interpretations of Tlingit myths and legends take shape in these works of contemporary glass work by **Preston Singletary**. The exhibit comes from the **Museum of Glass** (Tacoma, WA); the **Heard Museum** is its only stop in the Southwest. Singletary, a Tlingit, combines traditional American Indian designs and glass.

The signature piece of the exhibition is "Clan House," a 16-by-10-foot cast-glass triptych that references Tlingit architecture and art. It comprises two bas relief carved house posts framing an ornamented screen.

Singletary uses a combination of techniques, including glassblowing, sand carving and inlaying, to create contemporary glass sculpture from traditional forms such as amulets, baskets, crest hats, masks and rattles.

Singletary was introduced to glassmaking at the age of 15 by his friend **Dante Marioni**, son of Studio Glass pioneer **Paul Marioni**. He worked as a glassblower at a Seattle studio. In 1985, he accepted a position on **Benjamin Moore's** glassblowing team, where he worked in varying capacities for the next 15 years and learned traditional Venetian techniques. In 1993, Singletary and Dante Marioni accom-

panied **Lino Tagliapietra** to Northern Europe.

In Sweden, Singletary met **Åsa Sandlund**, his future wife, who introduced him to modern Scandinavian design.

During this same period, Singletary became interested in the artistry of his Tlingit heritage. In the 1980s, Singletary met **Anthony (Tony) Jojola**, a member of the Isleta Pueblo tribe, and **David Svenson**, a Northwest Coast woodcarver at **Pilchuck Glass School** (Stanwood, WA), who influenced him. Over the next decade, Singletary began to merge the influences of European glassmaking technique and Tlingit design into a definitive style. In 2000, at Pilchuck, Singletary collaborated with Nootka master carver **Joe David**.

### *Old Traditions in New Pots:*

*Silver Seed Pots from the Norman L. Sandfield Collection*

Heard Museum

Phoenix, AZ

[www.heard.org](http://www.heard.org)

Ongoing

**Norman L. Sandfield's** collecting passion can be seen in this exhibition of more than 70 miniature silver seed pots, from a collection of nearly 300 that Sandfield donated to the **Heard Museum**. The collection, which he amassed over 28 years, ranges from traditional designs recreated in silver to the Star Wars series created by **L. Eugene Nelson**, Navajo. Sandfield also commissioned works from jewelers who normally do not create containers.

American Indian tribal communities relied on these small pots with tiny holes to store seeds for the following growing season. The pots, which seldom exceeded about two inches in diameter, were festooned with carvings and designs.

Artists began casting the everyday pots from silver, gold and stones instead of throwing them on a pottery wheel, with whimsical rather than utilitarian design elements.

A book by **Tricia Loscher**, *Old Traditions in New Pots: Silver Seed Pots*

*from the Norman L. Sandfield Collection* was published in 2007 when the exhibition opened.

### *A Turning Point: Navajo Weaving in the Late 20th Century*

Heart Museum

Phoenix, AZ

[www.heard.org](http://www.heard.org)

February 5–May 22, 2011

The 30-plus Navajo weavings in this exhibition epitomize the gradual change in Navajo weaving that took place from the 1970s into the 1990s, as a traditional craft transformed to include name artists exploring new esthetics and showing in urban galleries. The exhibition draws from the **Santa Fe Collection**.

## California

*Borlandia: Cultural Topography by*

*Einar and Jamex de la Torre*

Craft and Folk Art Museum

Los Angeles, CA

Through January 9, 2011

[www.cafam.org](http://www.cafam.org)

Brothers **Einar** and **Jamex de la Torre** create large-scale glass sculptures informed by their cross-cultural encounters. This collaborative body of work consists of both freestanding, pedestal and wall-mounted pieces with blown-glass elements depicting Mayan, Aztec and religious iconography, juxtaposed with historic icons and trinkets from dollar stores around the world.

The de la Torres were born in Guadalajara, Mexico, in 1963 and 1960 respectively, studied at California State University of Long Beach, and taught at the **Pilchuck Glass School** (Stanwood, WA). Their work can be found in the collections of the **Museum of Glass** (Tacoma, WA), **Arizona State University Art Museum**, **San Diego Museum of Contemporary Art**, **Kanazu Museum** (Kanazu, Japan), **Fisher Gallery Museum** at USC, **Tucson Museum of Art**, and **Mexican Fine Art Center Museum** (Chicago, IL) and in private collections. They were featured in the award winning 2007 documentary "Craft in America," and have toured the

world speaking about and demonstrating glass-blowing.

**New Galleries for Neoclassical, Romantic, and Symbolist Sculpture and Decorative Art**  
Getty Center/Getty Museum  
Los Angeles, CA  
[www.getty.edu](http://www.getty.edu)  
Ongoing



Clock, oak veneered with satinwood; white marble; gilt bronze mounts, 8 ft. x 3 ft. 8 in. x 2 ft., by Johannes Andreas Beo, furniture worker; clock movements by Christian Mollinger, clockmaker. German, Berlin, ca. 1798–99.

A suite of newly designed sculpture and decorative arts galleries at the Getty Center takes visitors through a survey of European sculpture, decorative arts and paintings, 1700–1900. The galleries progress chronologically from around 1700 to around 1900, reflecting the development of styles associated with that span. The new chrono-thematic configuration juxtaposes sculptures, paintings, decorative arts and prints from similar periods in contextualized displays.

Recent acquisitions include **Jean-Désiré Ringel d'Illzach's** nine-foot-

high vase covered with life casts of spiders, juniper branches and scraps of lace; **Johannes Andreas Beo's** secrétaire; and a bust of French socialite Juliette Récamier by **Joseph Chinard.**

• **The Invention of a New Classical Style, 1700–1830**—In the 1700s, the excavations of ancient archaeological sites in Greece and in Italy and the wish to break with the no-longer-fashionable styles of Baroque and Rococo sculpture led to a desire to create modern sculpture imbued with the characteristics of ancient sculpture. This new classical style in Europe is defined by the use of white marble and adaptation of mythological subject matter.

• **Late Neoclassicism in European Art and Design, 1780–1830**—In the wake of the French Revolution in 1789, Napoleon Bonaparte's adoption of Neoclassicism as an official imperial style, coined the Empire style, contributed to the popularity of Neoclassical ideals in France and its imitation by European rulers. The curvilinear silhouettes that had dominated the decorative arts were replaced by rectilinear lines, incorporating ancient motifs.

• **Romanticism to Symbolism, 1830–1900**—The Romantic movement, which emphasized the irrational in man and the sublime in nature, had its roots in the literary, visual, and musical arts. Toward the end of the 19th century, a group of French and Belgian artists developed a style known as Symbolism, which reflected the spiritual and mystical philosophies of the day.

**Molten Color: Glassmaking in Antiquity**  
Getty Museum/Getty Villa  
Los Angeles, CA  
[www.getty.edu](http://www.getty.edu)  
Ongoing

More than 180 ancient glass objects from the collection of **Erwin Oppenländer** are featured, with works made in Mesopotamia, Egypt, the Greek world and the Roman Empire that span the entire period of ancient glass production, from its origins in Mesopotamia in about 2500 BC to Byzantine and Islamic glass of the 11th century AD. Items include examples of a variety of ancient glassmaking techniques, such as casting, core forming,

mosaic, inflation, mold blowing, cameo carving, incising and cutting—all techniques that are still used by glass artists today.

**Pulp Fashion: The Art of Isabelle de Borchgrave**  
Legion of Honor  
San Francisco, CA  
February 5–June 5, 2011

Belgian artist **Isabelle de Borchgrave** recreates lifesize historical costumes from paper, working that medium to achieve the effect of textiles. She is a painter by training who works paper to a desired effect.

**Pulp Fashion: The Art of Isabelle de Borchgrave** is part of the Collection Connections series and includes more than 60 trompe l'oeil works drawing on themes in the history of costume, from Renaissance costumes of the Medici family and gowns worn by Elizabeth I and Marie-Antoinette to the designs of couturiers **Fredrick Worth, Paul Poiret, Christian Dior** and **Coco Chanel**, with special attention to the creations and studio of **Mariano Fortuny.**

The exhibition has six sections: “The Artist’s Studio,” recreated to provide insight into de Borchgrave’s creative process; “In White,” nine dresses devoid of color; “Papiers à la Mode,” featuring iconic looks from key periods in fashion history; “Fortuny,” a paper tent with recreations of **Fortuny's** famed pleated and draped gowns; and “The Medici,” featuring velvets, needlework lace, ropes of pearls and coiffures transformed into paper sculpture.

An exhibition catalog by **Jill D'Alessandro** explores the paper costumes of the artist.

**Pulp Fashion: The Art of Isabelle de Borchgrave** is sponsored by **Lonna Wais** with additional support from **Elizabeth W. Vobach.** The exhibition catalog is supported in part by a grant from **Friends of Fiber Art International.**

**Colorado**  
**What is Modern?**  
Denver Art Museum  
Denver, CO  
[www.denverartmuseum.org](http://www.denverartmuseum.org)  
Through 2011 or longer  
**What Is Modern?** features fur-



niture, tableware, and industrial and graphic designs from the early 1800s to the present day that offer a glimpse into the varying ways in which design expresses the modern experience.

### **Connecticut**

**Connecticut Needlework: Women, Art, and Family, 1740-1840**  
**Connecticut Historical Society and Museum**  
**Hartford, CT**  
**www.chs.org**  
**Through March 26, 2011**

Early American needlework is an art form created almost exclusively by women and girls. The exhibition showcases more than 70 examples, many never previously exhibited.

Decorated clothing, bedding and accessories; school work by children as young as six years old; and needlework art depicting classical scenes, bucolic landscapes and detailed flora and fauna are all featured. The final gallery displays needlework dedicated to preserving family history and highlights the work of one family and an unusual young member of that family, **Prudence Punderson**.

An illustrated catalog by **Susan P. Schoelwer** accompanies the exhibition, which is supported by generous grants from the Coby Foundation, Ltd. and the National Endowment for the Arts.

### **With Needle and Brush: Schoolgirl Embroidery From the Connecticut River Valley**

**Florence Griswold Museum**  
**Old Lyme, CT**  
**www.flogris.org**  
**Through January 30, 2011**

The Connecticut River Valley was one of the most important centers in America for teaching and producing embroidered pictures by girls and young women in private academies during the late 18th and early-19th centuries. Guest-curated by needlework experts **Carol and Stephen Huber**, this exhibition of approximately 70 embroideries, watercolor sketches and portraits draws extensively on works from private collections, many never before shown publicly.

Over the course of their education, girls undertook progressively more complex and difficult needlework. Be-

fore age 10, they began with elementary samplers worked on linen and gradually developed a repertory of stitching techniques. During their studies, they executed canvaswork pieces, samplers, memorials and silk pictures as evidence of the skills and accomplishments that would demonstrate their suitability as wives capable of managing households and educating children. Displayed as an enticement to potential suitors, these pictures and memorials affirmed a young lady's mastery of the principles of "politeness"—a concept that encompassed knowledge of religious and literary themes as well as an appreciation for art and music.



Needlework picture "Jeptha's Rash Vow," silk, 21 1/2 x 21 1/2 in. Unidentified artist, ca. 1810. Lydia Royse School. Hartford, CT. Private collection.

The exhibition illuminates the evolution of needleworking techniques as well as tracing the distinctive styles and subjects associated with the mistresses of various girls' schools throughout the Connecticut River Valley. At the academy run by Lydia Royse in Hartford, pupils specialized in allegorical or historical subjects based on print sources, which they replicated in silk thread.

Through their needlework, girls from even small towns were introduced to and participated in wider cultural currents. Girls at the Misses Pattens' School, also in Hartford, worked heraldic and allegorical compositions, often accented with gold filaments. Schoolgirl needleworkers throughout the Connecticut River Valley—including those at Abby Wright's school in Massachusetts—drew inspiration from the examples produced in Boston.

Each piece of needlework unifies the talents and aspirations of the girl, her family, her instructress and the visual artists often called upon to paint in portrait heads that would complete each piece.

A fully illustrated book with essays and entries by the Hubers; an essay by Susan Schoelwer, curator of **George Washington's Mount Vernon**; and an introduction by **Amy Kurtz Lansing** will be published in 2011 in conjunction with Wesleyan University Press.

The exhibition is sponsored in part by the Coby Foundation, Ltd., Connecticut Humanities Council and Connecticut Commission on Culture and Tourism.

### **The Upholstered Woman: Women's Fashions of the 1870s and 1880s—Part 2: Women's Fashions of 1880-1885**

**Wadsworth Atheneum**  
**Hartford, CT**  
**www.wadsworthatheneum.org**  
**Through March 20, 2011**

The prosperity of the middle and upper classes in post-Civil War America, along with technological developments in machine-sewing, weaving, lace-making and pattern-drafting, created a fashion for embellished women's garments. Like the tufted and carved furniture of the late Victorian era, dresses were closely fitted, draped with contrasting fabrics and trimmed with a myriad of furbelows, including fringe, ribbons and braid, lace, faux flowers, and pearls.

As they made their social calls, the wives of American businessmen showcased their husbands' financial success. Dubbed "conspicuous consumption" by Thorstein Veblen in his 1899 book analyzing the late Victorian economy, these displays played an important role in establishing one's social position.

While the costume and textile galleries are unavailable during building renovations, the 1870s Goodwin Parlor of the Wadsworth Atheneum offers an opportunity to explore these and other themes of Victorian fashion, including the parallels between interior decorating styles and costume design.

Part III of this exhibition, **Women's Fashions of 1885-90**, will be on display in the fall of 2011.

## **District of Columbia**

### ***Chinamania: Whistler and the Victorian Craze for Blue-and-White***

**Smithsonian Institution/  
Freer Gallery of Art  
Washington, DC  
www.asia.si.edu  
Through August 7, 2011**

Blue-and-white Chinese porcelain became a hot item in London in the 1870s, a craze the British press mockingly dubbed "Chinamania." **James McNeill Whistler**, an early collector of Chinese porcelain, helped stimulate the fad by depicting such wares in his paintings.

The *Chinamania* exhibition explores Chinese porcelain in Whistler's England, where it was first valued as esthetic inspiration but soon proliferated as a commodity. The 23 featured works of art include blue-and-white porcelain objects from the Peacock Room; eight wash drawings of Kangxi porcelain that Whistler produced for a collector's catalog; and paintings, pastels and etchings inspired by the artist's interest in porcelain.

### ***Return of the Chinese Bronzes and Jades***

**Smithsonian Institution/  
Freer Gallery of Art  
Washington, DC  
www.asia.si.edu  
November 20, 2010–open**

More than 100 works of ancient jade and bronze have been reinstalled in two newly renovated galleries after more than a decade in storage. The reinstallation of the galleries represents the first phase of a three-year plan to reimagine the **Freer Gallery's** entire suite of six Chinese galleries. The goal is to showcase major collections in redesigned spaces that reflect the founder's original focus on esthetics and comparative study.

Chinese jade carvings and vessels cast from bronze are some of the oldest and most esthetically and technically accomplished works of art ever created. In the early 20th century, **Charles Lang Freer** amassed a large number of Chinese objects that have come to epitomize the classic periods of Chinese art history.

The Freer Gallery of Art represents

all periods of the Bronze Age, including products from metropolitan foundries of the late Shang (ca. 1500–1050 BCE) and early Western Zhou (ca. 1050–900 BCE) dynasties. The new installation features some 40 Shang and early Zhou examples that originally functioned as containers for food and wine offered to deceased ancestors in ritual banquets. Decorative motifs are primarily animals, both real and imagined.

Freer assembled a collection of ancient jades, with a focus on pieces produced by the late Neolithic Liangzhu culture (ca. 3300–2250 BCE). The Liangzhu people created sophisticated jades in the form of personal ornaments, ceremonial axes, ritual disks and tubes that were sometimes adorned with surface decoration and inscriptions.



Tall ritual wine container, bronze, decorated with birds with curving wings and long tails, heads of water buffalo, and occasional dragon on surface; weighs more than 50 pounds. Early Western Zhou dynasty vessel, China, Baoji, Shaanxi province, ca. 1050–1000 BCE. Aggressive spikes and projections, with motifs in high relief, distinguish distinctive regional style that appeared at beginning of the Zhou dynasty, around 1050 BCE—break from design of vessels created earlier in artistic centers to the east. Numerous vessels reportedly unearthed between 1912 and 1918 at Baoji, western Shaanxi province; may have been made in series of casting steps at nearby foundry in northwest China.

These 80 works illustrate the achievements of jade production, including a large group of jade disks from the Liangzhu and later cultures. These objects seem to have played an

important role in burial rites, since they are frequently found in tombs. Three of the earliest disks on display, from Liangzhu, exhibit pictorial inscriptions combining a standing bird with signs for the sun and moon. Such designs, precursors to Chinese writing, probably signify clan ownership.

The disks are joined by a group of ceremonial tools and weapons, as well as later luxuries that illustrate the enduring influence of craft and design first developed during the Neolithic period.

The reinstallation project is part of a larger constellation of China-focused projects that will include several major exhibitions in the Sackler in the coming years.

The China Gallery project was made possible with the support of the Thaw Charitable Trust, John and Julia Curtis, Jane and Leopold Swergold, Mr. and Mrs. Hart Fessenden, Mr. and Mrs. Michael Feng, Peggy and Richard M. Danziger, the Sylvia and Alexander Hassan Family Foundation Inc., and other supporters.

### ***Shipwrecked: Tang Treasures from the Java Sea***

**Smithsonian Institution/  
Sackler Gallery of Art  
Washington, DC  
www.asia.si.edu  
March 2012**

This exhibition showcases ninth-century gold, silver and ceramics recovered from one of the most important marine archaeological discoveries of the 20th century.

### ***Hyperbolic Crochet Coral Reef***

**Smithsonian Institution  
Washington, DC  
www.mnh.si  
Through April 24, 2011**

Coral reef conservation is the key message of *Hyperbolic Crochet Coral Reef*, a project created by **Margaret and Christine Wertheim** of the Institute for Figuring (Los Angeles, CA). Interweaving the fields of science, mathematics, conservation and art, this project engages local communities to help raise awareness about the plight of the world's coral reefs. In association with the exhibition, the **National Museum of Natural History** launched

the **Smithsonian Community Reef**. Local residents of the Washington, DC, metropolitan area may participate in crocheting portions of the reef on display.

Supported by the Coral Reef Alliance (CORAL), Embassy of Australia and Quiksilver Foundation, the exhibition aims to educate the public about the need to protect coral reefs.

The exhibition features clusters of crocheted corals and other marine life made of yarn and recycled materials that combine the mathematics of hyperbolic geometry with the teachings of crochet techniques.

***The Art of Gaman: Arts and Crafts from the Japanese American Internment Camps, 1942-1946***

**Smithsonian Institution/  
Renwick Gallery**

**Washington, DC**

**www.americanart.si.edu**

**Through January 30, 2011**

More than 120 objects, including wood-and-metal bird pins, furniture, teapots and musical instruments, exemplify works created by internees.

***A Revolution in Wood: The Bresler Collection***

**Smithsonian /Renwick Gallery**

**American Art**

**Washington, DC**

**www.americanart.si.edu**

**Through January 30, 2011**

*A Revolution in Wood* celebrates the gift of 66 pieces of turned and carved wood to the **Smithsonian American Art Museum** by collectors **Fleur and Charles Bresler**, including pieces that highlight the capacity of this organic material. Nearly half of the artworks are on public display for the first time. The gift is one of the largest of wood art to any American museum.

Wood turning describes the act of shaping a block of wood with handheld tools as it spins on a lathe, the foundational tool of the medium.

The technique, although used in carpentry for centuries, has only been employed by artists in United States since about the 1940s. During the early 1970s, a growing number of makers took up wood turning as a means of exploring new modes of artistic expression and working outside a craft

establishment that many perceived as confining. The lathe's ease of use and the relative speed with which basic skills could be mastered inspired a fledgling community of American artists to become wood turners.



"Red Fern," turned and carved box elder, 1995, by Ron Fleming. Gift of Fleur and Charles Bresler in honor of Kenneth R. Trapp, curator-in-charge of Renwick Gallery (1995-2003).

Works in the exhibition, from the 1980s and 1990s, display the movement's evolution toward a more sculptural esthetic. Objects by **David Ellsworth, Mark and Melvin Lindquist, Edward Moulthrop**, and Rude Osolnik demonstrate the range of expression that can be achieved on the lathe. Recent works by **Ron Fleming, Michelle Holzapfel, Hugh McKay, Mark Sfirri** and others reveal new techniques, including multi-axis turning, the incorporation of secondary materials and a strong focus on carving. The Bresler collection illustrates these evolving techniques and esthetics, which has led to increased use of the term "wood art" to describe the medium.

Mark Lindquist's style transformed how many artists saw wood as a material. **Frank Cummings, J. Paul Fennell** and William Hunter pierced their vessels, removing the functionality of the objects. Artists such as **Derek Bencomo** and **Bruce Mitchell** moved the field away from the conservative forms of the past.

The most dramatic shift in the last 20 years has been the advent of carving. The work of artists **Janel Jacobson, Michael Lee** and **Norm Sartorius** is strictly for contemplation. Many of

Fleming's and Holzapfel's works may resemble functional forms but are pure sculpture.

All 66 objects in the exhibition may be seen in a slideshow at the museum's website.

A catalog, published by the museum and distributed by Random House, features an interview with Fleur Bresler by **Kenneth R. Trapp**, former curator-in-charge at the **Renwick Gallery**.

The exhibition travels to several museums in the United States beginning in 2012 (for confirmed venues, go to [americanart.si.edu/exhibitions/index.cfm#traveling](http://americanart.si.edu/exhibitions/index.cfm#traveling)).

***The Art of Living: Textile Furnishings from the Permanent Collection***

**Textile Museum**

**Washington, DC**

**www.textile.org**

**Through January 9, 2011**

Pieces on display include hangings, rugs, chair covers, cushions and other items made in societies from the late Roman Empire and colonial Peru to 20th-century America. The fabrics gave their owners protection, comfort, color and pattern.

***Colors of the Oasis: Central Asian Ikats***

**Textile Museum**

**Washington, DC**

**www.textile.org**

**Through March 13, 2011**

This exhibition features a selection of 148 19th-century Central Asian ikats given to the museum by collector **Murad Megalli** in 2005. These textiles are named for the technique used to create them, which involves binding and dyeing bundled warps, and sometimes the wefts as well, several times before weaving. Items include coats for men and women; women's dresses and pants; and cradle covers, hangings and fragments, on view for the first time in the USA.

**Florida**

***The Chihuly Collection***

**Morean Arts Center**

**St. Petersburg, FL**

**www.ChihulyCollectionStPete.com**

**Permanent**

This permanent exhibition of **Dale**



**Chihuly's** work includes early works and new pieces created for St. Petersburg.

**Art and Design in the Modern Age:  
Selections from the Wolfsonian  
Collection**

**Wolfsonian at Florida International  
University**

**Miami Beach, FL**

**[www.thewolf.fiu.edu](http://www.thewolf.fiu.edu)**

**Ongoing**

**Art and Design in the Modern Age** 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 design-reform movements, architecture, urbanism, industrial design, transportation, world's fairs, advertising, political propaganda and labor iconography.

The themes and objects in **Art and Design in the Modern Age** provide a picture of the past, and a path to understanding today's cultural and political issues. Items include ceramics, sculpture, handmade and mass-production furniture, graphic design, books, ephemera, and household objects, including a handmade box combining Arts and Crafts tenets with Maori decorative motifs, by New Zealand silversmith **Reuben Watts**; "Electricity," a bas-relief produced for the 1933 Chicago World's Fair; mass-produced moderne furniture by American industrial designers **Kem Weber** and **Paul Frankl**; and **Alexander Stirling Calder's** sculpture, "Star," a female figure he created for the Panama-Pacific Exposition of 1915.

**Massachusetts**

**Dinner is Served!: Dining and the  
Decorative Arts in Early America**

**Historic Deerfield**

**Deerfield, MA**

**[www.historic-deerfield.org](http://www.historic-deerfield.org)**

**Through February 27, 2011**

This exploration of the social, cultural and artistic importance of dining in early America presents accoutrements of dining, ranging from the ordinary to the exotic, and recreations of period dinners, complete with faux food, in the dining rooms of three his-



Set of 12 silver forks and 12 knives in original cutlery box, silver, pitch, base metal: steel; wood, paper, base metal: brass. 12 1/4 x 7 1/8 x 4 3/4 in. English—Settle, Thomas and Co., United Kingdom; England; probably Sheffield, 1760–70. Owned by Dwight Family of Springfield. Ownership descended through Elizabeth Buckminster Dwight (1801–55), daughter of Colonel Thomas Dwight (1758–1819), and Hannah Worthington Dwight (1761–1833). Handles stamped silver and pitch-filled. Forks have three steel tines, knives have scimitar-shaped steel blades. Knife blades marked "SET"; each knife and fork haft stamped "Co." Mark refers to Thomas Settle and Company of Brinsworth's Orchard (Sheffield, England), listed in Sheffield Directory of 1787 as maker of "Table Knives, Silver and Plated." Knife box made of wood covered in black paper pocked to simulate appearance of sharkskin or shagreen. Box lid hinged with lock mechanism on front. Interior of box lined in red baize with silver threads between slots for forks and knives.

toric houses. It is offered as part of the region-wide promotion "Table for Ten: The Art, History and Science of Food."

The exhibition displays more than 40 objects related to 18th-century etiquette, foodways and social life, including tureens, decanters, cruet stands and hot-water dishes. Featured objects include a knife box with original silver cutlery that was owned by the **Dwight** family of Springfield, MA, ca. 1785; a rare American silver cruet set made by New York City silversmith **Daniel Christian Fueter**, engraved with the arms of the **Van Voorhis** family, ca. 1754–'64; and a dark-blue transfer-printed Staffordshire tureen once owned by the **Hall** family of Goshen, CT, ca. 1830.

Before 1700, every dish of the meal was placed on the table at once. Dining à la française stipulated that the meal should be divided into courses, usually two or more. Visually, this type of dining proved more exciting, as diners could view decorated dishes on offer before choosing.

To illustrate dining à la française, settings at museum's historic houses show seasonal menus of late 18th- and early 19th-century rural New England.

The arrangement of dishes is based in part on instructions given by Robert Roberts' *House Servants Directory* (1827). Roberts (ca. 1780–1860) was the butler at Gore Place (Waltham, MA), the country estate of Christopher Gore (1758–1827), U.S. senator and governor of Massachusetts.

The faux food in the exhibition was created by three artisans: Sandy Levins of New Jersey, Henri Gadbois of Texas and Shirley Willis of North Carolina.

**Photo Clay: In the Picture with  
Warren Mather**

**Fuller Craft Museum**

**Brockton, MA**

**[www.fullercraft.org](http://www.fullercraft.org)**

**Through January 23, 2011**

**Photo Clay** presents the artist's work from the last decade, with an emphasis on the development and diversity of his exploration of visual perception over the last five years.

For 30 years, Mather has explored and tested the expressive and technical boundaries of clay. His recent work features his method for transferring film, photography and computer-generated images onto a clay body in glaze by silkscreen printing.

Mather has a background in anthropology and is the originator of sodium carbonate spray as a substitute for salt-glaze firing. Recent work is of imagery from video stills and digital photographs, fired in ceramic glaze on tile murals and plates—his large panorama pieces create and reinforce the physical structure of a panoramic print in large discs of glazed earthenware.

***The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft***

Fuller Craft Museum  
Brockton, MA

[www.fullercraft.org](http://www.fullercraft.org)

Through February 6, 2011

The artists in *The New Materiality* use new technologies such as digital video and audio, and computerized design with traditional craft materials—clay, glass, wood, metal and fiber.

***Different Lines: Drawings by Craft Artists***

Fuller Craft Museum  
Brockton, MA

[www.fullercraft.org](http://www.fullercraft.org)

Through February 27, 2011

This exhibition presents previously unseen sides of **Vivian Beer, Dale Chihuly, Dan Dailey, Steve Ford and David Forlano, Lissa Hunter, Sergei Isupov, Judy Kensley McKie, Norma Minkowitz, Jon Eric Riis, Tommy Simpson, and Roy Superior**, who are known best for their work in ceramics, glass, jewelry, wood or textiles.

***Caravan: An Installation by John Garrett***

Fuller Craft Museum  
Brockton, MA

[www.fullercraft.org](http://www.fullercraft.org)

March 20–27, 2011

New Mexico-based textile artist **John Garrett**, known for weaving familiar and unlikely materials into complex works, creates a site-specific installation for the **Fuller Craft's** Courtyard Gallery—a large, multi-layered work created in modular sections, inspired by textiles created by nomadic people of the Middle East and West Africa.

***Changing Waters: Installation by Nathalie Miebach***

**Fuller Craft Museum  
Brockton, MA**

[www.fullercraft.org](http://www.fullercraft.org)

January 15–September 25, 2011

Boston-based **Nathalie Miebach** is known for her structured representations of scientific data in basketweaving. This installation combines wall and suspended works based on weather and marine environmental data collected from the Gulf of Maine.

***The Legacy of Atelier Janiyé***

Fuller Craft Museum  
Brockton, MA

[www.fullercraft.org](http://www.fullercraft.org)

January 22–July 24, 2011

Celebrating the work and legacy of Boston-based jewelry artist **Miyé Matsukata** (1922–1981), this exhibition is a retrospective selection of Matsukata's work alongside the work of colleagues **Nancy Wills Michel, Alexandra Solowij Watkins and Yoshiko Yamamoto**.

***Loom and Lathe: The Art of Kay Sekimachi and Bob Stocksdale***

Fuller Craft Museum  
Brockton, MA

[www.fullercraft.org](http://www.fullercraft.org)

February 5–September 11, 2011

This exhibition of fiber art and woodturning showcases the careers of **Kay Sekimachi and Bob Stocksdale**, married for more than 30 years.

***Furniture Divas: New Work by Contemporary Makers***

Fuller Craft Museum  
Brockton, MA

[www.fullercraft.org](http://www.fullercraft.org)

January 22–July 24, 2011

February 19–October 30, 2011

*Furniture Divas* presents the contemporary work of a dozen women in the field of studio furniture.

**Nebraska**

***Childhood Treasures: Doll Quilts from the Ghormley Collection***  
International Quilt Study Center  
& Museum

University of Nebraska-Lincoln  
Lincoln, NE

[www.quiltstudy.org](http://www.quiltstudy.org)

Through December 12, 2010

The more than 100 19th- and early-20th-century doll quilts and

antique doll beds were collected over 40 years from all over the United States. Also on view are three rooms from the **Kruger Collection of Miniature Furnishing and Decorative Arts**, on loan from the University of Nebraska College of Architecture. Each room features a 1/12-scale miniature quilt in a vignette with furniture and accessories. Examples include miniature Lone Star and Four-Patch style quilts.



One of three rooms from Kruger Collection of Miniature Furnishing and Decorative Arts, on loan from the University of Nebraska College of Architecture, with miniature quilt, furniture and accessories.

***Revisiting "The Art Quilt"***  
International Quilt Study Center  
& Museum

University of Nebraska-Lincoln  
Lincoln, NE

[www.quiltstudy.org](http://www.quiltstudy.org)

December 17, 2010–April 3, 2011

In 1986, *The Art Quilt* was an early exhibition of studio quilts that explored the context in which quilt-making progressed from craft to art. *Revisiting "The Art Quilt"* includes quilts from the original show representing early insights into this art form.

**New York**

***Quilts: Masterworks from the American Folk Art Museum***  
American Folk Art Museum  
New York, NY

[www.folkartmuseum.org](http://www.folkartmuseum.org)

Through October 21, 2011

This exhibition launches the **Year of the Quilt**, a celebration of the American art form. Highlighting textile pieces in the collection, the exhibitions include recent gifts, bedcovers that have rarely been on view and cornerstones of the museum's quilt holdings.

During the late 19th and early

20th centuries, when quilts no longer were needed for mere warmth, quilt-makers used the art form to express their creativity within the confines of popular decorating trends. Most recently, contemporary fiber artists have used the historical concept of a quilt as a starting point for artistic, and often social and political, statements.

Part I of the exhibition is on view through April 24, 2011. The galleries will be closed for installation April 26–May 8. Part II opens on May 10.

**Quilts: Masterworks from the American Folk Art Museum** is supported in part by the Leir Charitable Foundations in memory of Henry J. & Erna D. Leir; Gerard C. Wertkin Exhibition Fund; New York City Department of Cultural Affairs; and public funds from the New York State Council on the Arts.

**Elizabeth V. Warren** is guest curator. A book, *Quilts: Masterworks from the American Folk Art Museum*, is by Warren, with a preface by **Maria Ann Conelli**, foreword by **Martha Stewart** and introduction by **Stacy C. Hollander**, is available from Rizzoli International Publications in association with the **American Folk Art Museum**.

**9/11 National Tribute Quilt**  
**American Folk Art Museum**  
**New York, NY**  
[www.folkartmuseum.org](http://www.folkartmuseum.org)  
**Permanent**

The 9/11 National Tribute Quilt represents the response of the **Steel Quilters** of United States Steel Corporation to the events of September 11, 2001. This small quilt club received quilt blocks from all 50 U.S. states, as well as Canada, Spain, Denmark and Australia. The quilt measures eight feet high by 30 feet wide, and is constructed of 3,466 blocks in six panels.

The four central panels form a montage of the twin towers of the World Trade Center against the New York City skyline, and are flanked by panels in which each three-inch-square block bears the name of one person who died in the disaster.

An accompanying book provides the location of each victim's name, name of the quilter, and names of the individuals and companies who donated their time, effort and materials.

**Cloisonné: Chinese Enamels from the Yuan, Ming and Qing Dynasties**  
**Bard Graduate Center: Decorative Arts, Design History, Material Culture**  
**New York, NY**  
[www.bgc.bard.edu](http://www.bgc.bard.edu)  
**January 26, 2011–April 17, 2011**

This exhibition is a collaboration between the BGC and **Les Arts Décoratifs, Musée des Arts décoratifs** (Paris, France) and brings together cloisonné from this French collection with objects from public collections in the United States, including the **Brooklyn Museum, Philadelphia Museum of Art, Metropolitan Museum of Art, Asian Art Museum of San Francisco, Art Institute of Chicago, Phoenix Art Museum** and **Springfield Museums, Massachusetts**.

**Cloisonné** examines the technique in China from the end of the Yuan dynasty (1279–1368) to the end of the Qing dynasty (1644–1911). The curator is **Béatrice Quette** of the Musée des Arts décoratifs.

The cloisonné enamel technique was most likely introduced into China during the Mongol Yuan dynasty (1279–1368). Although the earliest Chinese cloisonné pieces bearing a reign mark were made during the Xuande period (1426–35), the exhibition includes a few pieces that introduce a controversial new attribution from the late Yuan and early Ming dynasties. This attribution recently documented by specialists and curators from the **Palace Museum** (Beijing, China) is a major contribution to cloisonné scholarship.

Several factors, ranging from the unreliability of reign marks to a dearth of information about Chinese workshops, make it difficult to date cloisonné works with accuracy. Three aspects of Chinese cloisonné production have been selected as guidelines for the exhibition—decoration, form and intended function—since an object's decoration and form tend to indicate the purpose for which it was intended, whether it be ritual, decorative or utilitarian. The motifs that occur most often are considered in their various meanings within the context of the period during which the objects were produced.

The exhibition looks at how, why and for whom these enamels were produced, and how attitudes toward this technique changed during the Ming and Qing dynasties.

In 1388, after the Chinese reclaimed power from the Mongol "barbarians" and founded the Ming dynasty, Cao Zhao wrote *Essential Criteria of Antiquities* (*Gegu yaolun*), a guide for collectors of "antiquities," in which he said that the gilded surfaces and brilliant colors of cloisonné enamels originating in the Frankish Lands (Folan or Falan) put them at odds with the austere criteria of the scholars' esthetic inherited from the Song dynasty (960–1279), which the Ming revived after the Mongol invasion. This classical Chinese esthetic is exemplified by ink-wash paintings and by ceramics with sparse or no decoration, in which form and surface enhance one another.

According to Cao Zhao, cloisonné



Tripod large basin with bird handles, cloisonné enamel of copper alloy, 4 3/4 x 3/8 x 10 3/8 in. China, 15th century, Qing Dynasty for handles. Les Arts Décoratifs-musée des Arts décoratifs, Paris. Bequest of Charles Rochard, 1903.



enamels were appropriate only for the apartments of women. Some scholars undoubtedly followed the guidelines of Cao Zhao, but it is interesting that in the same period cloisonné pieces were being commissioned for the court.

From the late Yuan dynasty to the early Ming dynasty, Buddhist temples were the primary patrons or intended recipients of cloisonné. Indeed, the lotus flower, a Buddhist symbol of purity, is the motif most often encountered on Chinese enamels. For example, some bowls and mandala bases have scrolling lotus designs into which the eight Buddhist symbols have been integrated. Because these objects were intended for ritual use, they have traditional Chinese forms that derive from archaic bronzes of the Shang dynasty (ca.1700 BCE–1050 CE) or from Neolithic jades. In the late 14th century and the 15th century, the schematic scrolling lotus designs of Buddhist origin were joined by more naturalistic depictions of flowers and fruit—chrysanthemums, grapes, camellias, hibiscus, peonies and lotuses—which were often used as symbols of the four seasons. Archaic forms were now supplemented by other, newer forms deemed appropriate for use in domestic rituals and at the tables of the scholar class.

Objects from the reign of the Jiajing emperor (1522–1619) display forms and decoration specifically characteristic of this period. The presence of the character for longevity (*shou*) and depictions of cranes in the clouds indicate that an object was intended for Taoist ritual use. Other pieces combine Buddhist, Taoist and even Confucian decorative motifs. This period also saw a diversification of themes and motifs, including two mandarin ducks, a carp in a pool and seahorses, among others.

During the second half of the 16th century, in the reign of the Wanli emperor (1573–1619), there was a marked increase in enamel production and a decline in craftsmanship. This trend continued through the late Ming and early Qing dynasties, although the diversification of decorative motifs continued and the repertory of forms increased.

Under the Kangxi emperor (1662–1722), the first ruler of the Manchu Qing dynasty, significant decorative

arts production resumed and imperial workshops were established in the Forbidden City. Toward the end of the 17th century, there was a resurgence of enamel production.

The last 60 years of the 18th century, the reign of the Qianlong emperor (1736–95), were marked by a growing interest in the arts in general and the decorative arts in particular. Advances in cloisonné technique and additions to the available palette of enamels fostered an increase in cloisonné production. The Manchus, followers of Tantric Buddhism, commissioned many ritual objects for Buddhist temples, and there were numerous commissions for the imperial palaces and private residences. The variety of forms and decoration that resulted was accompanied by a resurgence of the taste for hidden symbols prevalent in the Ming dynasty.

The influence of the Qianlong reign remained strong through the first half of the 19th century but was accompanied by a decline in workmanship and esthetic quality. During the reign of the Guangxu emperor (1874–1908), a renewal of production was sparked by widespread Western interest in the technique, as a result of Chinese participation in international exhibitions of the time. Equally important political events, such as the sack of the summer palace during the Second Opium War in 1860 by British and French troops, prompted a rediscovery of cloisonné in Europe, especially in France.

To illustrate the impact of these influences and the renewal of the technique in late 19th-century France, the exhibition will conclude with cloisonné enamels produced by the **Maison Christofle, Ferdinand Barbédienne and James Tissot.**

A full-color catalog, published by the Bard Graduate Center and Musée des Arts décoratifs, in cooperation with Yale University Press, incorporates advances in scholarship since the publication of the last important work in the field in English more than 20 years ago. Essays include **Terese Tse Bartholomew** on “Hidden Meanings,” **Rose Kerr** on “The Influences of Form and Decoration from Chinese Antiquity,” **Lu Pengliang** on “The Role and Function of Cloisonné During the Ming and Qing,” **Béatrice Quette** on

“Form and Decoration,” **Odile Nouvel** on “29th-Century French Cloisonné Enamels,” **Zhang Rong** on “Imperial Commissions,” and **Susan Weber** on “The International Reception. Essays are accompanied by reproductions of exhibition objects, related illustrations, maps, a glossary and a bibliography.

***Objects of Exchange: Social and Material Transformation on the Late 19th-Century Northwest Coast***

**Bard Graduate Center: Decorative Arts, Design History, Material Culture**

**New York, NY**

**[www.bgc.bard.edu](http://www.bgc.bard.edu)**

**January 26–April 17, 2011**

The later half of the 19th century was a period of rapid and dramatic change for the indigenous peoples of the Northwest Coast of North America. ***Objects of Exchange*** uses the material culture of the period as evidence of historical change and shifting intercultural relations. Objects range from decorated clothing and containers to ceremonial masks and trade goods. This is the inaugural exhibition for the Bard Center’s new Focus Gallery. It features the collection of the **American Museum of Natural History** and examines the material culture of the period in terms of shifting social relations within Native groups and between Natives and the settler states around them. It focuses on boundary objects that do not fit well-established stylistic or cultural categories, but document patterns of intercultural exchange and transformation.

***National Design Triennial: Why Design Now?***

**Cooper-Hewitt, National Design Museum**

**New York, NY**

**[www.cooperhewitt.org](http://www.cooperhewitt.org)**

**Through January 9, 2011**

Designers in a range of fields focus on contemporary and environmental concerns in a variety of media. Inaugurated in 2000, the Triennial program seeks out and presents innovative designs at the center of contemporary culture. In this fourth exhibition in the series, the **National Design Triennial** explores the work of designers

addressing human and environmental problems across many fields of the design practice, from architecture and products to fashion, graphics, new media and landscapes.

The exhibition is sponsored by GE with support from the Agnes Bourne and the Mondriaan Foundation; Norwegian Consulate General in New York, Esme Usdan Exhibition Endowment Fund, Ministry of Culture Denmark, and public funds from the New York State Council on the Arts, among others.



Couched coat, 100% organic cotton, natural indigo plant dye, paint, thread, snaps; indigo dyed and embroidered. Alabama Chanin 2009 and 2010 Collections. Natalie Chanin (American, b.1961), Alabama Chanin. United States, 2009. Photo: Alabama Chanin.

### ***Set in Style: The Jewelry of Van Cleef & Arpels***

**Cooper-Hewitt, National Design Museum  
New York, NY**

**[www.cooperhewitt.org](http://www.cooperhewitt.org)  
February 18–June 5, 2011**

This exhibition explores the significance of the firm's contributions to jewelry design in the 20th century, including the establishment of **Van Cleef & Arpels** in New York at the beginning of World War II. On view are more than 250 works, including jewels, timepieces, fashion accessories and objets d'art, many of which were created exclusively for the American

market. The exhibition examines the work through the lenses of innovation, transformation, nature as inspiration, exoticism, fashion and celebrity, and includes design drawings from the Van Cleef & Arpels archives.

### ***East Meets West: Cross-Cultural Influences in Glassmaking in the 18th and 19th Centuries***

**Corning Museum of Glass  
Corning, NY**

**[www.cmog.org](http://www.cmog.org)  
Through October 30, 2011**

This exhibition explores the cross-cultural influences in technology, scientific experimentation and decoration among glassmakers in Europe, China and Japan after East met West in the 18th and 19th centuries. Through a range of museum objects from the early modern period, ***East Meets West*** documents the European adoption of traditional Asian styles and iconography, and examine the largely overlooked impact of Westerners—missionaries, alchemists and craftsmen—on the development of new glassmaking techniques and formulas in the East.

The extension of the Silk Road to Italy in the age of Marco Polo (1254–1324) brought Eastern goods to Europe. Influential tastemakers such as Grand Duke Ferdinando I de' Medici and Elector Christian I of Saxony became collectors of Chinese porcelain, sparking a demand that spread beyond the courts. This inspired imitation, and scientists throughout Europe attempted to replicate the material.

The early experiments were closely linked to glassmaking, based on a longstanding misconception that porcelain was a vitreous, not clay-based, substance. The alchemical knowledge needed to create glass imitating porcelain was transferred from glassmaker to glassmaker across the continent. Their efforts resulted in the production of a variety of opaque white "milk glass" objects, which found a market alongside imported (and, eventually, European-made) porcelain and satisfied the fashion for enameled chinoiserie-style objects.

European Christian missionaries brought the new milk-glass recipes to Asia, along with other glassmaking

formulas and skills that revolutionized the industry in China. One such missionary and scientist, **Kilian Stumpf**, organized a glassworks in Beijing in the 1680s, extending the influence and innovations of European alchemists to East Asia.



Sakazuki Decanters and Cups Set, glass. Satsuma Clan Factory, Japan, about 1857.

Drawing on the tradition of porcelain-making, glassmakers in China blew and enameled opaque white glass for foreign and local markets. The museum's scientific analysis by X-ray fluorescence of a few of these objects in its collection has revealed that the composition of some of the white glass used in the East is closely related to the milk glass made by German craftsmen. ***East Meets West*** suggests that a connection to the community around Stumpf may be the reason for such results.

Although the Chinese absorbed Western glassmaking formulas and technology, they did not borrow European forms or decorative techniques. Instead, they carried over approaches from indigenous crafts such as porcelain making and hardstone carving and further enriched their stylistic repertoire by using European glassblowing and cutting methods. The exhibition showcases this dual influence with several examples of cameo glass vessels, in which the Western technique of overlaying opaque glasses of different colors is combined with local carving techniques and iconographic style.

Europeans also welcomed Japa-

nese designs, which introduced a new range of shapes, forms and motifs to the West. In parallel, Japanese glass-houses adopted Western practices into their production during the second half of the 19th century. Glasses from the Satsuma Clan Factory, which reflected the decorative influences of Dutch and English cut crystal, became fashionable tablewares. A set of geometrically cut Sakazuki decanters and cups is in the exhibition.

Technological exchange and stylistic influences continued into the 20th century, with continued global influences in glass design and the emergence of an international scene of glass artists who used traditional techniques and interpreted historic craft traditions in new ways.

***Boiseries—Katrin Sigurdardottir at the Met***

**Metropolitan Museum of Art  
New York, NY  
www.metmuseum.org  
Through March 6, 2011**

***Katrin Sigurdardottir at the Met*** is an exhibition of two new sculptural installations created for the **Metropolitan** by this Icelandic artist (b. 1967), who lives and works in New York City and Reykjavik.

The installations are full-scale interpretations of 18th-century French rooms preserved at the **Metropolitan Museum**, one from the Hôtel de Crillon (1777–80) on the Place de la Concorde (Paris) and the other from the Hôtel de Cabris (ca. 1774) at Grasse in Provence.

One Boiserie is the exterior of an enclosed chamber, seen through surveillance mirrors, complete with replica furniture based on the Hôtel de Crillon period room.

In the second Boiserie, Sigurdardottir altered scale and proportion to create something like a folding screen rather than an enclosed space. The installations are inspired by authentic interiors, with carved and gilded paneling, and composed of materials such as fiberboard, mirrors and white paint. One is entirely handcrafted, following centuries-old traditions; the other is digitally machined, using advanced technological and fabrication techniques.

This is the seventh in the Metro-

politan's series of solo exhibitions of the work of contemporary artists at mid-career. Sigurdardottir's work has exhibited at galleries and museums, including **S.M.A.K. Museum of Contemporary Art** (Ghent), **Reykjavik Museum of Art**, **P.S.1 Contemporary Art Center** (New York, NY), **Renaissance Society** (Chicago, IL), **Sala Siqueiros** (Mexico City, Mexico) and **Fondazione Sandretto** (Turin, Italy).

***Rugs and Ritual in Tibetan Buddhism***  
**Metropolitan Museum of Art  
New York, NY**

**www.metmuseum.org  
Through March 27, 2011**

***Rugs and Ritual in Tibetan Buddhism*** is dedicated to ritual practice in Tibetan Vajrayana Buddhism and explores the role of ritual objects used by its practitioners in pursuit of spiritual enlightenment. The 30 tantric ritual rugs and utensils—including knives, vessel, fire-offering ladles, ritual staff, daggers and an offering table—illustrate a Buddhism that flourished in Tibet from its beginnings in the eighth century through the 20th century. The installation features Tibetan rugs and ritual utensils from the collection of **Anthony d'Offay** of London, England, with New York-based loans and works from the museum's collection.

Vajrayana (Diamond Vehicle) refers to the advanced school of Mahayana Buddhism practiced in Tibet. A personified ritual dagger, Phurba Emanation of Padmasambhava as Guru Dragmar, was used in an exorcism-type performance to slay passions that can interfere with enlightenment.

Highlights are two large cloth paintings of the late 16th century depicting wrathful protective deities. Mahakala—an emanation of transcendental Buddha Akshobhya, and the principal destroyer of the corporeal bonds tying human to material and physical existence—is represented in both tangka paintings and sculptures, along with a sculpture of a wild ascetic, probably a mahasiddha (one of the advanced yogic practitioners revered in Tibetan Buddhism).

***The Artistic Furniture of Charles Rohlfs, American Furniture Designer***

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

**www.metmuseum.org  
Through January 23, 2011**

**Charles Rohlfs** (1853–1936) created works that combined elements of Arts and Crafts, Art Nouveau and proto-modernism. In a career that barely spanned a decade, he designed only a few hundred works, many for his own home.

The exhibition examines the designer's style through 50 examples of furniture and related objects. Many of the works descended in his family; others are on loan from museums and private collections; several works are from private collections in the New York area and have not been displayed previously. Rare printed advertising cards and pamphlets for Rohlfs's work, from the Met's collection, are on display.



Corner chair, oak; 28 7/8 x 19 x 19 in., by Charles Rohlfs (American, 1853–1936) 1898–99. Dallas Museum of Art, promised Gift of American Decorative Art 1900 Foundation in honor of Joseph Cunningham.

The exhibition explores Rohlfs's life and career, including the activities of his wife, artist and mystery novelist Anna Katharine Green; the sources of his motifs; his commissioned interiors; his efforts at self-promotion and marketing; and his attempts to define a conceptual framework for his artwork.

Born in Brooklyn in 1853 to a German émigré cabinetmaker, Rohlfs studied drafting and design at the Cooper Union (New York, NY). He earned a living as a designer of cast-iron stoves, was a patternmaker for foundries, and



also—with less success—pursued a career as an actor. They married in 1884, and moved to Buffalo in 1887.

New research shows that Rohlfs's early experiments with furniture design involved close collaboration between husband and wife. When neighbors and guests asked Rohlfs to make furniture for them as well, the hobby became a business. He set up a workshop with a few freelance carvers and, by the 1890s, was promoting himself as a designer of "artistic furniture."

Rohlfs produced furniture on commission for the lodges of patrons in the Adirondack Mountains in upstate New York; received acclaim for work he submitted to international exhibitions such as the 1901 Pan-American Exposition in Buffalo and the 1902 Turin International Exposition of Modern Art; and signed a distribution contract with the Chicago department store Marshall Field & Company.

Despite these successes, his workshop was in existence for only a few years. As mass-produced furniture became readily available and styles changed, Rohlfs's eccentric ideas did not attract enough of a following to sustain the business. He all but abandoned cabinetry and became active in civic affairs.

Rohlfs's furniture was made of oak stained a matte brown and embellished primarily with carving. His silhouettes and carving combined many different sources, from the abstract naturalism of Art Nouveau to the shapes and materials characteristic of the Arts and Crafts movement. His carving recalled Chinese and Japanese forms and highly stylized renditions of nature. He claimed that his individual inspiration came from the natural grain of oak and his own creative imagination. For example, the carving on one desk chair resembles the cellular structure of oak as seen through a microscope.

Other works include a table with legs at the mid-point of each side (rather than at the corners), three-legged chairs with sculptural or filigreed arm and backrests, and a tapered clock.

The fully illustrated catalog is by DAS award recipient **Joseph Cunningham**, curatorial director of the **American Decorative Art 1900 Foundation** and published by Yale University Press

in association with the foundation.

The exhibition was organized by Cunningham and, at the Metropolitan, **Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang Curator of American Decorative Arts, who is also a DAS award recipient.

The Met is the exhibition's final stop. It is organized by the **Milwaukee Art Museum, Chipstone Foundation** and American Decorative Art 1900 Foundation, with support from Alamo Rent A Car and the Windgate Charitable Foundation.

**Eat Drink Art Design**  
**Museum of Art and Design**  
**New York, NY**  
**madmuseum.org**  
**Through March 27, 2011**

The artists and designers in this exhibition have created objects for the table—cups and plates, tea sets and silverware—that redefine the art of dining. Drawing from MAD's collection, the exhibition features 60 objects for eating and drinking by such artists as **Ted Muehling, Cindy Sherman** and **Dale Chihuly**. Featured works range from handcrafted vessels of the early years of the collection, to elegant flatware and goblets, to recent conceptual works by artists such as Paul Scott, who uses the familiarity of tableware as a frame for contemporary issues. The show reveals the ways in which the table can be a domestic setting for families and feasts, as well as an intellectual space for ideas and history.

**Eat Drink Art Design** showcases tableware—cups, plates, silverware, tea sets—that redefines the art of dining. Drawn largely from the museum's collection, the exhibition features 60 pieces, from handcrafted mid-century pots, to flatware and goblets, to more conceptual works by artists who use the familiarity of tableware as a frame for contemporary issues.

The show is organized in four parts: **Eat** looks at functional tableware, such as the Japanese company **Wasara's** eco-friendly and disposable tableware, manufactured out of the pulp of reed, bamboo and bagasse (a byproduct of the sugarcane industry).

**Drink** examines drinking vessels of all kinds, including a rare spiral-shaped wine bottle created by Chihuly.

**Art** investigates how artists have used tableware as a canvas or font of inspiration, as in Sherman's Louis XV-style porcelain tea set, in which she is pictured in the costume of Madame de Pompadour.



Still Life Table from the series "Ultimate Art Furniture," maple wood, oil on canvas, 18 x 26 1/2 x 21 in. Constantin and Laurene Boym, 2006. Photo: Boym Partners.

**Design** shows how contemporary designers are rethinking tableware in new works such as the **Boym Partner's** "Still Life Table," from their Ultimate Art Furniture series, which uses found paintings as part of the furniture.

The exhibition includes designer **Peter Ting's** installation of plates decorated with decals from the **Royal Crown Derby Factory** as one of the exhibition highlights, accompanied by a video that shows the designer's collaboration with the artisans at Royal Crown Derby.

**Think Again: New Latin American Jewelry**  
**Museum of Art and Design**  
**New York, NY**  
**madmuseum.org**  
**Through January 9, 2011**

The **Museum of Arts and Design** presents the first comprehensive overview of contemporary art jewelry from Latin America to be seen in the United States. The exhibition was organized by Otro Diseño Foundation for Cultural Cooperation and Development.

**Think Again** showcases more than 80 works by more than 50 Latin American jewelry artists/designers, including **Mirla Fernandes** and **Claudia Cucchi** (Brazil); **Valentina Rosenthal** (Chile); **Elisa Gulminelli** and **Francisca Kweitel** (Argentina); **Jorge Manilla** and **Alcides Fortes** (Mexico); and **Miguel Luciano** (Puerto Rico).

Contemporary works are in context with a group of historical works

primarily from Brazil, Argentina, Colombia, Mexico and Cuba.

**Patrick Jouin: Design and Gesture  
Museum of Art and Design  
New York, NY**

**madmuseum.org**

**Through February 6, 2011**

**Patrick Jouin: Design and Gesture** is the first solo exhibition at an American museum of this French designer. From the Facto garden chair—his first work as an independent designer in 1998—to the Chop cutting board, *Design and Gesture* features more than 50 of his products by makers such as **Alessi, Cassina, Kartell, MGX/Materialise** and **Puiforcat**, among others. A special multimedia video installation, conceived and produced by Jouin, examines the role of “gesture” in making a culinary dish, from prep to service, using objects of his design.

Born in Nantes, France, in 1967, Jouin graduated from **Ecole Nationale Supérieure de Création Industrielle-Les Ateliers** in 1992. The following year, he joined **Thomson Multimedia**; from 1995, he worked for **Philippe Starck** in Paris.

In 1999, Jouin established his own product design and interior architecture studio. He has received numerous design awards and public commissions. His most recent solo exhibition was at the **Centre Pompidou** (Paris, France) in spring 2010.

**Counter Space: Design and the  
Modern Kitchen**

**Museum of Modern Art (MoMA)  
New York, NY**

**www.moma.org**

**Through March 14, 2011**

*Counter Space* explores the 20th-century transformation of the kitchen and highlights MoMA's recent acquisition of a complete example of the iconic “Frankfurt Kitchen,” designed in 1926–27 by architect Grete Schütte-Lihotzky.

In the aftermath of World War I, thousands of these kitchens were manufactured for public-housing estates being built around Frankfurt-am-Main (Germany). Schütte-Lihotzky's design, with its integrated approach to storage, appliances and

work surfaces, reflected a commitment to transforming the lives of ordinary people. Previously hidden from view in a basement or annex, the kitchen became a bridgehead of modern thinking in the domestic sphere—a testing ground for new materials, technologies and power sources, and a springboard for the rational reorganization of space and domestic labor within the home.

Featured alongside the Frankfurt Kitchen is a 1968 mobile fold-out unit manufactured by the Italian company **Snaidero**, with two complete kitchens complemented by a variety of design objects, architectural plans, posters, archival photographs and selected artworks, all from MoMA's collection. The contribution of women are prominently featured throughout the exhibition, only as the primary consumers and users of the domestic kitchen, and also as reformers, architects, designers and artists who have critically addressed kitchen culture and myths.

**Art for the People: Decorated Stoneware from the Weitsman Collection**

**New York State Museum  
Albany, NY**

**www.nysm.nysed.gov**

**Ongoing**

This exhibition features 40 decorated stoneware vessels, including jugs, crocks, pitchers, jars and water coolers from ceramics and stoneware donated to the museum by **Adam Weitsman**, president of a metal-recycling company western New York state. Described in the *New York Times* as “utilitarian grayish cylinders, painted with animals, bouquets, streetscapes and portraits, [that] originally held foodstuffs that ranged from brandy to sauerkraut,” the pieces on display feature cobalt lions, roosters, eagles, church steeples and Seneca chiefs. Most have never been displayed before.

Weitsman has been donating pieces since 1998 and is underwriting a hardcover catalog that is expected to be published next spring. Another 120 pieces of his collection are in storage at the museum. He has been interested in stoneware since his father dug up two stoneware beer bottles on the family property when Weitsman was 11.

Stoneware was the basic utilitarian



Four-Gallon Water Cooler, ca. 1865. Leaner Fenton & Frederick Hancock (working 1858–70).

ware of the 19th century. Stoneware containers served many useful functions, primarily used in the preparation, storage and serving of food. Other uses might have included household items such as inkwells, match holders, flowerpots and pipes for smoking tobacco. In the 20th century, plastic and aluminum replaced pottery as the chief material for kitchen equipment.

Although most potters were not trained artists, the incised or cobalt-blue decorations they created on stoneware are now appreciated as prime examples of American folk art.

New York state was well-suited for stoneware production thanks to the transportation network of its canals, rivers and turnpikes. The white clay to produce stoneware was shipped from the Bayonne, NJ, area to potters along canals and turnpikes. The finished products were sent out to markets along this transportation corridor.

Stoneware vessels were shaped by hand on a potter's wheel or formed in a wooden mold. After the freshly shaped vessel had air-dried, an awl or pointed stick was often used to scratch a simple design into the surface. Free-hand decoration was also applied with cobalt blue paint, which withstands the high temperature of the kiln. Dark-brown Albany slip clay was used to coat the interior. The decorated pieces were

placed in beehive-shaped kilns and fired at about 2,100° Fahrenheit. When the heat was at its height, a bucket of coarse salt was thrown into the kiln. The salt vaporized, covering exposed surfaces with a shiny, somewhat pitted or pebbled finish called “salt glaze.”

Among the common decorations of birds and flowers were special presentation pieces, or stoneware made for family members.

## **North Carolina**

### **Contemporary British Studio**

#### **Ceramics: The Grainer Collection**

#### **Mint Museum**

#### **Charlotte, NC**

[www.mintmuseum.org](http://www.mintmuseum.org)

**Through March 13, 2011**

Drawn from the collection of **Diane and Marc Grainer** of suburban Washington, D.C., this exhibition is comprised of functional and sculptural objects made between the 1980s and 2009 and features work by 100 artists either born or residing in Great Britain, including established “contemporary classics” such as **Lucie Rie** and newer ceramicists such as **Julian Stair, Kate Malone, Neil Brownswold** and **Grayson Perry**.



Wild West Horse Bowl, slip-cast earthenware, transfer prints, glaze, Carol McNicoll, 2000.

Photo: Diane and Marc Grainer Collection.

This collection chronicles the recent history of contemporary British studio ceramics. The exhibition begins with an overview of the earlier 20th-century masters, then moves to works that demonstrate the two strains of influence that informed contemporary makers, from the historicism of **Bernard Leach** and his successors to the refugee modernism of by Rie.

#### **Contemporary British Studio**

**Ceramics** is sponsored by Duke Energy. It is accompanied by an illustrated

scholarly catalog published by Yale University Press, London.

## **Ohio**

### **The Egypt Experience: Secrets of the Tomb**

#### **Toledo Museum of Art**

#### **Toledo, OH**

[www.toledomuseum.org](http://www.toledomuseum.org)

**No formal closing date**

This exhibition shows how, over 3,500 years, Egyptians made efforts to ensure the preservation of both the body and spirit in tombs they considered to be their “houses of eternity.” Many of the 150 or so objects in the exhibition are from the museum’s collection, and other are on loan from the **Metropolitan Museum of Art** (New York, NY), **Field Museum** (Chicago, IL), **Indiana University Art Museum** (Bloomington, IN), **Oriental Institute Museum** (University of Chicago, Chicago, IL) and individual collectors.

Highlights include the museum’s mummies, returning to public view for this exploration of ancient Egyptian beliefs about life and the afterlife.

### **Animah Robinson: Voices that Taught Me How to Sing**

#### **Toledo Museum of Art**

#### **Toledo, OH**

[www.toledomuseum.org](http://www.toledomuseum.org)

**Through February 27, 2011**

Ohio artist **Aminah Brenda Lynn Robinson** (b. 1940) combines traditional art materials with found and everyday objects to create two- and three-dimensional works of art that are a cross between folk art, quilting and high art. The **Toledo Museum** has acquired her **Ragmud Collection**, which is showcased in this exhibition.

A central component of Robinson’s work is incorporation of objects such as men’s ties and buttons. She also uses hogmawg, a mixture of mud, pig grease, dyes, sticks, small rocks, glue and lime that her father taught her how to make.

## **Pennsylvania**

### **Informed by Fire: Highlights of American Ceramics**

#### **Philadelphia Museum of Art**

#### **Philadelphia, PA**

[www.philamuseum.org](http://www.philamuseum.org)

**Through spring 2011**

This exhibition features works

in clay from the museum’s collection that illustrate the heritage of American ceramics.

### **Alessi: Ethical and Radical Philadelphia Museum of Art Philadelphia, PA**

[www.philamuseum.org](http://www.philamuseum.org)

**Through April 10, 2011**

**Alessi: Ethical and Radical Surveys** a series of milestone **Alessi** collaborations from 1955 to the present. Focusing on Alessi’s projects with **Ron Arad, the Campana Brothers, Achille Castiglioni, Michael Graves, Greg Lynn, Alessandro Mendini, Ettore Sottsass, Philippe Starck, Robert Venturi** and others, the exhibition includes some 150 objects, drawings, historic factory photographs and videos that document the achievements of the family-owned company’s projects.

**Alberto Alessi**, president of the company and grandson of its founder **Giovanni Alessi**, was honored at the **Philadelphia Museum of Art** with Collab’s Design Excellence Award.

The exhibition is organized into two sections: family and factory history and a survey of past, present and future Alessi objects by collaborating designers, including the experimental projects “Tea and Coffee Piazza” (1983) and “Tea and Coffee Towers” (2003). The introductory section includes a map of the exhibition plan, designed by **Alessandro Mendini**.

Among the earliest works in the exhibition, **Carlo Alessi’s** Bombé Tea and Coffee Service (1945) represents Alessi’s transition from handcrafted works to industrial products. The company’s first collaboration with an outside design team is also represented in this section: **Luigi Massoni and Carlo Mazzeri’s** 1957 cocktail set. The work ushered in a new era of designer products, introduced by Alberto Alessi’s father, Carlo, and his uncle, Ettore.

Alberto Alessi’s contribution to the firm’s approach to collaboration with designers makes up the balance of the exhibition, with objects dating from the late 1970s to 2010.

Works by **Richard Sapper**, whose 9091 kettle with its two-tone singing whistle (1983) was the first to become a household icon, are on view next to



contemporary items such as **Starck's** Juicy Salif citrus squeezer (1990). **Riccardo Dalisi's** stainless-steel Neapolitan coffee maker (1987) is paired with his anthropomorphic Figural Prototype with Chair, **Pierangelo Caramia's** Penguin teapot (1993) and **Stefano Giovannoni's** Mary Biscuit box (1995).

Other works reflect the architectural styles of their designers, among them **Mario Botta's** angled Mia and Tua pitchers (2000), and **Zaha Hadid's** Niche centerpiece (2009), composed of several elements that can be assembled into multiple configurations.



"Whistling Bird" Teakettle, stainless steel, polyamide, 8 7/8 x 10 1/4 x 8 5/8 inches. Designed by Michael Graves (American, b. 1934), 1985, made in Italy by Alessi S.p.A., Crusinallo, Italy (1921–present). Gift of the designer, 1996.

A final element of the exhibition includes works from the firm's two most famous experimental projects: the Tea and Coffee Piazza of 1983 and the Tea and Coffee Towers of 2003, each curated and coordinated by Mendini and produced by Alessi. In 1983, Alessi identified 11 architects and gave them free rein to explore new forms and technologies. The now well-known results include services by **Michael Graves, Hans Hollein, Charles Jencks, Richard Meier, Mendini and Aldo Rossi.**

Alessi repeated the experiment 20 years later with 22 architects for the Tea and Coffee Towers project, which produced **Greg Lynn's** titanium flower-like ensemble. **Jan Kaplicky** and **Amanda Levet** of Future Systems designed a set made of heat-resistant clear glass, while **Will Alsop's** vessels were designed to fit inside a rigid polychrome stereometric container.

Displayed in close proximity to each other, the Tea and Coffee Piazza project and the Tea and Coffee Towers project demonstrate changes in style and technology during the two decades that separated these projects.

Alberto Alessi is now working with designers such as the Campana Brothers, **Rowan & Erwan Bouroullec**, and **Pauline Deltour**. Some of the factory's early designs by Carlo Alessi are being reissued using modern production methods.

**Roberto Capucci: Art into Fashion**  
Philadelphia Museum of Art  
Philadelphia, PA  
[www.philamuseum.org](http://www.philamuseum.org)  
March 16–June 5, 2011

**Roberto Capucci** (b. 1930) was one of the founders of modern Italian fashion in the early 1950s. **Roberto Capucci: Art into Fashion** is comprised of nearly 90 works spanning the artist's career, with supplementary film clips and historical photographs that document the parallels between his designs and the Italian fashion world.



Dress from Berlin Collection, 1992, demonstrates Capucci's use of pleats.

The exhibition traces Capucci's artistic career chronologically, from his discovery in 1951 to his sculptures from 2007. Early works include a cocktail dress with train from 1952–'53, and the Rosebud dress from 1956, as well as the Nine Dresses (1956), inspired by the rings of water produced by tossing a stone. His box silhouette—

shaped with four seams instead of the usual two—represented a departure from the traditional fitted form of the period and garnered him the Filene's Fashion Award in 1958.

Capucci was born in Rome in 1930 and studied at the **Accademia delle Belle Arti**. He worked briefly as an apprentice to the designer **Emilio Schuberth** and opened his first atelier in Rome in 1950, moving to Via Gregoriana in 1955, where he remains today.

Capucci was introduced to **Giovan Battista Giorgini**, a buying agent for high-end American department stores who became his champion and organized the first Italian high-fashion show in Florence in 1951 and continued to produce shows until 1965. Capucci presented his first collection in the second of Giorgini's fashion shows in July 1951.

From 1962–68, Capucci presented his collections in Paris was praised for his use of plastic, his Op Art-inspired designs made from woven ribbons (the 1965 Optical dress) that paid homage to the artist Victor Vasarely, and embroidered evening dresses that glowed in the dark.

On returning to Rome in 1968, Capucci continued his experimentation with commonplace materials such as raffia, wire and stones in the tradition of the Italian Arte Povera movement of the same period. In 1978, he created the white satin Colonna dress, modeled after a Doric column.

The dress represented a turning point in Capucci's career, as he started to explore the idea of dress as actual sculpture. The exhibition contains sculpture dresses from the 1980s and early 1990s, such as the Bougainvillea (1989), that reveal the use of pleating and exploration of color and form that are now his signature.

Capucci resigned from the Italian couture system and presented a singular collection each year in a different city. Since 1992, he has continued to conceive and exhibit sculptures, including a series presented at the 1995 Venice Biennale. Among the works on view is the series of eight dress sculptures, "Return to Origins: Homage to Florence," from 2007.

**Roberto Capucci: Art into Fashion**

ion is organized with the **Fondazione Roberto Capucci** in Florence and will be seen only in Philadelphia.

The exhibition catalog, *Roberto Capucci: Art into Fashion*, is by organizing curator **Dilys Blum**.

The exhibition is funded in part by the Pew Charitable Trusts.

**Wharton Esherick and the Birth of the American Modern**

**Van Pelt-Dietric Library & Fisher Fine Arts Library/ University of Pennsylvania Philadelphia, PA**

**www.library.upenn.edu**

**Through February 13, 2011**

This retrospective features about 275 artifacts, from bookplates to bedroom sets, that show how **Wharton Esherick** evolved into a custom furniture-maker.

For decades, Esherick focused on painting Cubist and Impressionist landscapes and portraits, and designed printers, posters and theater sets. He adapted his affected drawing style and odd perspectives to chairs, desks, tables and bookcases only in his 40s, beginning around 1940.

Esherick modeled furniture legs after crisscrossed bones, created cantilevered tops and hid drawers in curves. He built his home, which is now the **Wharton Esherick Museum** (Paoli, PA) of stone, tinted stucco and oak planks.

In the exhibition are a pyramid-shaped bedside table, a padouk Victrola cabinet built for the owner of a Philadelphia valve-making factory, and a ridged padouk headboard carved for photographer Marjorie Content's New York City apartment.

Other Esherick works will be on display in the coming months, including a faceted scone and walnut radio cabinet with cantilevered countertop, next to an oak fireplace built for legal scholar Curtis Bok, at the Philadelphia Museum of Art; the Fischer family's walnut folding screen inlaid with ebony birds at the **Museum of Fine Arts, Boston**; and woodcuts, stools, and a ribbed walnut music cabinet made for a concertmaster of the Philadelphia Orchestra at **Moderne Gallery** (Philadelphia, PA).

**Virginia**

**Cameo Performances: Masterpieces of Cameo Glass from the Chrysler's Collection**

**Chrysler Museum of Art Norfolk, VA**

**www.chrysler.com**

**Through July 1, 2011**

*Cameo Performances* explores the history of cameo glass from ancient Roman examples through the resurgence of the technique in England in the late 19th century. The 38 objects each reflect a different influence—neoclassicism, classic Roman and Greek, Victorian, Asian, and contemporary themes.



"Intruders," cameo glass plaque, ca. 1893. George Woodall (English, 1850–1925) and Thomas Woodall (English, 1849–1926), Thomas Webb & Sons.

Cameo, broadly defined, is any glass in which the surface is cut away to leave a design in relief. Carvers used hand-cutting tools, similar to those used by sculptors, to cut away the unwanted portion of the glass and create their designs. Wheel-cutting and hydrofluoric acid were also used. Since the late 1800s, artists have preferred to use hydrofluoric acid, reserving wheel-cutting and hand-sculpturing for finishing and details.

*Cameo Performances* includes **George and Thomas Woodall's** cameo glass plaque "Intruders"—**George Woodall** succeeded in creating the illusion of perspective in a shallow space (the distance between the rim and the back is less than inch).

The Dragon Vase is a **Thomas Webb** blue-and-white cameo glass in Chinese taste—the two dragons that encircle the vase are in unusually high relief because their overall shapes

were blown-molded before the vase was carved.

**Northwood's** Milton Vase, a high-neck vase with handles, is blown, transparent blue glass cased with opaque white cameo, carved in high relief with images based on Milton's "Paradise Lost" of Adam and Eve in the Garden of Eden on one side and the six-winged angel Raphael on the other side.

**Cheers to Queen Victoria! British Glass from the Chrysler Collection**

**Chrysler Museum of Art Norfolk, VA**

**www.chrysler.org**

**Through February 2011**

This selection of 50 glass objects made in Britain from 1837–1901 complements *London Calling: Victorian Paintings from the Royal Holloway Collection*. The range of decorative styles during this period, from Gothic revival to Art Nouveau, and the advancement of technologies caused an explosion of output in British glass manufacturing, resulting in a wide variety of glasses for eating, drinking and decorating the Victorian home.

Decorative styles range from Gothic Revival to Art Nouveau. While much of the glass collection came from the lifelong collecting pursuits of **Walter Chrysler** (who met Louis Comfort Tiffany in 1931), the collection now includes contemporary artists such as **Howard Ben Tré, Harvey K. Littleton, William Morris** and **Lino Tagliapietra**.

The reign of Queen Victoria (1837–1901) was a golden age of industrial and commercial expansion in Britain. The design of glass, both unique and mass produced, was regarded as an essential part of the decorative vocabulary, and the British were eager to gain worldwide pre-eminence.

This exhibition focuses on that quest. Throughout Victoria's reign, several developments affected the growth and reputation of the British glass industry—the abolition of taxes, technological advancements in glass-making, advent of international exhibitions, and growing consumer market for finished goods.

**American Quilts: Selections from the Winterthur Collection**

Virginia Museum of Fine Arts  
Richmond, VA  
www.vmfa.org

Through January 2, 2011

This exhibition features quilts from the collection of furniture, fabrics, quilts and decorative arts collected by **Henry Francis du Pont** (1880–1969) and displayed in period room settings of the **Winterthur Country Museum and Estate** (Winterthur, DE). It is the first time that this selection of more than 40 quilts are traveling, for a strictly limited period.



Appliqué quilt center, cotton, 40 ½ x 40 ¾ inches. Sarah Furman Warner Williams of New York, NY between 1810 and 1830. Courtesy Winterthur; bequest of Henry Francis DuPont.

Dating from the 1700s to 1850, the quilts were selected for their artistic significance and their importance as artifacts of early American culture. Whitework, appliqué, whole cloth, pieced, embroidered and stenciled quilts are all featured, as well as cushion and dressing table covers, samplers, and a quilted petticoat.

The centerpiece is the only known American example featuring a family coat of arms—a stuffed whitework quilt stitched in 1815 by 23-year-old **Mary Remington** in preparation for her marriage to a local ship captain. Using historical research and letters between her and her fiancé, the exhibition reveals the family relationships, friendships, education, books and politics that shaped a young woman in early America.

The exhibition flows progressively through six different galleries, tracing the influences that shaped the produc-

tion and design of quilts, including international trade, the development of the American textile industry, and the global circulation of images, patterns and artistic ideas. Outside galleries reveal more about du Pont and the Winterthur collection.

An illustrated catalog, *Quilts in a Material World*, accompanies the exhibition.

**Washington**

**Fertile Ground: Recent Masterworks from the Visiting Artist Residency Program**

Museum of Glass  
Tacoma, WA

www.museumofglass.org

Through October 16, 2011

The **Museum of Glass** introduces a new exhibition featuring an eclectic body of work created by Visiting Artists in the museum's Hot Shop. **Fertile Ground: Recent Masterworks from the Visiting Artist Residency Program** showcases 33 works made in the Hot Shop by artists from around the world with the assistance of the Hot Shop Team.

Artists who participate in the Visiting Artist Residency Program range from emerging to world-renowned and from artists who have never before worked with glass to masters of the medium.

**Fertile Ground** is organized around four major themes: imagination, perception, navigation and inspiration. Objects present these traditional themes in a new light.

"Imagination" includes works that depict enchanted worlds, from **Richard Meitner's** Sorcerer's Apprentice I (2010), which pays homage to the children's story of the same name.

"Perception" delves into subthemes of meditation and illumination. **Benjamin Cobb's** abstract Visceral Stomach (2010) looks at how internal organs can inspired something so refined, while **John Kiley's** Push (2010) illustrates how glass serves as a lens that can magnify the viewer's vision.

"Navigation" looks at contemporary society through works such as Silver Loaf (2010), Alex Stisser's sculpture of a vintage Airstream trailer; and **Marvin Lipofsky's** Tacoma Series 2001-9 #1 (Berkeley to Tacoma I-5)

(2007–09). Inspiration looks at both neo-nostalgic subjects, including Gabe Feenan's red and white striped goblet, Ode to the Colonel (2010), and glass masks such as **Lynda Benglis's** Tribal Chief (2010) and **Marcus Amerman's** and **Preston Singletary's** Goes to War (2010).

All of the works in **Fertile Ground** were created between 2007 and 2010, and most of the 33 objects are on display for the first time.

**Wisconsin**

**European Design Since 1985: Shaping the New Century**

Milwaukee Museum of Art  
Milwaukee, WI

www.mam.org

Through January 9, 2011

More than 200 contemporary objects that blur the line between fine art, craft and design, and celebrate the technical innovations and artistic creativity of their designers, are on view. Objects both familiar and surreal define Europe's role in design in the 1980s and 1990s.

The late 20th century brought a period of social and political transition to Europe that included the fall of the Berlin Wall, downfall of the Soviet Union and redrawing of the European map.

The exhibition is organized around two major tendencies: designers who renew a "Modern" tradition and those who continue a "Postmodern" attitude. Modern designers approach design rationally, producing functional objects. Postmodern designers embrace objects that can be purely conceptual, highly decorative or kitsch. The two camps exemplify an ongoing dispute—What is the leading design principle, function or artistic concept?

To designers with a Modernist spirit, like the "form follows function" school of the 1920s Bauhaus, good design comes from the integration of use, materials and process; their designs are usually for mass production. Modernism is further divided into "Geometric Minimal," "Biomorphic" and "Neo-Pop" sections. Designs include cookware, **Marc Newson's** amoeboid chairs and **IKEA's** watering cans.

Postmodernism is divided into



“Decorative,” “Expressive,” “Conceptual,” “Neo-Dada/Surreal” and “Neo-Decorative” categories, with objects ranging from **Ron Arad**’s punkish crushed metal chairs to **Tord Boontje**’s flower confection lamps.

The exhibition is organized by the **Indianapolis Museum of Art** (Indianapolis, IN) and **Denver Art Museum** (Denver, CO) in conjunction with Kingston University (London, England), and curated by **R. Craig Miller** of the **Indianapolis Museum of Art**.

**Art in Clay: Masterworks of North Carolina Earthenware**  
**Milwaukee Museum of Art**  
**Milwaukee, WI**  
[www.mam.org](http://www.mam.org)  
**Through January 17, 2011**



Sugar Pot, lead-glazed earthenware. 10 in. high. Alamance County, NC, 1790–1800. Courtesy Old Salem Museums & Gardens. Photo: Gavin Ashworth.

Slipware, sculptural bottles, faience and creamware are all part of the artistic legacy of North Carolina’s first earthenware potters. During the last half of the 18th century, artisans of European descent introduced a variety of old-world ceramic traditions to the Carolina backcountry. From storage and cooking vessels with to sophisticated ornamental ware with Islamic, Asian and European overtones, the work of these artisans was as diverse as the culture it helped sustain.

**Art in Clay** features more than 150 objects and explores, among others, work related to the multi-generational Loy family tradition, which originated in France, and by Moravian immigrant potters who were trained (or

influenced) by **Gottfried Aust**. Aust (American, b. Germany, 1722–88) was a master potter trained in Saxony, Germany, who later found a home in the North Carolina Moravian missionary settlement.

The slip-decorated earthenware, although utilitarian, was considered superior to the pottery of the early American missionary settlement; represented the religious beliefs for which their makers had once been persecuted; and let the settlers maintain a sense of cultural identity in the new world.

Items include 120 pieces; about half are on loan from **Old Salem Museums and Gardens** (Winston-Salem, NC), near the Moravian workshops, where North Carolina’s 18th-century immigrant potters developed signature styles: Quakers from England used sunburst motifs on red backgrounds; German Lutherans and Calvinists were known for polka dots and stripes on black vessels; Moravians from Bohemia made green flasks in the shapes of turtles and owls, and painted pomegranates and lilies with religious symbolism.

All of the items on display were made near Greensboro, NC. Excavations continue at the Moravia workshop sites.

**Art in Clay** is co-sponsored by the **Chipstone Foundation** and **Old Salem Museums and Gardens**, North Carolina. The exhibition is curated by **Luke Beckerdite**, an authority on American decorative arts; **Johanna Brown**, curator of Moravian arts, **Old Salem Museums and Gardens**; and **Rob Hunter**, editor of *Ceramics in America*. It is organized at the **Milwaukee Art Museum** by **Ethan Lasser** and **Claudia Arzeno** of the **Chipstone Foundation**.

**International**  
**From the Melting Pot into the Fire**  
**Gardiner Museum**  
**Toronto, Ontario, Canada**  
[www.gardinermuseum.on.ca](http://www.gardinermuseum.on.ca)  
**Through May 9, 2011**

This collection of ceramic works by Israeli artists was originally presented by the **Ceramics Artists Association of Israel** at the **Eretz Israel Museum** (Tel Aviv, Israel) in 2007 and was part of the **Fourth Biennale for Israeli**

**Ceramics**. The 37 pieces in the exhibition highlight the work of contemporary Israeli artists.

**Studio Glass: Anna and Joe Mendel Collection**  
**Montreal Museum of Fine Arts**  
**Montreal, Canada**  
[www.mbam.qc.ca](http://www.mbam.qc.ca)  
**Through January 30, 2011**

The show offers a comprehensive survey of international art glass, with a focus on sculptural pieces by **Harvey K. Littleton**, **Dominick Lagino** and **Marvin Kipofsky**.

**100% SILK—The Story of Chinese Silk**  
**Espoo Museum of Modern Art**  
**Emoo, Finland**  
[www.emma.museum](http://www.emma.museum)  
**No closing date**

The cultivation of silk was one of ancient China’s most important achievements, and continues to play a profound role in Chinese culture. The exhibition introduces visitors to the history of silk.

In China, the silkworm was considered a sacred insect capable of uniting heaven and earth. More than 5,000 years ago, people began to protect and breed silkworms, and to make a variety of products out of the silk that they produce. For thousands of years, silk manufacture was preserved in China as a closely guarded state secret and the prerogative of the Imperial court, before being secularized and becoming a source of livelihood, a luxury and export product, and a tool of diplomacy and politics. “Sericulture” only reached Europe in the sixth century.

The exhibition includes more than 100 textiles, spanning the entire story of Chinese silk: silk fabric from the Neolithic Era; Jin silk with dragons and phoenixes from the Period of the Warring States, who fought for the control of the Yangtze River; different styles of Han and Tang-dynasty silk textiles from various places along the Silk Road; works produced during the Ming and Qing dynasties by the Imperial textile factories on the lower Yangtze; and some modern silk garments. On display are silk evening dresses from several decades of Finnish Independence Day Celebrations and wild-silk creations by Finnish designers and dressmakers.



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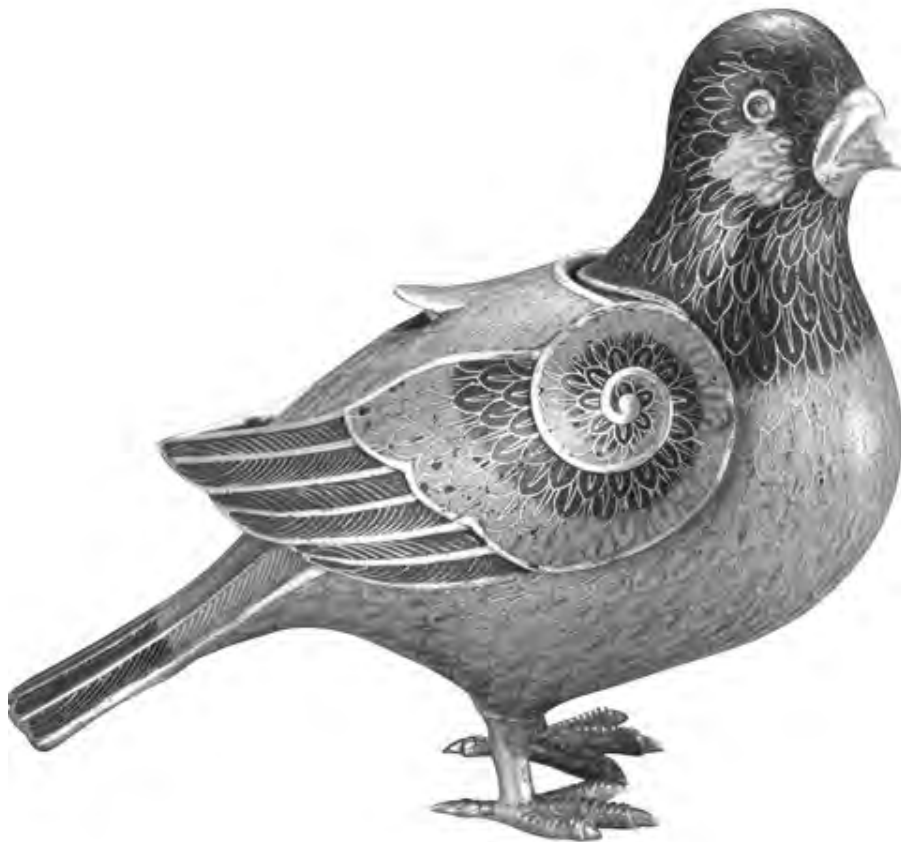
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Incense burner in the shape of a dove, cloisonné enamel on copper alloy, 6 2/3 x 7 3/8 x 3 1/2 in. Qianlong period, 1923, second half of the 18th century. Musée des Arts décoratifs. Gift of David David-Weill. See Exhibitions, Bard Graduate Center, New York, NY.



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Pictorial quilt, hand-stitched ca. 1985–98 by a former slave. See News, Boston Museum of Fine Arts, Boston, MA.

## newsletter fall 2010

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