

# Decorative Arts Society



newsletter/spring 2018

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DAS

# The DAS

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

Please send change-of-address information by e-mail to [Secretary@DecArtsSociety.org](mailto:Secretary@DecArtsSociety.org).

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# DAS Newsletter

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

We do not cover commercial galleries.

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

The newsletter of the DAS is published two times a year. Submission deadlines for 2018 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

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

## Cover image:

Chalice, gold, platinum, enamel, jewels; 9 × 6 in. (22.9 × 15.2 cm); 1608, with later restorations; probably Otto Meier (active 1604–1621), German, Westphalia (probably Lichtenau). Gift of J. Pierpont Morgan, 1917. Radiant angels enameled in the round (*en ronde bosse*), a technique developed in the 14th century that involves painting molten glass colors over sculpted gold core. Made for dean of Speyer Cathedral to use in celebrating Mass. Set with gemstones, believed to embody detailing of God's divine order. Part of original chalice is lost; damaged bowl was replaced with new one in 19th century. See Exhibitions, *Relative Values: The Cost of Art in the Northern Renaissance*, Metropolitan Museum of Art (New York, NY).

From the president

## Greetings from Mount Vernon and Washington, DC!

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

Over the past year, it has been my pleasure to represent the **Decorative Arts Society, Inc.** at a variety of events — lectures, symposia, tours, antique shows — even the occasional party! Those experiences have inspired in me a great sense of optimism — contrary to the gloom and doom reports that frequently circulate about declining museum attendances, rising ages of museum members, struggling historic sites, sluggish auction prices and so forth.

Notwithstanding these challenges, I have been repeatedly impressed by the creativity and vibrancy of our field. I have met graduate students, interns, young professionals, seasoned curators, independent researchers, writers, collectors, mid-life career changers and many others — all sharing a fervent interest in learning about the decorative arts and related areas of architecture, painting, sculpture, interiors, design and much more.

Long-time contributors have attested to their high regard for our organization and its usefulness as a conduit for information and connections (I was particularly pleased when one colleague made a point to remark on the value of the DAS newsletter). Newcomers to the field have asked to learn more about the DAS and our activities.

I thus see considerable opportunities for growth, which will in turn enable the DAS to expand its offerings. Board members are currently developing plans to extend our outreach to the field and to enhance the content of our newsletter and website.

### Upcoming events

In the meantime, we continue to offer enticing programs, including both events organized by the DAS and others co-sponsored with cognate

organizations. I am especially excited about the private tour of **Relative Values: The Cost of Art in the Northern Renaissance** at the **Metropolitan Museum of Art** (New York, NY), with curator **Elizabeth Cleland** reflecting on her use of “buying power” (translated as the “cost of cows”) to reappraise the contemporary meanings of tapestry, stained and vessel glass, sculpture, paintings, precious metalwork, and enamels — certainly an illuminating new perspective on the decorative arts.

Also on the docket: a spring visit to the **Newark Museum** (NJ) and a donor-led tour by collector **Susan Grant Lewin** of **Jewelry Ideas** at the **Cooper Hewitt Smithsonian Design Museum** (New York, NY); see page 7 for an article featuring details of this collection and its history.

A two-day fall trip to northern Virginia will include visits to the **Frank Lloyd Wright**-designed **Pope-Leighey House**; the mid-18th-century **Gunston Hall**, with its Chinese and Palladian rooms and breathtaking central passage; and **Mount Vernon**, featuring four recently reinterpreted rooms and the current exhibition, **Lives Bound Together: Slavery at George Washington's Mount Vernon**, which presents treasures from the permanent collection in a new interpretive framework.

### A special thank you

Like all DAS programs, these events are offered at cost, with participation limited to ensure providing a memorable small-group experience.

As a nonprofit, all-volunteer organization, the DAS relies upon the participation of its constituents. I want to especially acknowledge the efforts of our board members, prize and award committee chairs, and hosts of our programs, all of whom have generously contributed their time and talents. I



thank each and every one of our contributors for your continuing financial support, and I invite you to share with me any suggestions you may have.

I look forward to hearing from you or seeing you at future events — and do let me know if your travels bring you to DC or northern Virginia!

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# DAS tours Rochester and Corning sites and scenes

By Frederica A. Jaret

**D**AS members took in Rochester and Corning, NY, artist studios, museum exhibitions and an historic house during a November 2017 weekend planned by board member **Emily Orr**, with input from treasurer **Stewart Rosenblum** and newsletter editor and Rochester native **Ruth E. Thaler-Carter**.

## Rochester sights

The first stop was a tour of the studio and archive of metalsmith **Albert Paley**, guided by **Elizabeth Cameron**. Tour participants saw photographs, drawings, maquettes and artist's proofs of Paley's monumental public commissions and his more-earthbound lamps and candlesticks. Cameron noted that an architectural screen exhibited every forging trick the artist knew. A window grille with a blackened metallic finish posed particular problems because it had to meet building codes before it could be used.

The group was privileged to meet the artist himself, who had been working on a dragon's back floral lamp with a polychrome finish. Both a prototype and finished example of the lamp with a blackened metallic finish were on view in the studio.

In chatting with DAS tour participants, Paley revealed that he collects **Jugendstil**, **Wiener Werkstatte** and



Elizabeth Cameron describes Alfred Paley's process for smaller decorative items.

Window grille by Albert Paley.



Albert Paley chats with DAS tour participants.

Paley studio photos by Ruth E. Thaler-Carter.

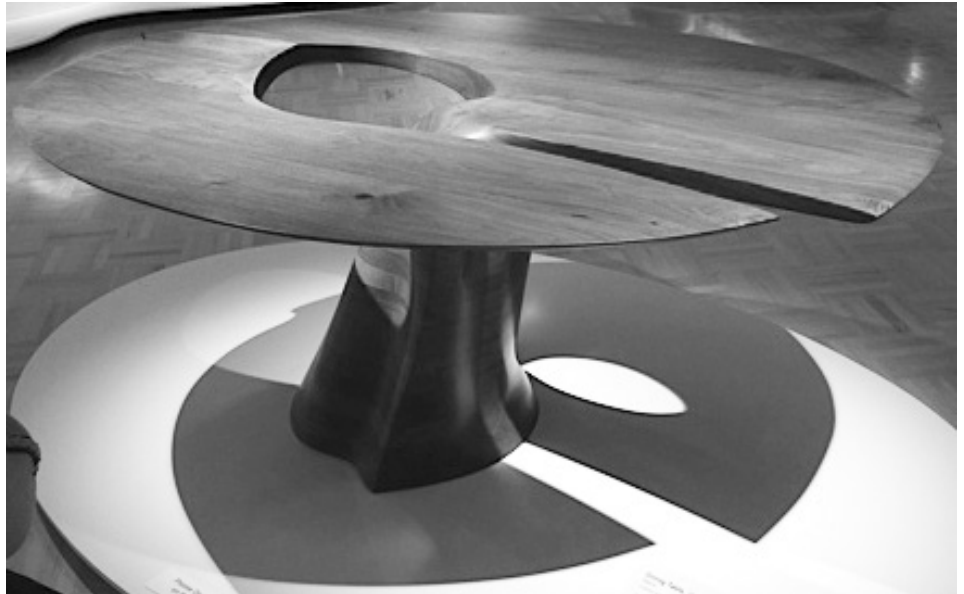


Lamp by Albert Paley.

**Hector Guimard** works. The inspiration of that period is clear in his work.

The next stop was the **Memorial Art Gallery**, where **Jane Colangelo** guided a tour of **Wendell Castle's** art furniture, which he first hand-carved and later crafted digitally. His early hand-carved works were very sculptural, such as a scribe stool in cherry from 1961–1962. He went on to use stack lamination, first with cherry and walnut, but by the 1980s, with cheaper ash stained black. In 2011, he began to use “Mr. Chips,” a computerized numerical control machine.

The artist lent his own dining table (1966) to the exhibit. Its center is carved out to reveal the sculptural base.



Wendell Castle's dining room table (above).

Wendell Castle furniture (below).

Wendell Castle photos by Stewart Rosenblum.



### Corning exhibitions

The second day of the trip took the group to the **Corning Museum of Glass**, starting with a guided tour of the **Tiffany's Glass Mosaics** exhibit with **Kelly Conway**, curator of American

glass at Corning, and **Lindsay Parrott**, director and curator of the **Neustadt Collection of Tiffany Glass** (Long Island City, NY), who was secretary of the DAS for several years. The exhibit is the first focused on the Tiffany mosa-

ics because most are still in situ and because of the size of those that are not. The mosaics are among the more than 240 Tiffany commissions between 1879 and 1931, most between 1980 and 1915.

Although the art form is centuries old, Tiffany glass mosaics contributed a uniquely American character in a country where there was no native mosaic tradition. They are intended to be seen in reflected, rather than transmitted, light and are exhibited accordingly. Excellent new photography, high-definition gallery projections and interactive activities added to the tour participants' appreciation.

The exhibit includes two fireplace surrounds from a house in Cleveland. The curved surround for the music room has a background in shades of pink mosaic glass and a design in blue and green transparent glass backed with gold leaf and drapery glass that predates the drapery glass lamps. Household objects include a carp tea



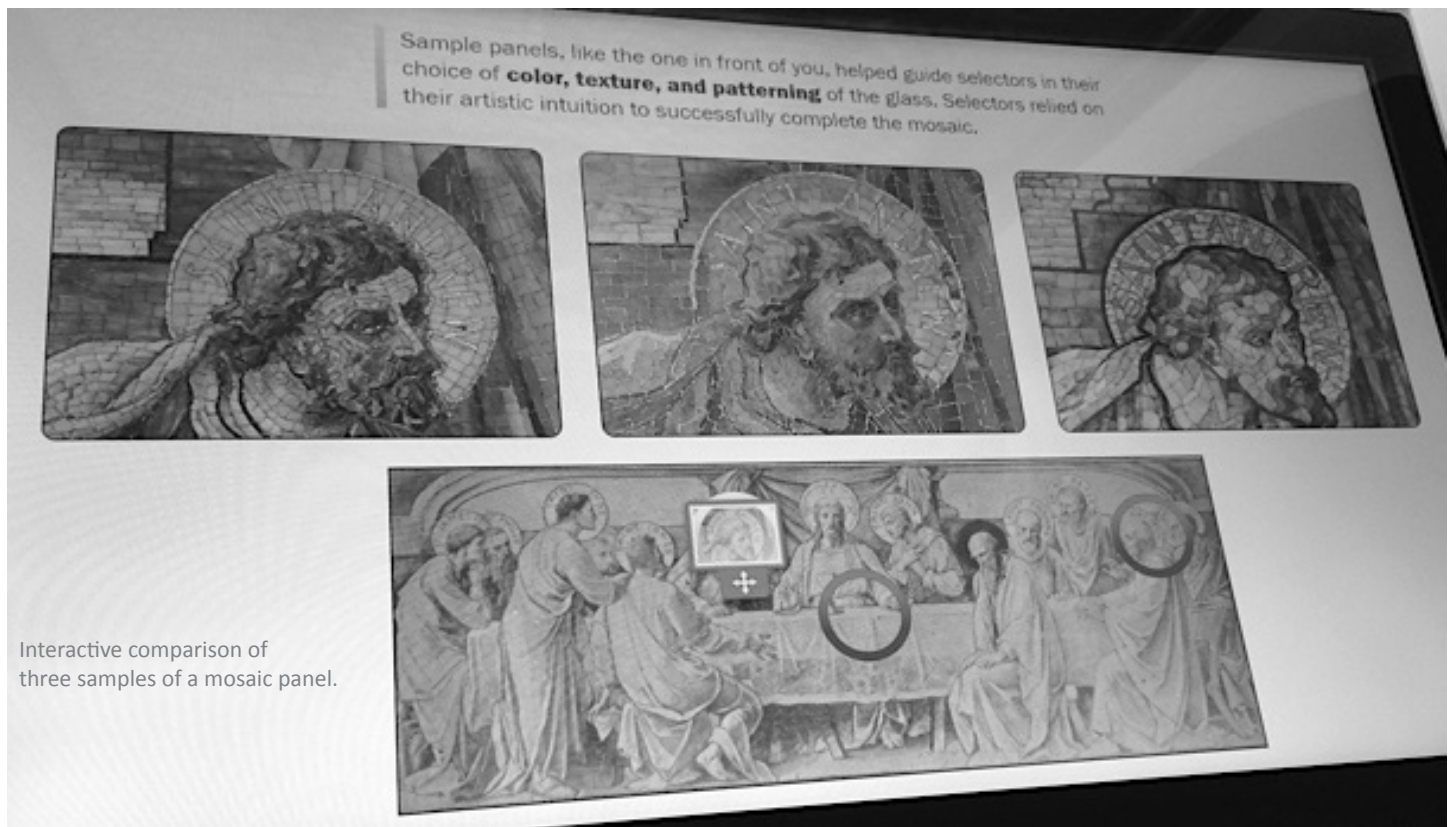
stand, cobweb lamp, and enormous selection of iridescent and iridescent pattern glass used for the mosaics.

After lunch, the group enjoyed guided tours of the European Gallery with **Kit Maxwell**, curator of European glass, and of the Modern and Contemporary Galleries with **Alexandra Ruggiero**, assistant curator.

Maxwell concentrated on the Venetian glass collection. The first high-quality glass since the Roman period was produced in 15th-century Venice. By the 16th century, filigree decoration had been perfected, notably in white —

the color of the doges, lacemakers and women of status during the Renaissance. Some glass imitated porcelain because high-quality porcelain could not yet be produced in Europe.

Ruggiero concentrated on the glass of the Vienna Secession, including a clear vase with green stripes by **Koloman Moser** and the classically elegant "Patrician" glass of **Josef Hoffmann**. A large display of glass from the **René Lalique** period represented only a few examples of almost 1,000 Lalique pieces in the collection, about three-fourths of which are from that



Interactive comparison of three samples of a mosaic panel.



Completed mosaics commission from exhibit video (left); Tiffany butterfly mosaic trivet (above).



Lindsay Parrott and Kelly Conway welcome DAS tour participants to Corning Museum of Glass.



Elements of glass mosaic.



Series of hanging glass boats in Corning museum's Contemporary Wing.

Exhibition entrance © Corning Museum of Glass; other Corning photos and Eastman Museum photos by Stewart Rosenblum.

period. A display of rare Steuben pieces included a 1938–1939 Dali study, “Vase with a Nude.”

The Contemporary Wing, which contains the world’s largest space devoted to the display of contemporary art and design in glass, is sky-lit, so changes of light can transform the objects in it. A blue butterfly chandelier in the Nature Galleries featured butterflies as solar panels to power the central bulb, and a “fallen” red chandelier of carved glass where small animals appeared to devour the broken bits.

The group’s last stop at Corning was a glassblowing exhibition. Instead of the usual display, the exhibit featured **Tiffany Studios** glassblowing techniques — a fitting end to a very special day.

## Back to Rochester for George Eastman Museum

The final day of the trip, back in Rochester, included a tour of the **George Eastman Museum** with **Kathy Connor**, Eastman Legacy Curator.

George Eastman, founder of Eastman Kodak, simplified photography so the average person could take a photograph and simplified photographic processes as well. The museum — in Eastman’s mansion — contains almost 10,000 examples of photographic techniques, including a wall of powdered synthetic dye samples collected by the Technicolor Motion Picture Corporation. Of particular interest to the DAS, though, is Eastman’s home itself.

**J. Foster Warner** was the architect of Eastman’s colonial revival mansion, which was built between 1902 and 1905. **McKim Meade & White** designed the interiors and **Francis Bacon** chose most of the furnishings, including many **A.H. Davenport** pieces.

Eastman lived in the mansion for 30 years. The house is surrounded by seven gardens and a palm house that provided plants and flowers. There are plants in every room and monochromatic arrangements of fresh flowers. The conservatory at the center of the house was a conservatory in two ways: a large windowed room with plants and wicker furniture, and a music room with an enormous organ whose pipes rise up three floors.



Eastman house dining room (above); Eastman house conservatory (below).

Eastman was an avid hunter who hunted with Theodore Roosevelt; the dining room chairs are copies of chairs in Roosevelt’s White House. In the living room, a piano and music stands emphasize Eastman’s interest in music. The billiard room is interesting for its hidden storage, ivory billiard balls and stained glass windows made from glass plate negatives. The dining room features an elaborately set table.

The house and furnishings were given originally to the University of Rochester, which de-accessioned quite a few pieces of furniture. Connor pointed out several major pieces that were re-obtained at auction. Smaller items such as tableware were offered originally to the family and some of these, too, have been brought back to the house.

All of the weekend’s museums and studio visits fulfilled their promise. The hotel and restaurants were also well-chosen. A very good time was had — and a lot learned — by all of the participants.





# Contemporary art jewelry today featured on two coasts

Review by Eliza de Sola Mendes, Independent Decorative Arts Scholar

Something of a mini explosion is going on in the art world in the U.S. that has already had a profound effect on modern and historic museums alike in Europe, which exhibit jewelry near their works of the Middle Ages and classic fine art. It is contemporary art jewelry, and it has been showcased in the USA this past year — literally from coast to coast.

With contemporary art jewelry, each work is an intimate statement of both the artist in the realm of art and ideas, and the wearer. Two exhibitions exemplify this movement: on the East Coast, *Jewelry of Ideas: The Susan Grant Lewin Collection* at the **Cooper Hewitt Smithsonian Design Museum** (New York, NY) (through May 28), and on the West Coast, the recent *Beyond Bling: Jewelry from the Lois Boardman Collection* at the **Los Angeles County Museum of Art** (LACMA; CA). Two collectors in the field, two museums eager to show what they have discovered to new audiences, have made it possible to see contemporary decorative arts on a design high.

This did not happen by accident. Several collectors, including **Helen W. Drutt English** of Philadelphia, have been actively promoting contemporary art jewelry and bringing it to the fore of the American art scene.

## A movement begins

The historical beginnings of the contemporary art jewelry movement can be dated to just after World War II, when it evolved alongside much of the new abstract forms taking hold in both the fine and decorative arts. With political turmoil in Europe in the 1930s, refugee artists like **Josef and Anni Albers**, who came to Black Mountain College, and **Laszlo Moholy-Nagi**, who came to the **IIT School of Design** (Chicago, IL), founding the “New Bauhaus” program, had a profound effect where there was already a system in place for the education of metalwork professionals. (The **Art Institute of Chicago** recently held a retrospective exhibition, *Moholy-Nagi: Future Present*.)

After the war, Dartmouth College



Susan Grant Lewin with some of her contemporary art jewelry collection.

sponsored a rehabilitation training program for returning soldiers and the **Museum of Modern Art** (MOMA; New York, NY) had the **War Veterans’ Art Center**. In the 1960s and ’70s, new waves of contemporary art jewelry started also coming out of the Netherlands, Germany and Great Britain.

## The Lewin collection

What the Cooper-Hewitt has done is provide a glimpse into the world of the creative minds of both the artists and a collector, **Susan Grant Lewin**, who had the vision to create and donate her 150-piece collection. The exhibition features works by European, Asian, Australian and North American artists, including **Daniel Kruger, Bruce Metcalf, Wendy Ramshaw, Joyce Scott, Kiff Slemmos, Thomas Gentile, Attai Chen** and **James Bennett**.

Jewelry is very personal art; you wear it. Lewin has done the opposite of what women usually do when they dress; rather than choose her clothes and then “accessorize,” Lewin chooses her jewelry first, then selects clothes to go with it. She often wears black to “accommodate the jewelry” — essentially to be its “backdrop.” Her focus shows how radically different this kind of collecting would be.

Lewin has always loved art, architecture and design. She first worked as a journalist with what would become Hearst, then as global creative director at **Formica**; she currently runs an arts public relation firm. It is rare to meet someone who not only collected but curated these works. She also wrote one of the first books in the field, *One of a Kind: American Art Jewelry Today* (Harry N. Abrams, 1994), showcasing

54 artists she discovered and bringing them together in one volume for a spotlight on “wearable art.”

Lewin was attracted to Victorian jewelry when visiting the antiques district of Philadelphia with her mother and aunt. Early on in her collecting, she did purchase some “mid-century modern” pieces, but decided that was not to be her focus. She wanted to collect cutting-edge contemporary works by artists whose vision of their designs would be more important than the traditional precious metals used to create the jewelry; she was interested in collecting works that did not necessarily have intrinsic value based on their materials. She began championing the field of studio art jewelry early in the 1970s.

While browsing on a trip to Denmark, she was attracted to the work of **Vivianne Torun Bulow-Hube**, a Swedish artist who began by making jewelry she called “anti-status” and became one of **Georg Jensen’s** designers.

Many of the 20th-century modern masters who created jewelry in addition to their fine art often made multiples. This was the period when jewelry was being made by **Braque, Picasso, Dali, Delaunay, Man Ray, St. Phalle, Vasarely**; even **Warhol, Lichtenstein** and **Rivers**, often with the help of a goldsmith — not all for the public; sometimes as private gifts to family and friends and in other media. Lewin, however, told the DAS that she wanted to collect only “one of a kind” works made solely by the artist. She is after one thing: “art and artistry.”

## The Boardman collection

West Coast collector **Lois Boardman** also began amassing a contemporary art jewelry collection in the 1970s. Seeing herself as a “custodian,” she collects artists who have made an “imprint on the contemporary jewelry movement,” as she told *American Craft* magazine (“Inside Track: Jewelry to Think By,” Joe Lauria, October–November 2016).

**Beyond Bling** documented her donation of 300 works, 200 of which are illustrated in the catalog. The collection centers around the decorative arts theme of a “Cabinet of Curiosities.” Certainly that is found in the illustrated

catalog, along with essays that discuss the digital age and studio jewelry on the West Coast. The 2017 exhibition showcased 50 pieces of the Boardman gift, along with objects from LACMA’s permanent collection, including **Bernard Palissy** earthenware, a 1650 **Georg Metzner** table clock originally owned by **William Randolph Hearst** and ancient Egyptian scarabs.

The **Lois and Bob Boardman** gift includes jewelry made from a wide variety of materials, both precious and non-precious, including gold, silver, copper, brass, enamel, feathers, glass, textiles, Neoprene, Plexiglass, PVC and other plastics. The exhibition, co-curated by **Rosie Chambers Mills** and **Bobbye Tigerman**, featured artists from the USA and more than 26 other countries, including **Herman Junger, Elizabeth Garrison, Manfred Bishoff** and **Barbara Paganin**.

What makes for so many interesting questions about contemporary art jewelry is that it is on both the continuum of the history of jewelry and the convergence of jewelry with sculpture. Traditionally, the two were separate. Many of the pieces in both the Cooper-Hewitt and LACMA shows could be called sculpture as well as jewelry.

## Additional aspects

Currently, neither the Boardman nor Lewin exhibition is expected to travel. Thanks to the digital age, though, the entire collections can be viewed at the museums’ websites and through online coverage of an all-day seminar, **Jewelry of Ideas Symposium**, at Cooper-Hewitt this past November (<https://www.cooperhewitt.org/2017/11/17/jewelry-of-ideas-symposium-morning-session/> and <https://www.cooperhewitt.org/2017/11/17/jewelry-of-ideas-symposium-second-afternoon-session/>), and a LACMA symposium, **Beyond Bling: Jewelry Matters** ([https://www.facebook.com/search/str/Beyond+Bling+Symposium+LACMA/keywords\\_search](https://www.facebook.com/search/str/Beyond+Bling+Symposium+LACMA/keywords_search) and the keynote address “Why Jewelry” by **Gijs Bakker**: <https://www.facebook.com/LACMA/videos/10153708317771566/>).

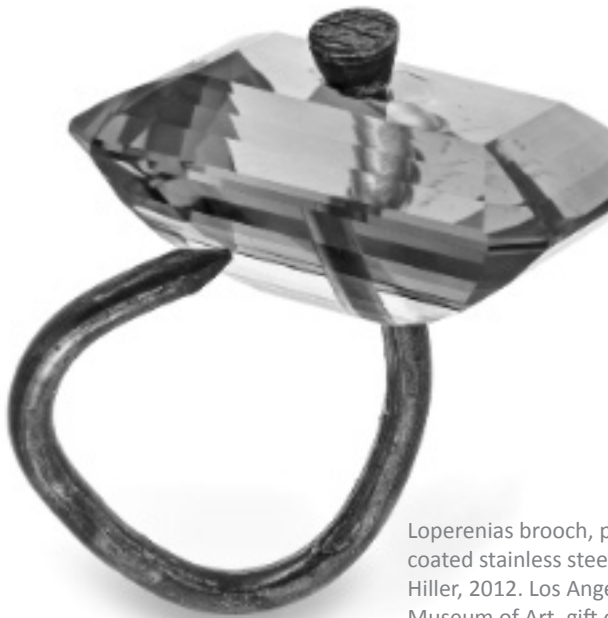
Lois Boardman. Photo: Andrea Baldeck.



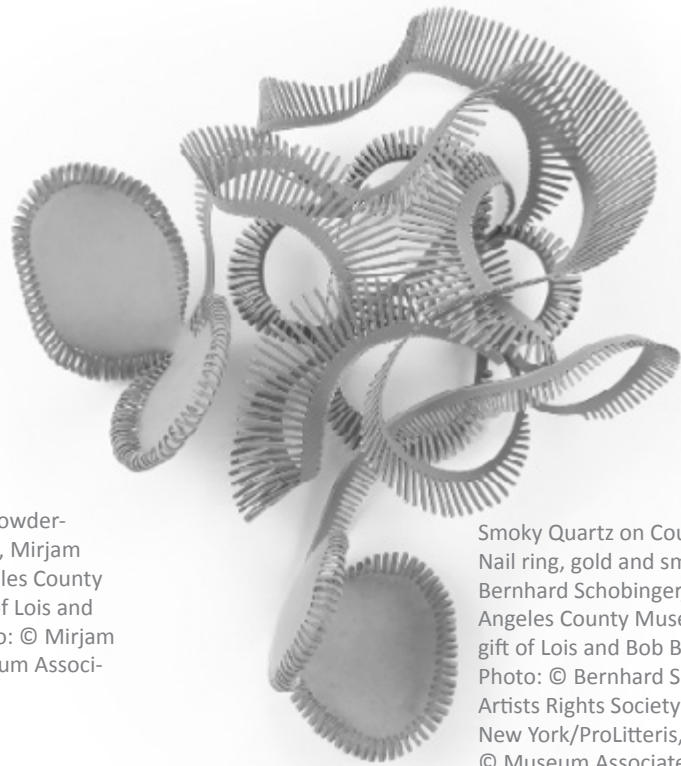
New ideas with environmentally conscious use of recycled materials; new ways of wearing contemporary art jewelry; and interaction with different media, including 3-D printing, all make for an exciting future. At the Cooper-Hewitt symposium, what was most striking were the passionate discussions about how the creators see themselves as artists, artisans and designers.

The discussions echoed the pride of Renaissance jewelry master **Benvenuto Cellini** in both his technical and artistic skills, as found in his autobiography. What would he have thought about **Art Jewelry Forum** ([https://www.facebook.com/search/str/Beyond+Bling+Symposium+LACMA/keywords\\_search](https://www.facebook.com/search/str/Beyond+Bling+Symposium+LACMA/keywords_search) and the keynote address “Why Jewelry” by **Gijs Bakker**: <https://www.facebook.com/LACMA/videos/10153708317771566/>).

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Loperenias brooch, powder-coated stainless steel, Mirjam Hiller, 2012. Los Angeles County Museum of Art, gift of Lois and Bob Boardman. Photo: © Mirjam Hiller, photo © Museum Associates/LACMA.



Smoky Quartz on Countersink Nail ring, gold and smoky quartz, Bernhard Schobinger, 2010. Los Angeles County Museum of Art, gift of Lois and Bob Boardman. Photo: © Bernhard Schobinger/Artists Rights Society (ARS), New York/ProLitteris, Zürich, © Museum Associates/LACMA.



Rings and stand, gold, amethyst, blue topaz, emerald (rings); painted wood stand; 1999–2000; made by and purchased from Wendy Ramshaw. General Acquisitions Endowment Fund.

Brooch, gold, opals, enamel; 1 7/8 × 1 1/2 × 3/8 in. (4.76 × 3.81 × 0.95 cm; c. 1970; Hermann Jünger (Germany, 1928–1925). Gift of Lois and Bob Boardman.



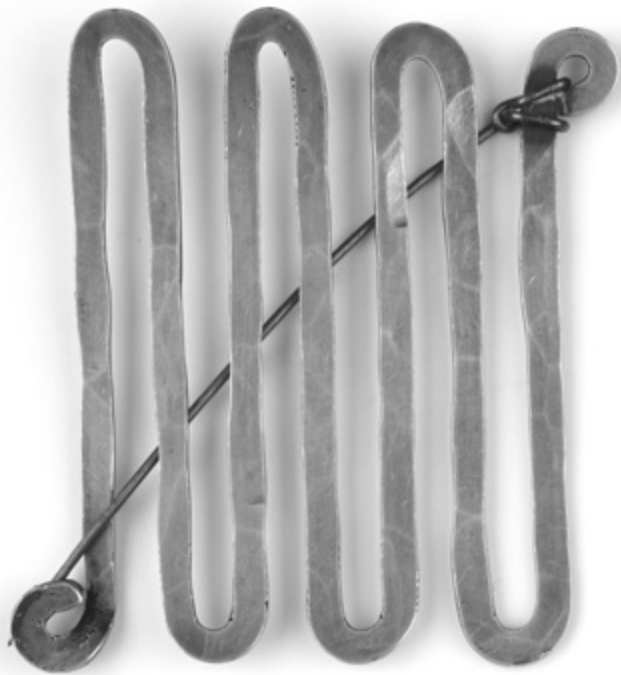
Much has happened since *Mc* **ern Handmade Jewelry** in 1946, first major exhibition in the U.S. of contemporary art jewelry, at MOMA. Today, there are not only the Lewin and Boardman gifts, but recent acquisitions of major private collections, in the U.S. by the **Dallas Museum of Art** (TX), **Metropolitan Museum of Art** (New York, NY), **Museum of Art and Design** (MAD; New York, NY) and **Museum of Fine Arts, Boston** (MA), and abroad by the **Rijksmuseum** (Amsterdam, the Netherlands). In addition, English has given collections to the **Museum of**

**Fine Arts, Houston** (MFAH; TX) and the **Hermitage** (Moscow, Russia).

What started out as “anti-status” jewelry has become a bold statement today. What unites all of these works and the passions of these artists and collectors is the raw-edged creativity of the artistry of these objects, as well as the excellence of technique and skill used to create the works.

The museum world is listening — and acquiring.

[artjewelryforum.org/](http://artjewelryforum.org/)), where today’s artists are reviewed and can discuss their work online? What would Marcel Duchamp have thought about “recycled” versus his “found objects” in the making of art?



## Catalogs

The catalogs provide further details of the Lewin and Boardman exhibitions:

*Jewelry of Ideas: The Susan Grant Lewin Collection*, by Ursula Ilse-Neuman. Cooper Hewitt Smithsonian Design Museum. Distributed domestically by ARTBOOK/D.A.P., internationally by Arnoldsche Art Publisher. 176 pages, fully illustrated. \$40.

*Beyond Bling: Contemporary Jewelry from the Lois Boardman Collection*, with essays by Helen W. Drutt English, Blake Gopnik, Benjamin Lignel, Rosie Chambers Mills and Bobbye Tigerman. DelMonico Books. 232 pages. \$45.

Silver and gold Alexander Calder brooches.

# Events

**Connoisseurship and Artful  
Deceptions: Understanding  
18th-century English Ceramics  
One-Day Decorative Arts Forum  
Historic Deerfield in association  
with the Decorative Arts Trust  
Historic Deerfield, MA  
www.historicdeerfield.org  
May 19, 2018**

The English ceramics marketplace has pitfalls such as outright forgeries, enhanced or faked objects, newer reproductions passed off as period originals, and deceptive restoration practices. Many 18th-century English ceramics also were conceived as close copies of Asian export porcelains and Continental European ceramics.

The goal of this program is to enhance knowledge and understanding of several types of English ceramics (delftware, early Staffordshire earthenwares and stonewares, transfer-printed creamware and pearlware, and porcelains) and increase awareness of potential deceptions and frauds in the market. Presenters include:

- **Angelika R. Kuettner**, associate curator of ceramics, **Colonial Williamsburg Foundation** (VA)
- **Amanda Lange**, curatorial department director and curator of historic interiors, **Historic Deerfield**
- **Letitia Roberts**, former senior vice president and senior international specialist for ceramics, **Sotheby's**, New York (NY)
- **Daniel S. Sousa**, **Decorative Arts Trust**/Peggy N. Gerry-Anne K. Groves Curatorial Intern, **Historic Deerfield** (MA)

A workshop features fakes, forgeries, reproductions, and confusing repairs and restorations from Historic Deerfield's English ceramics collection.

**"Let them be ... fashionable or send none": Decorative Arts in the  
British Atlantic World**

**Decorative Arts Symposium  
George Washington's Mt. Vernon  
Mt. Vernon, VA  
June 1-3, 2018**

Scholarships are available. Deadline for applications: **April 30, 2018.**

Before the American Revolution and during the first several decades of the new republic, the city of London was the style center of the British-Atlantic world. A mixture of styles in British furniture, textiles and decorative objects routinely crossed the Atlantic for customers along America's eastern seaboard. **George and Martha Washington** were connoisseurs of the latest decorating trends, and chose goods to convey their wealth, taste and social standing.

Curators, historians and art historians examine styles, objects, methods and techniques that crisscrossed the Atlantic between Britain and America.

Presenters and topics include the following.

- "A House Hold of Goods: The Washington Family and Conspicuous Consumption," **Luke J. Pecoraro**, director of archaeology, **George Washington's Mount Vernon** (VA)
- "The Dangers of the Dressing Table in the British Atlantic World," **Jennifer Van Horn**, author, *The Power of Objects in Eighteenth-Century British America* (University of North Carolina Press/**Omohundro Institute**)
- "Above the Stairs: Rethinking the Bedchambers at Mount Vernon," **Amanda Isaac**, associate curator, Mount Vernon; leader of ongoing research and development, Mount Vernon Furnishing Plan
- "Patterns of Fashion: The Transatlantic Textile Trade," **Linda Eaton**, John L. & Marjorie P. McGraw Director of Col-

lections and Senior Curator of Textiles, **Winterthur Museum**; author of *Printed Textiles: British and American Printed Cottons and Linens 1750-1850*

• "Fashioning the Botanical Landscape of Empire: Women Makers and Wearers of Silk," **Pauline C. Metcalf** Lecture on Women in the Decorative Arts, **Zara Anishanslin**, assistant professor of history and art history, University of Delaware; author of *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World*

• "A Call to Arms: Chinese Armorial Porcelain in the Chesapeake," **Ron Fuchs**, curator, **Reeves Collection of Ceramics**, Washington and Lee University

• "The Rise of the West End: London, the Season and Shopping," **Amanda Vickery**, keynote speaker, author of *The Gentleman's Daughter* (1998) and *Behind Closed Doors: At Home in Georgian England* (2009), and professor of early modern history, Queen Mary, University of London; Eleanor Searle Visiting Professor at Caltech/**Huntington Library Art Collection, and Botanical Gardens**

• "My New Apartment will be Very Handsome': Women and the Decorative Arts in Irish Georgian Houses," **Pauline C. Metcalf** Lecture on Women in the Decorative Arts, **Robert O'Byrne**, writer and lecturer specializing in the fine and decorative arts; retired vice president, **Irish Georgian Society**; trustee, **Alfred Beit Foundation**



The newly restored Blue Room at Mount Vernon.

- “Style, Taste, and Cost: Furnishing for Gentility in the British Atlantic World,” **Stephen Hague**, historian of Britain and the British Empire, Rowan University (NJ); author, *The Gentleman’s House in the British Atlantic World, 1680–1780* (2015)

- “British and American Mahogany Trades in the Colonial Era,” **Adam Bowett**, independent furniture historian; chair, **Chippendale Society**; editor, *Regional Furniture*

- “In all the Luxury of Indolence: Material Comforts in the Caribbean Climate,” **Louis P. Nelson**, professor of architectural history and vice provost for academic outreach, office of the provost, University of Virginia

- “Up from the Ashes: Rediscovering George William Fairfax’s Belvoir and its London-made Furnishings,” **Adam T. Erby**, associate curator, George Washington’s Mount Vernon

The symposium is endowed by support from the **Robert H. Smith Family Foundation**, **Lucy S. Rhame, Felicia Fund, Sachem Foundation**, and **Mr. and Mrs. Frank Mauran IV**.

**Delaware Discoveries: Girlhood Embroidery, 1750–1850**

**Delaware Sampler Symposium**  
**Biggs Art Museum**  
**Dover, DE**  
[www.biggsmuseum.org](http://www.biggsmuseum.org)  
**June 9, 2018**



This symposium celebrates the new publication of the same title by **Gloria Seaman Allen** and **Cynthia Steinhoff**, with contributions from **Susi Slocum**, published by the **Chesapeake Book Company** and **Biggs Museum of American Art** and designed by **James F. Brisson**. Talks also create the context

for the museum’s exhibition of more than 100 samplers (see Exhibitions).

Sessions and speakers include:

**Linda Eaton**, “Embroidery: An Important Part of Delaware’s Material Culture”

**Susi Slocum**, “Fruit and Flower’ Samplers of Delaware (1788-1839)”

**Cynthia Steinhoff**, “A Tale in Two Cities – Needlework Teacher Deborah Hicks Mundall” and “A Sampler Tour of Sussex County”

**Lynne Anderson**, “‘In wonder, love, and praise’: The Quaker Spirit and Southern Boarding School Samplers”

**Mary Brooks**, “Schoolgirl Needlework: Quaker Connections Near and Far”

**Sheryl DeJong**, “The Delaware Orphan Court Records”

**Fashion and Conflict in Early America: An Historic Deerfield Symposium**

**Historic Deerfield**  
**Historic Deerfield, MA**  
[www.historicdeerfield.org](http://www.historicdeerfield.org)  
**September 28–30, 2018**

This symposium explores the impact of conflict on clothing and textiles in defining the culture of British and French North America in the 18th century.

Clashes between European rivals, struggles by Native peoples to retain their homelands and autonomy, and the determination of colonial settlers to control their environment all shaped the North American continent in the 17th and 18th centuries. European newcomers and their descendants turned to the material culture and fashions of the Old World to affirm their cultural identities.

Topics may include the following.

**Military influences on dress and accessories of European colonists**

- Clothing (both civilian and military); the impact of war and scarcity on the availability of imported textiles and/or fashion news

**Intercultural conflicts**

- Native American intersections with and diversions from European clothing traditions
- Perceptions about, and/or inclusion of, the dress of different cultures by British and French North Americans

**Personal/moral/legislative conflict**

- Financial struggle and the pursuit of a fashionable appearance
- Reticence to adopt new clothing styles

- Age, gender, and notions regarding appropriateness of certain styles, colors, or other elements of dress

- Religious/political censure of fashion and textiles, including sumptuary laws

- Imported vs. locally-woven textiles and the pursuit of luxury

**European fashions in the New World**

- Disruption of traditional Anglo-French American patterns of trade or accepted transference of styles and preferences.

- Adoption or rejection of new fashions or tastes, including non-western sources

**Conservation and display conflicts**

- Treatment of textiles and dress, or their display and interpretation, in museums and galleries

- Contextualizing the interpretation of the dress of enslaved people within Anglo-American fashion narratives

**Ladis Trecento Conference**  
**Museum of Fine Art, Houston**  
**Houston, TX**  
[www.mfah.org](http://www.mfah.org)

**November 8–10, 2018**

The goal of this conference is to bring together scholars for a dialogue about 14th-century art, with participation from international colleagues and researchers at varying stages in their careers.

The original model for the conference was a series of small meetings on the Trecento, first organized in Georgia in the late 1990s by **Andrew Ladis**, a scholar of 14th-century art and a mentor to younger art historians; the title of the conference honors his legacy.

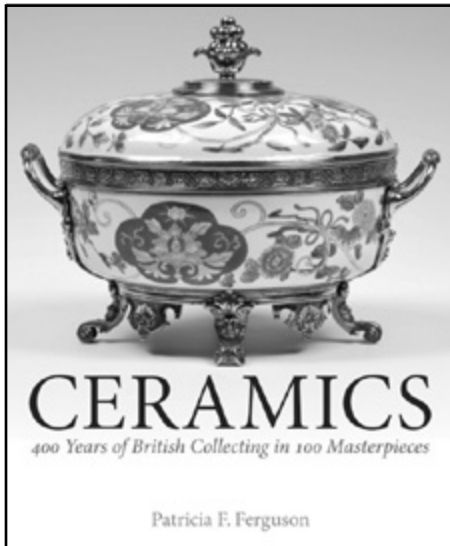
The conference is limited to approximately 20 papers of 20 minutes each. There will be no concurrent sessions. There is no single overarching theme. All topics and all media are welcome, as long as they address the period ca. 1250–1425.

The call for papers is open to all scholars working on Early Italian art; targeted invitations will be extended to emerging scholars. Beginning with this year’s conference, organizers will also increase efforts to include Italian scholars and graduate students.

There are no registration fees, but participants will be asked to indicate which events they will attend.

# News

• The **American Ceramic Circle (ACC) Book Award Committee** has chosen *Ceramics: 400 Years of British Collecting in 100 Masterpieces*, by **Patricia F. Ferguson** (Philip Wilson Publishers, London), as this year's award recipient. Established in 2005, the award recognizes English-language publications that advance the study of ceramics, present new scholarship and interpretations, and, in doing so, become important and standard references in the field.



The volume presents 100 works selected from the collections of the **National Trust**. As noted in a review in the spring 2017 DAS newsletter, Ferguson arranged the book by the times the objects began to appear in British households, rather than by the conventions of material, place of origin or date.

Books about ceramics published in 2017 are eligible for consideration for the 2018 American Ceramics Book Award. To suggest a book for review, contact **Amy Dehan**, ACC Book Award chair, at amy.dehan@cincyart.org by June 1, 2018.

• The Bayeux Tapestry is expected to be on display in England by around 2020, for the first time in 950 years, as a loan from France.

• **Historic Deerfield, Inc.** (Deerfield, MA), has received gifts of materials from the years of the Revolutionary War from **Samuel and David Cooley**

relating to their family, the Porters of Hadley, MA. The papers come from two brothers, **Eleazar Porter** (1728–1797) and **Elisha Porter** (1742–1796).

Included in the gift are rare parts of his uniform, including the epaulettes he had made in 1778.



Epaulettes, imported British or European materials, American, 1778. Part of military uniform worn by Colonel Elisha Porter (1742–1796) of Hadley, MA; example of late 18th-century officer's uniform owned and worn in the Connecticut River Valley. Gift of Cooley Family, Hartford, CT, direct descendants of Porter.

• The **Georgia Museum of Art** at the University of Georgia (Athens) received an award at the **Georgia Association of Museums and Galleries** annual conference for the exhibition *Modern Living: Giò Ponti and the 20th-Century Aesthetics of Design* (2017), which celebrated Ponti (1891–1979), who has been called the father of modern Italian design. **Christy Crisp**, chair of the awards committee, praised the exhibition for “providing extensive opportunities for community members of all ages (and a variety of interests) to engage with both exceptional examples of the decorative arts and personal art-making activities.”

In the wake of several exhibitions of Russian art, the museum received a gift from **William Parker** to establish the position of Parker Curator of Russian Art (see People).

The gift includes funds to support the collection, which Parker assembled over more than four decades and has more than 2,200 objects, including textiles, silver, jewelry, glass, medals, badges and orders of chivalry. Many were presentation gifts from the

Romanov dynasty of Russian rulers to their subjects.

• The **Kirkland Museum of Fine and Decorative Art** (Denver, CO), which has an international decorative art collection from about 1875 to about 1990, has reopened at a new location, 1201 Bannock Street in Denver's Golden Triangle Creative District. The new 38,500-square-foot museum was designed by **Jim Olson** of Seattle-based **Olson Kundig**. The move includes **Vance Kirkland's** studio and the art school.

• **Diane and Arthur Abbey**, New York City-based collectors of Japanese bamboo art, have provided a gift to endow the Diane and Arthur Abbey Curatorship for Japanese Decorative Arts in the Department of Asian Art of the **Metropolitan Museum of Art** (New York, NY), the first endowed position for Japanese decorative arts in the museum's history (see People).

In March 2017, the Abbeyes designated more than 70 works of Japanese bamboo art as promised gifts to the Met, most of which were featured in the recent exhibition *Japanese Bamboo Art: The Abbey Collection*. The Abbeyes also underwrote the exhibition and its related publication.



The Abbeyes are members of the Met's **Friends of Asian Art** group and supporters of the **Japan Society**, among other organizations. They are known for their collection of Japanese baskets and bamboo sculpture from the late 19th century (Meiji period) to the present.

The Metropolitan Museum of Art also has received a gift of more than \$80 million from trustee **Florence Irving** and her late husband, **Herbert Irving** — its largest financial gift in recent history.

The bequest will establish an unrestricted art acquisitions endowment fund, as well as several endowment funds for the Department of Asian Art, to support acquisitions, exhibitions and publications of the arts of China, Japan, Korea, Southeast Asia, South Asia and the Himalayas, with a preference for Chinese decorative arts and Indian and

DECORATIVE ARTS SOCIETY, INC.    EVENTS   NEWSLETTER   AWARDS   SUPPORT   ABOUT US   CONTACT

Welcome

Welcome to the Decorative Arts Society, Inc.

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

Send change-of-address information by e-mail to [Secretary@DecArtsSociety.org](mailto:Secretary@DecArtsSociety.org).

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

<p><b>Events</b></p> <p>When the Decorative Arts Society receives notice of programs, exhibitions or events that occur between issues of the DAS Newsletter, we list them here as a</p>	<p><b>Newsletter</b></p> <p>The newsletter of the <b>Decorative Arts Society, Inc.</b> serves as a forum for communication about research, exhibitions, publications, conferences, events</p>	<p><b>Awards</b></p> <p><b>DAS awards</b> — an important resource for scholars in the decorative arts</p>
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www.DecArtsSociety.org

## News, continued

southeast Asian Art. An endowment will also support the Florence and Herbert Irving Galleries for South and Southeast Asian Art.

The Irvings collected Asian art for more than 50 years. In 2015, they gave a collection of more than 1,200 works of art to the department. Their collecting interests encompass all of the major cultures of East and South Asia and virtually every medium explored by Asian artists and craftsmen over five millennia. In 2011, they endowed the position of the Florence and Herbert Irving Curator of the Arts of South and Southeast Asia, currently held by **John Guy**.

- The **Newark Museum** (NJ) has reinstalled its Arts of Global Africa collection in new galleries, accompanied its first-ever African art collections catalog. It highlights 100 objects from the collections. More than 40 scholars from around the world contributed to the publication.

The reinstallation and catalog received support from the **Andrew W. Mellon Foundation** and **National**

**Endowment for the Humanities**, as well as private donations.

- The **Rockwell Museum** (Corn- ing, NY) has unveiled a new permanent gallery dedicated to **Haudenosaunee** (People of the Longhouse) art and culture. Haudenosaunee refers to the six nations of the Iroquois Confederacy (Seneca, Cayuga, Onondaga, Oneida, Tuscarora and Mohawk). The gallery features art and objects of material culture of different nations, from pre-contact tools to 19th-century clothes, toys, dolls, baskets and bowls, as well as contemporary art by artists such as **Shelley Niro**, **Peter Jemison** and **Richard Glazer-Danay**.

- The retrospective of 20th- century Italian architect and designer **Ettore Sottsass** (1917–2007) that was planned for this spring at the **Stedelijk Museum Amsterdam** (the Nether- lands) has been cancelled. His body of work included furniture, jewelry, glass, lighting, home objects and office machine design, as well as buildings and interiors.

- The **Taft Museum** (Cincinnati, OH) has received a gift of \$5 million

from the late **Sallie Robinson Wad- sworth** to endow its lead curatorial position (see People).

The endowment will make self- organization exhibitions that advance scholarship a priority at the museum. It also will allow the museum to hire an assistant curator.

Wadsworth was a member of the museum's first docent class and a board member from 1985–2015. She supported the museum with gifts over the years, emphasizing exhibitions and scholarship, including the Sallie Robinson Wadsworth Endowment for Exhibitions. She died in November 2017.

- A silver trophy the size of a punch bowl and known as a loving cup has been returned to the 92nd Street Y (New York, NY), originally the Young Men's Hebrew Association. It has an inscription in "ruffled and blocky" type, with an image of the original four-story Classical building (razed and replaced in 1928). The maker and designer are unknown; the base has only 3154 as a mark. It may have been made by the **Whiting Manufacturing Company**.



# People

## Appointments and moves

• **Lynne D. Ambrosini**, currently director of curatorial affairs and chief curator at the **Taft Museum** (Cincinnati, OH), has been named the museum's Sallie Robinson Wadsworth Chief Curator, as well as deputy director (see News). She has been at the Taft since 2004, specializing in 19th-century French painting and sculpture. The curatorship gives Ambrosini the opportunity to dedicate time to research and to producing exhibitions and publications.

• Assistant curator **Monika Bincsik** is the first incumbent of the Diane and Arthur Abbey Curatorship for Japanese Decorative Arts in the Department of Asian Art of the **Metropolitan Museum of Art** (New York, NY) (see News).

Bincsik, who joined the department five years ago, specializes in Japanese decorative arts, especially lacquer. She grew up in Budapest, Hungary, and received her PhD from the ELTE University of Budapest for a dissertation on the history of collecting Japanese art in the West. While affiliated with the Department of Art History at Kyoto University as a Monbushō Fellow from 2000 to 2002, she continued her study of Japanese lacquer art under the tutelage of **Haino Akio**, curator of lacquer at the **Kyoto National Museum**. She served as curator of Japanese art at the **Museum of Applied Arts** (Budapest, Hungary) from 2002 to 2007. From 2008 to 2009, she was a Jane and Morgan Whitney Art History Research Fellow at the Met, conducting research on Japanese lacquers and the history of the collection.

Bincsik worked as a research assistant at the **Art Research Center** at Ritsumeikan University (Kyoto, Japan) where she earned a second PhD for a dissertation focusing on Japanese lacquers.

At the Met, Bincsik conducted research on the museum's holdings in lacquer, textile, ceramics and netsuke. She was co-curator of the exhibition **Kimono: A Modern History** (2014) and curator of **Discovering Japanese Art: American Collectors and the Met** (2015) and, most recently, **Japanese Bamboo Art: The Abbey Collection**.

She has published numerous articles on Japanese decorative arts and collecting history.

• **John Buchtel** has been appointed curator of rare books and head of special collections at the **Boston Athenaeum** (MA), effective in June, succeeding **Stanley Ellis Cushing**. Cushing announced his retirement in 2017 after 47 years, most recently serving as Bromer Curator of Rare Books and Manuscripts and previously as conservator. He is now curator emeritus of rare books.

Buchtel has been director of the **Booth Family Center for Special Collections** at the Georgetown University Library (DC) since 2008 and was curator of rare books at the Sheridan Libraries of Johns Hopkins University (Baltimore, MD) before that. He has served on the **Rare Book School** faculty of the University of Virginia since 2001.

• **Fabio Fernández** has stepped down at the **Society of Arts + Crafts** (Boston, MA) after 10 years as curator and three as executive director. He previously served as exhibitions director at the society and as associate curator at **Cranbrook Art Museum** (Bloomfield Hills, MI). He has planned and executed national exhibitions that explored the conceptual, technical and material approaches of contemporary makers. Fernández, an advocate in the craft community, serves as a trustee of the **Haystack Mountain School of Crafts** (ME); and has been a visiting critic at universities around the world; and has served as a juror on numerous grant panels, including the United States Artists Fellowship.

Fernández holds a master of fine arts degree from Cranbrook and a bachelor of science degree in business from Seton Hall University.

• **Andrea Gardner** has been promoted to director of collections, and Halona Norton Westbrook to director of curatorial affairs at the **Toledo Museum of Art** (TMA; OH).

Gardner holds a BA in classics and Latin from Franklin and Marshall College and a master's degree in ancient art history from the University of Texas at Austin. She leads the logistical support

operations of the care and display of the museum's collections.

Norton-Westbrook received her PhD in museology and art history from the University of Manchester in the UK, master's degree in art history from the **Courtauld Institute of Art** at the University of London, and BA in American history and studio art from Mills College. She joined the TMA staff as Andrew W. Mellon Fellow in August 2013. During her fellowship, she curated numerous exhibitions and led cross-departmental projects focused on engagement, access and inclusivity. She was named director of collections after completing her fellowship, with oversight of the curatorial, exhibitions, conservation and publications teams.

• **Sherri Geldin** will step down as director of the **Wexner Center for the Arts** at the Ohio State University at the end of 2018 after 25 years in the role.

• **Eric Gradoia** is the new director of historic preservation at **Historic Deerfield** (Deerfield, MA). He will conduct research on and oversee the care, repair and restoration of Historic Deerfield's 55 antique structures.



Before joining Historic Deerfield, he held positions at the firm Mesick Cohen Wilson Baker Architects (Albany, NY) and with the **Massachusetts Historical Commission**. He has served as an adjunct faculty member at the Roger Williams University, **School of Architecture, Art and Historic Preserva-**

tion, and the **Boston Architectural Center**.

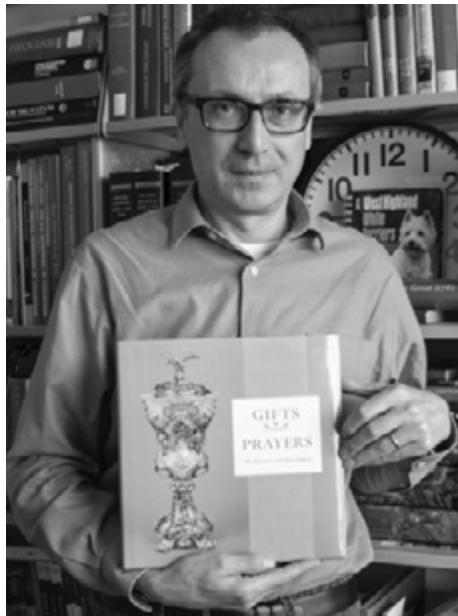
Gradioia has a BA in architectural conservation from Roger Williams University and an MA in historic preservation from the University of Vermont. He is on the board of the **Historic Eastfield Foundation** and is a registered assessor with the **American Institute of Conservation Collections Assessment Program**. His primary fields of study include 17th-, 18th- and 19th-century New England vernacular architecture, traditional materials and construction methods, and the technology and evolution of American domestic conveniences.

• **Kate Kearns** joined **Historic Deerfield** (Deerfield, MA) as collections manager. She most recently worked as assistant registrar at the **Eric Carle Museum of Picture Book Art** (Amherst, MA). She also managed an IMLS-funded project at the **Smith College Museum of Art** to complete digitization of the museum's collection, and was archivist and registrar at the **New York Transit Museum**.



Kearns graduated with an art history degree from Smith College.

• **Asen Kirin**, professor of art history at the **Lamar Dodd School of Art** at the **Georgia Museum of Art** at the University of Georgia (Athens), has been appointed the Parker Curator of Russian Art (see News). Kirin will research the museum's collection of Russian art, publishing the results and developing special exhibitions, lectures, symposia and other educational events.



Kirin has a master of arts degree from Vanderbilt University and a doctoral degree in the history of art and architecture from Princeton University. He has received two fellowships from **Dumbarton Oaks**/Harvard University and teaches courses in late antique, Byzantine and Russian art and architecture. He has published on post-Byzantine frescoes and their inscriptions, and on the interplay of late Byzantine architecture, mural painting and natural landscape.

Kirin has also organized several exhibitions at the museum, each with an accompanying publication, including *Sacred Art, Secular Context: Objects of Art from the Byzantine Collection of Dumbarton Oaks, Washington, DC* (2005); *Exuberance of Meaning: The Art Patronage of Catherine the Great (1762–1796)* (2013; traveled to **Hillwood Estate, Museum and Garden** in 2014); *A Year on the Hill: Work by Jim Fiscus and Chris Bilheimer* (2014 and 2015); and *Gifts and Prayers: The Romanovs and Their Subjects* (2016; traveled to the **Museum of Russian Art**, Minneapolis-St. Paul, MN).

• **Carolyn Swan Needell**, an expert in ancient and modern glass, is the new Carolyn and Richard Barry Curator of Glass at the **Chrysler Museum of Art** (Norfolk, VA) and its **Perry Glass Studio**.

Swan Needell has a doctorate from Brown University, master's degrees from the University of Leicester and University College London, and a bachelor's degree from Dartmouth College.

She recently completed a fellowship at University College London, Qatar, on glass in the medieval Middle East, which was also the topic of her dissertation at Brown University.



She has worked in museums at the **Rhode Island School of Design**, Harvard University and Dartmouth College, where some of her focus was on modern and contemporary art; presented lectures at conferences nationally and abroad, including Warsaw, Abu Dhabi and London; and held positions at Brown University, Colby College and the University of Maine at Orono.

• **Lindsay R. Parrott** has been named executive director and curator of the **Neustadt Collection of Tiffany Glass** (Long Island City, NY) in recognition of her leadership and scholarship. She served as DAS secretary for a number of years.

At the Neustadt, Parrott has conducted groundbreaking research on the manufacture and use of **Tiffany's** flat glass that has been published in numerous journal articles and exhibition catalogs. She has developed the Neustadt's partnership with the **Queens Museum** (NY) to include a permanent gallery dedicated to changing exhibitions from the Neustadt's collection.

Parrott has curated traveling exhibitions exploring Tiffany topics such as the translation of nature into glass, how lamps were fabricated and the esthetic effects of changing lighting technologies at the turn of the century, including the **Cincinnati Art Museum** (OH), **Winterthur Museum** (DE), **Chrysler Museum**

of Art (Norfolk, VA) and **Biltmore Estate** (VA).



Photo by Jesse Winter.

Parrott co-curated **Louis C. Tiffany and the Art of Devotion** at the **Museum of Biblical Art** (New York, NY) and contributed a chapter on the history of Tiffany glass to its companion publication. Most recently, Parrott served as co-curator of **Tiffany's Glass Mosaics**, organized in partnership with the **Corning Museum of Glass** (CMOG; NY), and co-edited and contributed to the accompanying award-winning publication.

Parrott has taught graduate seminars on **Louis C. Tiffany** and advises independent study projects and MA theses exploring Tiffany and other American stained-glass artists. She is a member of numerous professional glass and decorative arts organizations, including the **Art Glass Forum | New York** (president), **National American Glass Club** (board of directors), **Victorian Society New York** and **American Glass Guild**. In 2014, she was elected a Fellow of the CMOG.

• **Anne-Imelda Radice** will retire as executive director of the **American Folk Art Museum** (New York, NY) at the end of 2018. As executive director for a little more than five years, she is credited with balancing the museum budget, raising more than \$15 million, creating education programs, expanding the board of trustees, starting the

process of digitalizing the collections and strengthening the exhibition program by hiring the museum's first curator of self-taught art and Art Brut.

• **Shoshana Resnikoff** has joined the **Wolfsonian-Florida International University**, most recently an assistant curator for exhibitions and research at the **Peabody Essex Museum** (PEM; Boston, MA). She has honed her expertise in the decorative arts and design as a curatorial associate at the **Terra Foundation for American Art** and collections fellow at the **Cranbrook Center for Collections and Research** (IL), and has experience with fashion, contemporary art and digital projects, including two Google Cultural Institute collaborations.



Resnikoff curated or co-curated six shows and oversaw the inventories of two historic houses (Frank Lloyd Wright's **Smith House, Thornlea House**) while in these roles, and recreated **Waylande Gregory's** landmark **Fountain of the Atom** from the 1939 New York World's Fair. She has degrees from Emory University and the University of Delaware's **American Material Culture Program** at Winterthur.

• **Christopher Scoates** will be the next Nanette L. Laitman Director of the **Museum of Art and Design** (New York, NY) effective July 1, 2018. He currently serves as Maxine and Stuart Frankel Director of the **Cranbrook Academy of Art and Art Museum** (Bloomfield Hills, MI).

Scoates has 25 years of experience in museum practice and education; his interests encompass art, craft, design,

experimental sound and new media, and their relationship to contemporary culture. Before joining Cranbrook, he was director of the **University Art Museum** at California State University, Long Beach. He also has served as chief curator of the **University Museum of the University of California, Santa Barbara**, and spent a year as acting director; and as director of the **Atlanta College of Art Gallery**.



Scoates is also the founder and co-director of **5D: The Immersive Design Conference**, an international conference that explores the impact of changing technologies on design for narrative media.

• **Sarah Schluening** has been appointed the Margot B. Perot senior curator of decorative arts and design at the **Dallas Museum of Art** (TX). She served most recently as curator of decorative arts and design at the **High Museum of Art** (Atlanta, GA), where she curated exhibitions including **Iris van Herpen: Transforming Fashion** and **Dream Cars: Innovative Design, Visionary Ideas**, and focused on strengthening the collection, specifically in 20th- and 21st-century design. This included key acquisitions and exhibitions that explore the intersections between art and design, handcraft and technology, and innovation and making.

Before joining the High, Schluening was curator and head of the fellowship program at the **Wolfsonian-Florida International University** (Miami Beach, FL), and assistant curator at

**Cranbrook Art Museum** (Bloomfield Hills, MI).



Schleuning's publications include *Iris van Herpen: Transforming Fashion*; *Dream Cars: Innovative Design, Visionary Ideas*; and *Moderne: Fashioning the French Interior*. She holds an MA in the history of decorative arts from the **Parsons School of Design/Cooper-Hewitt, National Design Museum**, and a BA from Cornell University. She was recently selected to be a fellow at the **Center for Curatorial Leadership**.

• **Rebecca Tilles** has joined **Hillwood Estate, Museum & Gardens** (Washington, DC) as associate curator of 18th-century French and western fine and decorative arts. She is also a PhD candidate in art history at the University of Sussex (England).

Tilles was a curatorial research fellow in the art of Europe, decorative arts and sculpture at the **Museum of Fine Arts, Boston** (MA) from 2012–2014, where her exhibitions included *Splendor and Elegance: European Decorative Arts and Drawings from the Horace Wood Brock Collection* and *Symbols of Power: Napoleon and the Art of the Empire Style, 1800–1815*, in collaboration with the **Musée des Arts Décoratifs** (Paris, France).

She has been involved in gallery renovations and installations, including *18th-century English Galleries: Hamilton Palace, Newland House and British Art, 1560–1830* (2013); *Hanoverian Silver Collection in the Koch Gallery for European Paintings* (2012); *Markus Collection of European Ceramics and Enamels*

(2012); and *18th-century European Decorative Arts, Italian Renaissance*. She participated in the *Furniture History Society Hanover Program* (May 2014); *Attingham Trust Study of Historic Houses and Collections: The Historic House in Denmark* (2016); *London House Program* (2010); and *Summer School Program* (Bruel Scholar, 2009).

Tilles earned an MA in the decorative arts from the Bard Graduate Center; studied at the École du Louvre; and has a BA cum laude in French and French cultural studies from Wellesley College. She has had internships in European furniture with **Sotheby's** (New York, NY); **Metropolitan Museum of Art** (New York, NY); **Musée d'Orsay** (Paris, France); **Château de Malmaison**; and the **Art Institute of Chicago** (IL) **Rubloff Paperweight Collection**.



Tilles's publications include co-author with **Woody Brock** of "Il mio Regency" in *Antiquariato*, No. 390 (October 2013); "The Collector's Eye, The Brock Collection of English Regency Decorative Arts in the Museum of Fine Arts, Boston," in the *New England Antiques Journal*, vol. XXXII, No. 5 (November 2013); and "Timepieces of Timeless Beauty from the Horace Wood Brock Collection," *The Magazine Antiques* (2009).

• **Diane C. Wright** has been appointed as curator of glass at the **Toledo Museum of Art** (OH), responsible for overseeing TMA's glass and decorative arts collection, including acquisitions, research, exhibitions and publications.

A scholar of the windows and mo-

saics of **Louis Comfort Tiffany** and his studio, Wright served as the Carolyn and Richard Barry Curator of Glass at the **Chrysler Museum of Art** (Norfolk, VA) since 2014. Before that, she was marketing and communications manager at the **Pilchuck Glass School** (Seattle, WA); Marcia Brady Tucker Senior Curatorial Fellow at the **Yale University Art Gallery** (New Haven, CT); and museum educator at the **Corning Museum of Glass** (NY).



Wright earned a BA in history from the University of Utah and a master of arts in the history of decorative arts from **Parsons School of Design** at the New School. She also completed graduate internships at the Chrysler Museum of Art, and the **Smithsonian's Freer/Sackler Museums** and **Blair House** (Washington, DC)

Among the exhibitions Wright has organized are *Sibylle Peretti; Root and Flower: The Natural World of Joey Kirkpatrick and Flora Mace; In the Box: Giampaolo Seguso—The Song of Glass; Monir Shahroudy Farmanfarmaian—Infinite Possibility: Mirror Works and Drawings, 1974–2014; Beverly Fishman: In Sickness and Health; Chihuly in the Garden*; and *Louis C. Tiffany and the Art of Devotion*.

Wright, who was a DAS board member for a number of years, has taught courses on decorative arts and design at George Mason University, the **Rhode Island School of Design**, **Corcoran College of Art and Design**, and Parsons.

## Awards

• Recipients of the 2018 **Wunsch Americana Foundation Awards** are **Wendell Castle**, American furniture artist (see Obituaries), and **Audrey B. Heckler**, collector of outsider art. The award is in memory of **Martin Wunsch**, who collected American decorative arts and Old masters.

Castle was the first artist to receive the award in its six-year history. Heckler's collection is featured in *The Hidden Art* (Skira Rizzoli, 2017).

The Wunsch Americana Foundation supports educational and preservation initiatives in the American arts. Partner museums and institutions display objects from its collection.

## In memoriam

• **Sonia Bata**, whose collection of more than 13,000 shoes covering 4,500 years of history is on permanent display at the **Bata Shoe Museum** (Toronto, ON, Canada), died in February at 91.

Bata intended to pursue a career in design, but was only a semester into her architecture program at the Swiss Federal Institute of Technology (Zurich) when she became acquainted with and married Thomas Bata, heir to the Bata Shoe Company. She was active in the **National Design Council**, among other organizations.

The museum opened on May 6, 1995. The collection includes clothes, shoemaking tools and other artifacts, many handmade, that reflected methods of shoe production in danger of being forgotten and that Bata thought were artifacts worthy of a museum.

• **Wendell Castle**, woodworker, furniture-maker and sculptor, has died at 85.

Castle combined furniture with art, placing form above function, and frequently shifting styles and genres. Best known for his work in wood, he also worked in plastic, concrete and bronze. The DAS enjoyed a tour of an exhibition of his work at the **Memorial Art Gallery** (Rochester, NY; see page 2) this past fall.

Castle was born in Kansas; lived and worked in New York, NY; and moved to the Rochester, NY, area in 1962 to join the faculty at the **Rochester Institute of Technology** (RIT).

He later operated his own workshop in Rochester and was on the faculty of the College at Brockport.

Before moving to Rochester, Castle worked in painting and sculpture. As he told a local newspaper, "I've had the same goal in mind from Day One, when I decided in 1962 to give up pure sculpture. I decided early on that if furniture was made with similar kinds of forms as sculpture, that would open up a whole new territory for furniture and make it closer to an art form."

• **Evelyn (Simon) Gilman**, one of the founding members of the **Ann Randall Arts Committee** of the Jewish Community Center (West Hartford, CT), who donated a gallery to the **William Benton Museum of Art** at the University of Connecticut, has died at 92.

• **Ethel Stein**, a weaver known for creating textile artworks and resurrecting historical weaving techniques that she combined with 20th-century Bauhaus elements, has died at 100. She also created sock puppets for her children from discarded objects, some of which became characters on Shari Lewis's television show.

Stein was an assistant at the **Education Alliance Art School** (New York, NY), worked as a sculptor and became interested in textiles, developing complex woven works after meeting Milton Sunday, curator of textiles at **Cooper Hewitt, Smithsonian Design Museum** (New York, NY), and spending extensive time on studying textile works at the Cooper Hewitt and elsewhere. Her works were exhibited at the Cooper Hewitt, **American Craft Museum** (New York, NY), **Cleveland Museum of Art** (OH), **San Francisco Museum of Modern Art** (CA), **Metropolitan Museum of Art** (New York, NY), as well as museums in England, the Netherlands and Switzerland.

Stein donated 34 of her artworks to the **Art Institute of Chicago** (IL) in 2012, and had her first solo exhibition there in 2014.

• Collector of European art and dealer **Eugene V. Thaw** has died at 90. He and his wife **Clare** assembled a collection of more than 1,000, objects including Native American material, which they gave to the **Fenimore Art Museum** (Cooperstown, NY). He also had "subcollections" of 18th-century

French faience, medieval European ornaments and architectural models; these objects also went to various museums.

• Collector **Erving Wolf** died at 92 in February. He and his wife assembled an art collection of 18th- and 19th-century American furniture and other objects, as well as Chinese porcelains. They endowed the **Erving and Joyce Wolf Gallery** at the **Metropolitan Museum of Art** (New York, NY) for special exhibitions. He became an honorary trustee of the museum in 2001. They also loaned and gave objects to the **Denver Art Museum** (CO) and **National Gallery of Art** (Washington, DC).

• **Betty Woodman**, known for her work in pottery and multimedia, died in January at 87. A 2006 retrospective of her work was the first at the **Metropolitan Museum of Art** (New York, NY) for a living female artist.

Her works in clay featured vivid colors and influences from Greek and Etruscan sculpture, Italian baroque architecture, Tang dynasty glaze techniques, Egyptian art, and Islamic tiles, as well as paintings by Picasso, Bonnard and Matisse. Some of her installations of ceramics are fused with paintings.

Woodman learned to turn bowls on a lathe after she got tired of traditional sewing and cooking classes in junior high school, and became fascinated with clay in high school. She had studios in Boulder, CO; Manhattan (Chelsea), NY; and Antella, Italy.

Woodman graduated from the **School for American Craftsmen** at Alfred University and started making function pottery items, but always wanted to go beyond the practical. The vase was the central element of her works. She moved from functional pottery to vessels, including vases shaped like pillows.

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# Exhibitions

## California

### *Fahrenheit 2018*

American Museum of Ceramic Art  
Pomona, CA

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

Through July 22, 2018

*Fahrenheit 2018*, juried by ceramic artist **Patti Warashina**, presents 80 sculptural, functional, figurative and abstract artworks in ceramics representing ceramic art from across the United States and artists from Denmark, Brazil and France.

Warashina was born in Spokane, WA, in 1940 and received her bachelor's and master's of fine arts degrees from the University of Washington. Early influences in her art include California Funk, Surrealism and experimental West Coast ceramic sculpture from the 1950s and '60s. Her work is best known for satire, humor and dream-state figures in lowfire polychrome ceramic material.

For participating artists, go to the museum website.

### *Discovering Saar Ceramics*

American Museum of Ceramic Art  
Pomona, CA

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

Through September 16, 2018

*Discovering Saar Ceramics* features **Richard Warner Saar** (1924–2004), whose name is synonymous with 20th- and 21st-century art.

Saar was encouraged to study painting, drawing and sculpture during his high school years, and first learned to create ceramics in an art class. He continued his art studies at the **Cleveland Museum of Art** (OH), but his education was interrupted by World War II. After his discharge, he used his GI Bill benefits to attend the **Jepson School of Art** (Los Angeles, CA), where he studied with **Rico LeBrun** and was a classmate of **Malcolm Leland**.

Saar and his brother **William** (Bill) opened Saar Ceramics in 1949. He created the ceramic forms and hand-painted the designs on the wares, while Bill ran the business and assisted in production. Saar also worked as an illustrator in the entomology depart-



Matte Tiger Plate, ceramic, Richard Saar.

ment and assistant preparator at the **Los Angeles County Museum** (LACMA; CA) in 1958.

The Saars eventually closed the studio in 1962 when they could not compete with the recovered tableware industry in Japan and abroad. Saar then worked as a technical illustrator for Litton industries in 1960; apprenticed as an art conservator at LACMA; returned to working in ceramics in the 1990s, creating wheel-thrown and hand-built pieces; and opened an art conservation studio in West Holly-

wood, where he worked until his death in 2004.

This is a complementary exhibition to ***Making it Work: Production by Design***.

### *Making It Work: Production by Design*

American Museum of Ceramic Art  
Pomona, CA

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

Through September 16, 2018

*Making it Work: Production by Design* extends the model of the artist/



Bari Ziperstein  
Bojopy & co

Peter Sheldon  
Sheldon Ceramics

Ana Henton &  
Mel Keedle  
Still Life Ceramics

Nobuhito Nishigawara  
W,R,F Lab

Ben Medansky

entrepreneur practiced at mid-20th century by **Richard Saar** into current culture by showcasing design collections created by potters pursuing careers in both fine and industrial art. The artists/founders have established ceramic studios and originated production lines of simple, contemporary forms that function in everyday use as dinner, serving and housewares design lines for the global market.

Featured artists include **Ana Henton and Mel Keedle** of **Still Life Ceramics**; **Ben Medansky**; **Nobuhito Nishigawara**, **W/R/F Lab**; **Peter Sheldon**; and **Bari Ziperstein**, **Bzippy & Co.**

*East Meets West: Jewels of the Maharajas from the Al Thani Collection*

**Fine Arts Museums of San Francisco/ Legion of Honor**  
**San Francisco, CA**  
<http://www.famsf.org>  
**November 3, 2018–February 24, 2019**



Elephant-shaped turban ornament, 1775–1825.

This exhibition explores influence and exchange between India and Europe through jewelry, jewel-encrusted jades, gemstones, enameled gold and other works of art, with more than 150 objects made in or inspired by India, ranging in date from the 17th century to the 1930s.

Under successive rulers, Indian jewelry and works of art developed different characters. The Mughals arrived in the 16th century and brought Persian and Muslim influences; the British raj, in the 19th century, imported European styles and craftsmanship; in the 20th century, influences flowed in the opposite direction, with Indian jewelry inspiring European jewelry houses, such as Cartier, to make pieces in the Indian style.

Gender also played a significant role: Jewelry made in India was destined exclusively for men to wear, while in Europe, women wore significant jewelry. Conversely, jewelry made for European queens such as Catherine the Great of Russia could be worn by male maharajas in India.

This exhibition also includes a “treasury” showcasing gemstones such as the Arcot II diamond (formerly belonging to the Queen of England); Idol’s Eye (once owned by Imelda Marcos); Indore sapphire; a jade dagger owned by **Shah Jahan**, builder of the Taj Mahal; and more.

*A Queen’s Treasure from Versailles: Marie-Antoinette’s Japanese Lacquer*  
**J. Paul Getty Museum**  
**Los Angeles, CA**  
[www.getty.edu](http://www.getty.edu)  
**Through January 6, 2019**



Box in the Shape of Musical Instruments, lacquer, Japanese, Edo period, late 17th–mid-18th century. Musée national des Châteaux de Versailles et de Trianon. Photo: Thierry Ollivier, © RMN–Grand Palais/Art Resource, NY.

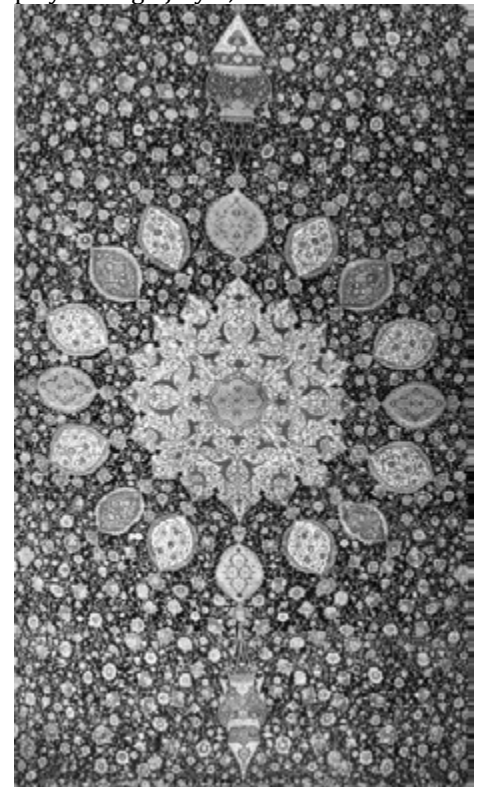
This exhibition showcases Japanese lacquer from the private collection of the French queen Marie-Antoinette. The works reveal the queen’s personal taste and demonstrate the level of achievement attained by Japanese lacquer art-

ists during the 17th and 18th centuries. The boxes are part of an artistic exchange between the **J. Paul Getty Museum** and **Versailles**, where a desk made for Louis XVI from the Getty’s collection is currently on long-term loan.

*Tale of Two Persian Carpets (One by One): The Ardabil and Coronation Carpets*

**Los Angeles County Museum of Art**  
**Los Angeles, LA**  
[www.lacma.org](http://www.lacma.org)  
**Through July 8, 2018**

Dating to the first half of the 16th century, the **Los Angeles County Museum of Art’s** two Persian carpets, both gifts of **J. Paul Getty**, have only rarely been exhibited due to their size and sensitivity to light. This year, they are shown sequentially — the Ardabil carpet was on view until February 11, 2018; the Coronation carpet is on display through July 8, 2018.



Ardabil Carpet (detail), 1539–1540 (AH 946), Maqsud Kashani. Gift of J. Paul Getty. Photo: © Museum Associates/LACMA.

The large number of carpets surviving from 16th-century Iran, compared to earlier periods, reflects not only a high level of carpet production but also perhaps a change in the nature of manufacture. During this period, carpet weaving evolved from a rural, nomadic

craft to a national industry and an internationally acclaimed art form, as the first shahs of the Safavid dynasty (1501–1732) established royal factories in cities such as Tabriz, Kashan, Kirman and Isfahan. These two carpets belong to this period of cultural, political and religious flowering.

### **Delaware**

**Michael Galmer — Contemporary Silversmith**

**Biggs Art Museum  
Dover, DE**

**www.biggsmuseum.org  
Through May 20, 2018**

Based in New York, the silversmith **Michael Galmer** has designed for **Tiffany and Co., Lenox, Gorham, and Kirk Stieff**. He has developed a wide variety of repoussé-decorated jewelry and vessels, as well as the Preakness trophy, commemorative silver forms and contemporary sculptures for collections such as the **Jewish Museum of New York**.

**Delaware Discoveries: Girlhood Embroidery, 1750–1850**

**Biggs Art Museum  
Dover, DE**

**www.biggsmuseum.org  
May 19–July 22, 2018**

This exhibition celebrates the publication of *Delaware Discoveries: Girlhood Embroidery, 1750–1850*, a study of Delaware girlhood samplers of the 18th and 19th centuries, with an exhibition of historic needlework that features approximately 80 antique samplers and other forms of embroidery from all three counties of the state, with a special emphasis on debuting the work of little-known schools of needlework instruction. It is accompanied by a national symposium (see Events), public workshops and a book signing.

### **District of Columbia**

**The Artistic Table: Contemporary Tastemakers Present Inspired Table Settings**

**Hillwood Estate, Museum & Gardens  
Washington, DC**

**www.hillwoodmuseum.org  
Through June 10, 2018**

This exhibition creates new ideas for table settings by combining the museum's collections of **Marjorie**

**Merriweather Post's** Russian imperial and 18th-century French formal porcelains, glassware and silver, with contemporary pieces.

### **Indiana**

**Bes-Ben: The Mad Hatter of Chicago  
Indianapolis Museum of Art at  
Newfields**

**Indianapolis, IN**

**https://discovernewfields.org  
Through January 6, 2019**

With his sister Bessie, **Benjamin B. Green-Field** (1898–1988), the creative force behind the **Bes-Ben** label, designed hats using everyday objects and unusual trimmings. He was known as the Mad Hatter of Chicago, designing hats with anything one could possibly imagine — razors, cows, trees, fake cigarettes, stuffed animals, plastic fruits and vegetables, and a variety of bejeweled and decorative objects.

Many of the wealthy women of Chicago and the Midwest were among Green-Field's clients, and his hats were popular with celebrities like Elizabeth Taylor and Judy Garland. More than 60 of these hats, many never before exhibited, are on view.

### **Kentucky**

**50 Years of the Headley-Whitney  
Headley-Whitney Museum  
Lexington, KY**

**http://www.headley-whitney.org  
May 27, 2018**

The museum looks back at its 50 years through jewelry from private collectors and rarely seen objects from the museum's collection.

**Contemporary Jewelry  
Headley-Whitney Museum  
Lexington, KY**

**http://www.headley-whitney.org  
June 13, 2018**

To honor one of **George Headley's** major passions, this exhibition showcases contemporary jewelry from members of the **American Jewelry Design Council**.

**Thoroughly Modern: Women in the  
20th-century Art and Design**

**Speed Museum  
Louisville, KY**

**www.speedmuseum.org  
Through July 1, 2018**



Hand Mirror, enamel, foil, copper, metal (possibly nickel silver); 12 x 5 in. (30.5 x 12.7 cm); Herta Mahler-Jirasko, Austrian, about 1925–1930. Gift of Dr. and Mrs. Lawrence Goldberg and Jeff Shankman, Louisville, KY.

**Thoroughly Modern** begins where the chronology of **Women Artists in the Age of Impressionism** ends — with the work of several women artists and designers active in the early and mid-20th century (1900–1960), who were committed to promoting the tenets of Modernism in their work, in Europe and America. Many launched their careers in the shadows of artist spouses or partners. Others made strides in the male-dominated areas of commercial design and fine art. This exhibition re-tells the stories of these design pioneers and artists.

### **Maryland**

**Rumination and a Reckoning  
Baltimore Museum of Art  
Baltimore, MD**

**www.bma.org**

**Through September 2, 2018**

**Stephen Towns's** story quilts present featureless people for the most part as silhouettes, surrounded by purple shadows, starry skies, and rocks and trees in patterns similar to sofa cushions. The quilts are reminders of racial injustice.



## Massachusetts

**Fresh Goods: Shopping for Clothing in a New England Town, 1750–1900**  
Concord Museum  
Concord, MA  
[www.concordmuseum.org](http://www.concordmuseum.org)  
Through July 8, 2018

**Fresh Goods**, the first exhibition in a year-long **Mass Fashion** collaborative project, unveils a portion of the museum's historic clothing collection for the first time, along with related textiles and decorative arts. The exhibition examines the sources and context of small-town New England fashion.

The exhibit includes pieces made at home with fabric purchased at shops on Concord's main streets; made at the local workplaces of seamstresses, tailors and milliners; or purchased in Boston, New York, London or Paris.

The title of the exhibition is from an 1818 newspaper ad for the **Concord Shop of Josiah Davis** announcing the sale of fabrics such as figured flannels, crimson, bombazettes, and white and black cambrics.

**Jane Nylander**, president emerita, **Historic New England**, and **Richard Nylander**, curator emeritus, Historic New England, are the consulting curators.



Blue Boots, kid leather, glass buttons; American, 1870–1880. Photo: David Bohl.

**Rococo: Celebrating 18th-Century Design and Decoration**  
Historic Deerfield  
Deerfield, MA  
[www.historicdeerfield.org](http://www.historicdeerfield.org)  
Through February 10, 2019

This exhibition marks the 300th anniversary of the birth of **Thomas Chippendale** (1718–1779), English furniture maker, author of *The Gentleman and Cabinet-Maker's Director* (1754), and disseminator of what is commonly known today as the Rococo style. The exhibition features both Chippendale's

legacy and the style he helped promote through English and American Rococo decorative art forms from **Historic Deerfield's** collection.

Since the 1840s, the term "Rococo" has been used to describe a variety of 18th-century decorative art forms with particular ornamental characteristics. Hallmarks of the style include asymmetrical and naturalistic forms, often achieved through "C" and "S" shape scrolls, and motifs such as foliage, rocks and shells. Rooted in France in the 1730s, the style gained popularity in other countries, including England and America, where it was adopted to different degrees.

**Tricks of the Trade: Illusions in Craft-based Media**

Fuller Craft Museum  
Brockton, MA  
[www.fullercraft.org](http://www.fullercraft.org)

Through November 18, 2018

**Tricks of the Trade: Illusions in Craft-based Media** presents *trompe l'oeil* ("fool the eye") work. This hyper-realistic style of craft speaks to themes of political strife, community and personal experience.

Featured artists include **Marilyn Levine, Richard Shaw, Tom Eckert, Claude Chavent, Victor Spinski, Michelle Holzapfel, Miriam Carpenter, Steven Hansen** and **Dan Anderson**.

**Objects of Use and Beauty: Design and Craft in Japanese Culinary Tools**

Fuller Craft Museum  
Brockton, MA  
[www.fullercraft.org](http://www.fullercraft.org)  
June 2–October 28, 2018

This exhibition demonstrates design and use in Japanese cooking to reveal the craftsmanship in tools such as knives, whisks, ceramic kama and other items. Contemporary materials in culinary ware by Japanese designers accompany the use of bamboo, clay, cedar wood, metals and other natural substances. The exhibition includes videos of craftspeople at work in their studios and forges, along with a recreated Japanese residential kitchen.

**2018 Members Biennial Exhibition**  
Fuller Craft Museum  
Brockton, MA

**www.fullercraft.org**  
Through October 7, 2018

Originally developed to showcase the talent of museum member artists, this exhibition now is open to most media and all themes, spotlighting a diverse group of students, emerging makers, mid-career artists and established professionals. **Sadie Bliss**, executive director of the **Maine Crafts Association** (Gardiner, ME), is the 2018 juror.

**Uneasy Beauty: Discomfort in Contemporary Adornment**

Fuller Craft Museum  
Brockton, MA  
[www.fullercraft.org](http://www.fullercraft.org)  
October 6, 2018–April 21, 2019

**Uneasy Beauty: Discomfort in Contemporary Adornment** brings together 75 examples of contemporary jewelry and costume that demonstrate the power of adornment. Showcasing wearable work in various media from regional and national artists, the exhibition explores the outer limits of comfort through works that constrict body movement, irritate the skin, make extreme demands or touch on cultural nerves.

**Uneasy Beauty** is part of the Mass Fashion collaborative. This exhibition is curated by **Suzanne Ramljak**, an art historian, writer, curator and former editor of *Metalsmith* magazine.

**Mano-Made: New Expressions in Craft by Latino Artists**

Fuller Craft Museum  
Brockton, MA  
[www.fullercraft.org](http://www.fullercraft.org)  
December 15, 2018–September 8, 2019

**Mano-Made** features the work of artists **Jaime Guerrero, Gerardo Monterrubio** and **Consuelo Jimenez Underwood**, who use craft media to express messages about American culture, personal experiences, Latino identity and socio-political tensions in Los Angeles and California as a whole.

**Mano-Made** made its debut at the **Craft in America Center** (Los Angeles, CA) as three consecutive solo exhibitions in conjunction with the **Pacific Standard Time: LA/LA initiative**. The **Fuller Craft Museum** presentation presents all three artists together for the first time. **Mano-Made** is curated by

**Zaiden**, director of the Craft in America Center (Los Angeles, CA).

***Past is Present: Revival Jewelry***  
**Museum of Fine Arts, Boston**  
**Boston, MA**  
[www.mfa.org](http://www.mfa.org)  
**Through August 19, 2018**

Whether copying or choosing motifs to reinterpret, jewelers have always looked to the past for inspiration. The practice became popular in the 19th century, as designers like **Castellani**, **Giacinto Melillo** and **Eugene Fontenay** began reviving examples of ancient ornaments unearthed in archaeological excavations. More than 4,000 years of jewelry history through about 70 objects — both ancient and revival — trace the revival movement from the 19th to the 21st centuries, focusing on four types: archaeological, Classical, Egyptian and Renaissance.

Highlights include a 1924 brooch on loan from **Cartier**, paired with an Egyptian winged scarab (740–660 BC) with a similar design; an 1850s embellished gold brooch by Castellani; a Renaissance revival neck ornament (1900–1904) designed for **Tiffany & Co.**; a 1980s **Bulgari** necklace adorned with Macedonian coins; and a 2002 **Akelo** pendant that emulates an ancient Etruscan granulation technique.

***All Things Considered 9: Basketry in the 21st Century***  
**Society of Arts + Crafts**  
**Boston, MA**  
<https://societyofcrafts.org>  
**Through June 9, 2018**

Presented by the **National Basketry Organization**, this is the ninth in a series of juried biennial exhibitions. Artists working in contemporary basketry represent a broad range of approaches, from black bamboo to reclaimed plastics. **Lloyd Herman**, founding director of the **Smithsonian Institution's Renwick Gallery** (Washington, DC), juried the 40 artworks in the exhibition.

***Radiance Rediscovered: Stained Glass***  
**by Tiffany and La Farge**  
**Worcester Art Museum**  
**Worcester, MA**  
[www.worcesterart.org](http://www.worcesterart.org)  
**June 30, 2018–April 21, 2019**

This exhibition features two sets of

memorial windows made by **John La Farge** (1835–1910) and **Louis Comfort Tiffany** (1848–1933).

Originally made for Boston's Mount Vernon Congregational Church in 1898 and 1899, the windows were transferred to the **Worcester Art Museum** in 1975, where they were in storage for more than 40 years. The conserved windows are presented alongside La Farge's experimental cloisonné glasswork to highlight the artists' design methods and esthetic influences.



Stained glass windows, Tiffany and La Farge. Photos: © Diane Rousseau/Worcester Art Museum.

**Missouri**  
***Into the Fold: Contemporary Japanese Ceramics from the Horvitz Collection***  
**Nelson-Atkins Museum**  
**Kansas City, MO**  
<https://www.nelson-atkins.org>  
**Through July 28, 2019**

Featuring 16 works from the **Horvitz Collection**, this traveling exhibition, originally curated by the **Harn Museum of Art**, University of Florida, looks at Japanese ceramics in modern times.

Modern and contemporary Japanese ceramicists manipulate clay and glaze in inventive ways. The resulting vessels display a range of styles.

While pushing the boundaries of the medium, these artists also maintain an awareness of historical Japanese esthetics and forms. Some take inspiration from traditional functions or harness age-old glazing techniques. Others break from tradition, creating abstract sculptures with no practical function.

***Islamic Art: Global Connections and Exchange, Part 2***

**Nelson-Atkins Museum  
Kansas City, MO  
[www.nelson-atkins.org](http://www.nelson-atkins.org)  
Through June 17, 2018**

This part of the ***Islamic Art: Global Connections and Exchange*** exhibition focuses on the influence of textiles and metalwork from the Middle East on artworks from Germany and Southern Europe.

Examples of Persian velvets inspired industries in Spain and Italy, and the exhibition makes further connections between metalwork in animal forms from West Asia and a lion-form pitcher used for liturgical purposes in Germany.

**New Hampshire**

***Past Forward*  
Hood Museum of Art/Dartmouth  
College  
Hanover, NH  
<http://hoodmuseum.dartmouth.edu>  
Through May 27, 2018**

For centuries, artisans in Jingdezhen have made vessels that traveled far and wide. Today, **Sin-ying Ho** works in these same ceramics factories and has expanded both forms and imagery



World Garden No. 1 detail, porcelain, high-fired reduction, hand-painted cobalt pigment, high-fired under-glaze decal transfer, clear glaze. Sin-ying Ho, 2014. Courtesy of the artist and Ferrin Contemporary.

in contemporary ceramics. She makes her works — from monumental vases to smaller pieces — from multiple parts and emphasizes the parts by glazing each piece differently.

**New Jersey**

***Dramatic Threads: Textiles of Asia*  
Newark Museum  
Newark, NJ  
[www.newarkmuseum.org](http://www.newarkmuseum.org)  
Through February 2019**

This exhibition features objects from theatrical and political costumes to architectural textiles and presentation cloths and showcases construction techniques used throughout the Asian continent. Dating from the 19th to early 20th centuries, most are on view to the public for the first time.

Embroidery scholar **Young Yang Chung** contributed to the exhibition. Featured works are from China, Japan, Korea, Nepal and Tibet.

Weaving and stitching techniques for these works have been passed down for generations, with constant small modifications over time. Some embroidery stitches may be read like signatures, showing where they were sewn. Decorative woven textiles feature a range of construction methods, including brocades and slit-woven tapestries alongside more-basic twill and plain weaves. Embroidery and other needlework techniques add surface decoration and layers of meaning.

The materials used — gold, silk, wool, cotton — help understand regional access to resources and demonstrate the value and desirability of luxury imports compared with local production. Cultural preferences for specific color palettes and subject matter combine with a range of techniques and

underscore distinct regional histories. Many textiles also demonstrate shared purposes, as gift covers, interior decorations and outfits for special occasions.



Imperial Helmet and Armor, wool, fur, jade, amber, gilt bronze, silver; 45 1/2 in. H x 53 in. W, 1905, Joseon Dynasty (1392–1910). Gift of the estate of Mrs. Edward Henry Harriman, 1934.

***Style and Status in Sterling: American Silver in the Newark Museum***

**Newark Museum of Art  
Newark, NJ  
[www.newarkmuseum.org](http://www.newarkmuseum.org)  
Permanent installation**

Silver objects have been made and used in the United States since Europeans first set foot in North America. The 100 pieces of American silver in this exhibition, made from the 1600s to 2017, tell the story of silver in American life. The **Newark Museum** has created a gallery devoted to the use and production of silver objects for the American home because silver is part of U.S. history, and part of the artistic heritage as a nation.

The exhibition is made possible in part by **Ruth L. Hutter, Eleonore Kessler Cohen and Max Insel Cohen, Amy and Bob Katz**, and the **Newark Museum Volunteer Organization**.

***Native Artists of North America*  
Newark Museum of Art  
Newark, NJ**

**[www.newarkmuseum.org](http://www.newarkmuseum.org)  
Permanent installation**

Featuring more than 100 rarely

exhibited objects from throughout the United States and Canada, **Native Artists of North America** showcases a selection of works from the permanent collection, dating from the early 19th century to the present, including many objects never exhibited before.

This installation celebrates the diversity of styles, media and creativity of Native artists and places them in the broader context of American art. Among the works on view are woven **Pomo** baskets, handmade items of dress from across the continent, and Southwestern pottery and textiles. Other highlights include works by **Haida** master carver **Charles Edenshaw** and **Pueblo** painters **Fred Kabotie**, **Tonita Peña** and **Awa Tsireh**. Additional works by contemporary Native American artists will be installed in adjacent galleries, including recent acquisitions by **Jeffrey Gibson** and **Preston Singletary**.

Collaboratively curated by a team of Native American artists and scholars from around the country, **Native Artists of North America** brings together a wide range of Native American art.

Major support is from the **PSEG Foundation**, with additional support from the **E.J. Grassmann Trust**, **Union Foundation** and **Richmond County Savings Foundation**.

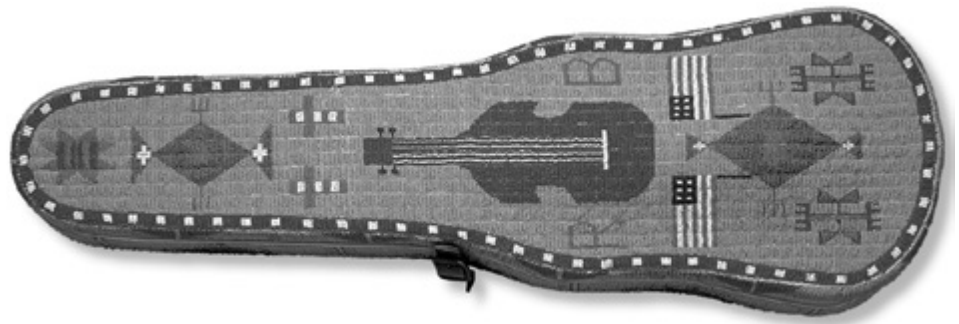
### New Mexico

**Beadwork Adorns the World**  
**Museum of International Folk Art**  
**Santa Fe, NM**  
[www.internationalfolkart.org](http://www.internationalfolkart.org)  
**Through February 3, 2019**

This exhibition is about what happens to glass beads when they arrive at their final destinations, whether it be the African continent (Botswana, Cameroon, the Democratic Republic of the Congo, Ghana, Kenya, Nigeria, South Africa), Borneo, Burma, India, Native North America or Latin America (Mexico, Bolivia to Ecuador).

It is about working beads that result in beadwork, and what a collective of beads in a garment or an object reveals about the intentions of its makers or users.

Beadwork today may be a continuation of an unbroken tradition, perhaps with contemporary innovations, or a revival of a lost form or something entirely new. In most parts of the world,



Violin case, glass beads, commercial wood case, native-tanned hide, metal trim; 32 x 10 x 4.5 in. (81.3 x 25.4 x 11.4 cm.); 1891, Brulé Lakota, Rosebud Reservation, SD. Stars and Stripes Foundation (San Francisco, CA).

beads have value, and are used at peak moments in life.

Not all beads used in the beadwork in this exhibit are made of glass. Beads made from metal, cloth, shell, stone, and other materials worked into objects are also featured. While the majority of the art works in this exhibit date from the 19th–20th centuries, there are many 21st-century examples.



Fon's royal stool, wood, glass beads, raffia cloth; 16 1/8 x 17 3/4 x 19 6/8 in. (41 x 45 x 50 cm); 19th century, Bamileke peoples, Grasslands, Cameroon. Field Museum. Photograph by John Weinstein.

### New York

**The Codex and Crafts in Late Antiquity**  
**Bard Graduate Center**  
**New York, NY**  
[bgc.bard.edu](http://bgc.bard.edu)  
**Through June 18, 2018**

**The Codex and Crafts in Late Antiquity** examines the structural, technical, and decorative features of the major types of codices — the wooden tablet codex, the single-gathering codex, and the multi-gathering codex. Along with surviving artifacts and iconographic evidence, handmade replicas

explore the craft processes applied in the making of these early books. The exhibition presents the codex as an innovation, rather than an invention, that evolved using techniques already widely employed by artisans and craftspeople in the creation of everyday items such as socks and shoes.

### **Fabricating Power with Balinese Textiles**

**Bard Graduate Center**  
**New York, NY**  
[bgc.bard.edu](http://bgc.bard.edu)  
**Through July 8, 2018**

Western scholars and artists converged on the tropical island of Bali, Indonesia, in the first half of the 20th century to study its culture and artistic practices. This exhibition considers the making and use of textiles as ceremonial objects in a Balinese Hindu cosmology while exploring the role of textiles as symbols of cultural resilience and continuity.

On view are pieces from collections in the United States, including examples from the **American Museum of Natural History** collected by anthropologists **Margaret Mead** and **Gregory Bateson** during their fieldwork in Bali.

These textiles also serve as records of a period in Balinese history. Drawing on information from the 1930s and recent research, the exhibition presents an overview of Balinese textiles, including the value of these objects as made and used today.

**Golden Kingdoms: Luxury and Legacy in the Ancient Americas**  
**Metropolitan Museum of Art**  
**New York, NY**  
[www.metmuseum.org](http://www.metmuseum.org)  
**Through May 28, 2018**

This international loan exhibition features more than 300 objects created in the ancient Americas and drawn from more than 50 museums in 12 countries, tracing the development of goldworking and other luxury arts from Peru to Mexico around 1000 BC to the arrival of Europeans in the early 16th century. Works are from recent archaeological excavations — crowns, pectorals, pendants, necklaces, ear and nose ornaments, rings, labrets, masks, mantles, goblets, vases, stelas, bells, mirrors, painted books, and more — and have rarely left their countries of origin.

***Relative Values: The Cost of Art in the Northern Renaissance***  
**Metropolitan Museum of Art**  
**New York, NY**  
**[www.metmuseum.org](http://www.metmuseum.org)**  
**Through June 23, 2019**

Bringing together 62 works of 16th-century northern European art from the Met collection and one loan, this exhibition revolves around questions of historical worth, exploring relative value systems in the Renaissance era. It is organized in six sections — raw materials, virtuosity, technological advances, fame, market and paragone. Tapestry, stained and vessel glass, works in precious metals, and enamels are juxtaposed with pricing data from 16th-century documents and looks at how variables like raw materials, work hours, levels of

expertise and artistry, geography, and rarity affected pricing; whether production cost aligned with perceived market valuation in inventoried collections; and who assigned these values.

The DAS visited this exhibition on March 17 and participants were very enthusiastic about it.

***The Face of Dynasty: Royal Crests from Western Cameroon***  
**Metropolitan Museum of Art**  
**New York, NY**  
**[www.metmuseum.org](http://www.metmuseum.org)**  
**Through September 3, 2018**

Tsesah crests by **Bamileke** artists stand out for their monumental scale and interpretations of the head. The exhibition presents the Met's recent acquisition of a rare 18th-century tsesah crest, carved 200 years ago by a Bamileke master in the Cameroon Grassfields region, along with three examples from other collections. It belongs to a group of only surviving 15 works from this genre that are central to the African art canon; this is the first opportunity in the United States to view a group of these creations together.

According to oral tradition, the creation of tsesah crests began in the early 18th century in the chiefdom of Bandjoun in the Bamileke region. While historically, the region's 102 chiefdoms had their own distinct identities, they shared parallel structures of leader-

ship centered on the personality of an all-powerful sovereign, or fon. Corresponding political ambition and rivalry among the neighboring chiefdoms were reflected in their patronage of art forms that conveyed their legitimacy, prestige and wealth.

***Crowns of the Vajra Masters: Ritual Art of Nepal***  
**The Metropolitan Museum of Art**  
**New York, NY**  
**[www.metmuseum.org](http://www.metmuseum.org)**  
**Through December 2018**

This exhibition highlights the **Vajracharya** priest's crowns of Nepal with five crowns — the largest group ever displayed — that evoke the five Transcendent Buddhas in the first-ever exhibition to celebrate this tradition in Nepalese Buddhism.



Vajracharya's Ritual Crown, gilt-copper alloy inlaid with semiprecious stones, Nepal, early Malla period, 13th century. Gift of Barbara and David Kipper.

The crowns date from the 13th to 18th century and are drawn from the Met collection — including a gift from Barbara and David Kipper — and the Virginia Museum of Fine Arts (Richmond). They are augmented by ritual objects used to perform Vajrayana rituals.

Made of gilt copper with applied repoussé medallions inset with semiprecious stones, rock crystal, turquoise and coral, the crowns were the emblems of ritual authority, worn exclusively by the hereditary caste of Vajracharyas, who occupied the highest rank in the Nepal-



Octopus Frontlet crest, gold, chrysocolla, shells, 11 x 17 in. (27.9 x 43.1 cm). AD 300–600. Moche; Peru, La Mina. Museo de la Nación, Ministerio de Cultura del Perú, Lima.

ese Buddhist **Newar** community of the Kathmandu Valley. Donning the ritual crown is the climax of the ordination ceremony of Vajracharya priests.

The exhibition is made possible by the **Miriam and Ira D. Wallach Fund** and **Dipti B. and Rakesh Mathur**.

***Feathers: Fashion and the Fight for Wildlife***

**New-York Historical Society Museum & Library**

**New York, NY**

**www.nyhistory.org**

**Through July 15, 2018**

This exhibition combines fashion, activism and the history of the Migratory Bird Treaty Act of 1918. ***Feathers: Fashion and the Fight for Wildlife*** examines the circumstances that inspired early environmental activists — many of them women and New Yorkers — to champion the protection of endangered birds. The exhibition showcases bird- and plumage-embellished clothing and accessories.

New York was the center of the nation's feather trade; the exhibition also investigates the impact of the act on the city's feather importers, hat manufacturers, retailers and fashion consumers, and the role of New York women in pushing for the legislation.

"A Fancy for Feathers" presents examples of late 19th- and early 20th-century fashion. Highlights include a gold and diamond aigrette hair ornament (1894) with the feathers of a Snowy or Great Egret, called the "white badge of cruelty" by activists; a muff and tippet accessory set (1880–1899) of four adult herring gulls created during a craze that nearly drove the birds to extinction; a folding brisé fan of white feathers (1910–199); and a pair of earrings inset with hummingbird heads (ca. 1865). Feathers also adorned men's regalia.

Painted miniatures from the late 19th and early 20th centuries portray women adorned with bird plumes. "Activists Take Flight" introduces activists who pushed for protective legislation, including **Mabel Osgood Wright**, an author and founder of the **Birdcraft Museum and Sanctuary** (Fairfield, CT).

***Walk This Way: Footwear from the Stuart Weitzman Collection of Historic Shoes***

**New-York Historical Society Museum & Library**

**New York, NY**

**www.nyhistory.org**

**Through October 8, 2018**

This exhibition explores how shoes transcended their utilitarian purpose to become representations of culture by highlighting 100 pairs of shoes from the designer's private collection, assembled over three decades with his wife, **Jane Gershon Weitzman**.

On display are shoes of historic value, such as a pair of pink silk embroidered boudoir shoes created for the 1867 **Paris Universal Exposition** that reflected Western consumers' desire for "exotic" textiles in an era of European imperial expansion. Family heirlooms, such as satin bridal slippers or baby shoes, serve as personal mementos while demonstrating the implications of collecting. The exhibition also includes artifacts from the **New-York Historical Society**.

In the early 20th century, manufacturers produced beaded evening shoes with buttoned straps that kept shoes secure while women danced. A pair of black leather and white felt high-buttoned boots (ca. 1920), spectator pumps, and lace-up shoes speak to the suffragette movement.

***Walk This Way*** also explores the process of shoemaking — one of the first industries to embrace large-scale mechanization. A beaded shoe (c. 1915), stamped with the union seal, shows off American shoemaking.

The exhibition profiles **Beth Levine** (1914–2006) — the "First Lady of Shoe Design" — who ran **Herbert Levine, Inc.** and introduced new materials and designs.

The exhibition includes designs made using materials from corrugated cardboard to stained glass and wire, and a selection of artists' "fantasy shoes" commissioned by Jane Gershon Weitzman for display in Weitzman store windows. Also on view are 10 shoe designs by finalists in the Stuart Weitzman Footwear Design competition.

***Kimono! The Artistry of Itchiku Kubota***

**Munson-Williams-Proctor Arts**

**Institute Museum of Art**

**Utica, NY**

**www.mwpa.org**

**June 10–September 16, 2018**

***Kimono!*** illuminates the imagination of **Itchiku Kubota** (Japanese, 1917–2003), who began his textile training at age 14. At 20, he saw a tiny fragment of *tsujigahana*, a 16th-century Japanese textile decorative technique that incorporates resist-dyeing, brush painting, applied metallic leaf and embroidery, and decided to dedicate his life to recreating this lost art.

Many of Kubota's hand-crafted kimono were conceived in series and are installed together to create immersive panoramic fabric landscapes. Included are works from Kubota's series "Symphony of Light," which he says depict the "grandeur of the universe." The body of work includes two sets of kimono, one reflecting the four seasons (see cover illustration) and the second the artist's vision of the universe.

Two parallel exhibitions accompany ***Kimono! Robes of Many Colors: Textile Design in Japanese Woodblock Prints***, which includes 50 works from the museum's collection that highlight kimono in context of daily life in Japan, and ***Global Splendor***, which features ceremonial and special-event clothing from cultures around the globe.

The **Munson-Williams-Proctor Arts Institute Museum of Art** is the exclusive United States venue for this exhibition, which is accompanied by an illustrated catalog.

**Ohio**

***William Morris: Designing an Earthly Paradise***

**Cleveland Museum of Art**

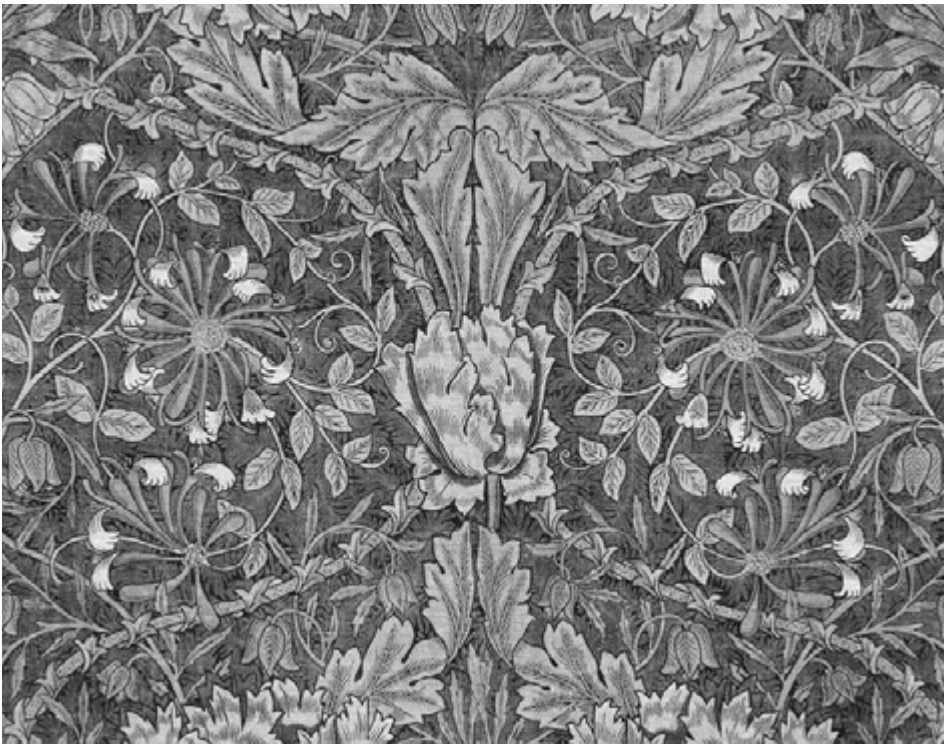
**Cleveland, OH**

**www.clevelandart.org**

**Through November 11, 2018**

**William Morris's** patterns have been reproduced without interruption since his death in 1896. The **Cleveland Museum of Art's** collection includes woven and block-printed textiles spanning each stage of Morris's career, joined in this exhibition by a loan from the **Cranbrook Art Museum** of an embroidery by William Morris's daughter, **May**.

Also showcased are volumes from the museum's nearly complete collection of Morris's design books, printed by **Kelmscott Press**. The voices of **May Morris, Kate Faulkner, Walter Crane**



Honeysuckle, bleached linen: plain weave, block-printed; 84.4 x 90.4 cm. Design registered 1876, William Morris (British, 1834–1896). Cleveland Museum of Art. Gift of Mrs. Henry Chisholm.

and **Edward Burne-Jones** also feature among the projects that Morris brought to fruition. Also featured are **Morris & Co.** wallpaper and carpet reproductions.

***Mementoes of Affection: Ornamental Hairwork in Jewelry and Portrait Miniatures***  
**Cincinnati Art Museum**



Young Man with the Initials J. L. F, seed pearls on small blue glass oval on back; three broad, tightly curled curves of hair worked in Prince of Wales feather, from English Prince of Wales' heraldic badge of three feathers rising from a gold crown; remnants of what may have once been stylized stalks of gold wire wheat circle outer rim of the piece; all elements set on a background of opalescent glass; large hairwork display surrounds the monogram J L F in . circa 1830, Auguste-Jean-Jacques Hervieu (French, 1794–1858).

ished keepsakes, because hair does not decay.

Jewelry made with human hair dates to the 17th century. By the 18th century, hairwork was used to make decorative backs to portrait miniatures worn as pendants. As an art form, European and American hairwork reached its peak in the 1860s.

***Eternal Blooms: Chinese Painted Enamels on Copper***  
**Taft Museum of Art**  
**Cincinnati, OH**  
**[www.mutualart.com](http://www.mutualart.com)**  
**Through June 24, 2018**

Flowers, fruits and insects in painted enamel decorate small utilitarian objects such as plates, bowls and boxes in this exhibition. In the 17th century, Jesuit missionaries exported the painted enamel technique, which originated in Limoges, France, to Chinese workshops in Beijing and Guangzhou. During the 18th century, Chinese enamellers illustrated auspicious symbols drawn from the natural world as wishes for happiness, abundance and long life in a range of newly available pastel colors.

These objects are part of a bequest to the **Taft Museum of Art** in 2014 from the late Reverend **Compton Allyn**, a collector. On view for the first time, this selection from his gift inaugurates a sequence of exhibitions to be held over the coming years, each featuring a different group of enamels.

**Texas**  
***Hopi Visions: Journey of the Human Spirit***  
**Dallas Museum of Art**  
**Dallas, TX**  
**<https://www.dma.org>**  
**Through December 2, 2018**

Journey of the Human Spirit features works by Hopi artists Michael Kabotie and Delbridge Honanie, and narrates the history of the Hopi people from emergence through the arrival of Europeans to the rebirth of Hopi traditions in the information age.

***Asian Textiles: Art and Trade Along the Silk Road***  
**Dallas Museum of Art**  
**Dallas, TX**  
**<https://www.dma.org>**  
**Through December 9, 2018**

Drawn from the **Dallas Museum of Art's** collection, this exhibition showcases examples of garments and ornamental hangings from India, Central Asia, China and Japan, with some objects featuring colored ink paintings on textile backgrounds.

**Keir Collection of Islamic Art**  
**Dallas Museum of Art**  
**Dallas, TX**  
<https://www.dma.org>  
**Through April 26, 2020**



Ewer, rock crystal, 19th-century gold mount by Jean-Valentin Morel; Egypt, late 10th–early 11th century. Keir Collection of Islamic Art.

The **Keir Collection of Islamic Art Gallery** highlights holdings of luster pottery and rock crystals, including the rock crystal ewer, which the museum regards as one of only seven in the world of its caliber and the only one of its type in the United States. On display are a series of rare manuscripts and painted miniatures, including a 16th-century Indian **Khamisa of Nizami** manuscript and pages from the 1330 "Demotte Shahnama."

The Keir Collection came to the **Dallas Museum of Art** on a long-term loan agreement with the trustees of the Keir Collection that was finalized in 2014.

**Peacock in the Desert: The Royal Arts of Jodhpur, India**  
**Museum of Fine Arts, Houston**  
**Houston, TX**  
[www.mfah.org](http://www.mfah.org)  
**Through August 19, 2018**

Organized in partnership with the **Mehrangarh Museum Trust** (Jodhpur, India), *Peacock in the Desert* showcases nearly four centuries of artistic

creation from the kingdom of Marwar-Jodhpur, one of the largest princely states in India.

The exhibition includes decorative arts such as jewels, textiles, tapestries and ceremonial regalia; furniture; a monumental court tent from the 17th century; canopies; carpets; textiles; and weapons — in the first time they travel abroad.

Themes are interconnections, the role of women and artisans, and royal patronage and the continuity of tradition.

The exhibition travels to the **Seattle Art Museum** (Seattle, WA), **October 18, 2018–January 21, 2019**. The estate of **Barbara LeVine Weinstein** is a lead sponsor.

### **Virginia**

**Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and Richard Huber**

**Chrysler Museum of Art**  
**Norfolk, VA**  
[www.chrysler.org](http://www.chrysler.org)  
**Through June 3, 2018**



Amulets, silver, engraved, with openwork and carved wood; 23 x 12 x 4 in. (58.4 x 30.5 x 10.2 cm); Brazilian, 19th century. Roberta and Richard Huber Collection.

**Highest Heaven: Spanish and Portuguese Colonial Art from the Collection of Roberta and Richard**

**Huber** features more than 100 items by both masters and anonymous artists and artisans that illustrate the encounter between the artistic cultures of Europe and the New World in the 18th century. It includes objects produced by workshops in the cities of Cuzco and Lima in modern-day Peru, and the silver-mining center of Potosí in modern-day Bolivia.

Trade with Spanish and Portuguese colonies in Asia gave the colonies works in ivory that created a new visual culture that represented the union of two worlds and diverse people adopting a single faith.

The exhibition is especially relevant to the Hampton Roads area, site of the first encounters between English settlers and the New World and its cultures.

**Highest Heaven** is arranged according to subject matter or theme. Objects made for secular elites in domestic settings have their own section.

The exhibition is organized by the **San Antonio Museum of Art** (TX).

### **Washington**

**Michael E. Taylor – Traversing Parallels**  
**Museum of Glass**  
**Tacoma, WA**  
[www.museumofglass.org](http://www.museumofglass.org)  
**Through May 12, 2018**



Scorpion, glass; 30 x 30 x 10 in. (76.2 x 76.2 x 25.4 cm), 2013. Michael Estes Taylor (American, born 1944). Collection of the artist. Photo: courtesy of the artist.

**Michael E. Taylor** is an American studio glass artist, educator and lecturer who is known for his geometric glass works and as a pioneer of cut and lami-



nated glass works inspired by science, history, philosophy, current events and music.

Taylor credits his university teaching career as instrumental to his artistic process — he has taught at several universities, including more than 20 years as professor in the **School for American Crafts** at the **Rochester Institute of Technology** (NY).

**Complementary Contrasts: The Glass and Steel Sculptures of Albert Paley**  
**Museum of Glass**

**Tacoma, WA**  
[www.museumofglass.org](http://www.museumofglass.org)  
**Through August 19, 2018**

*Complementary Contrasts* was more than seven years in the making and celebrates nearly 20 years of the artist's exploration of and experimentation in working with metal and glass. It includes 29 works created during two previous residencies in the museum's Hot Shop, time in the artist's studio (Rochester, NY), and collaborative sessions with colleagues. A DAS tour of upstate New York included a visit to **Albert Paley's** studio and a view of the exhibition set up.

Glass and steel have many contrasting characteristics, but share one important quality: Both are soft when heated, which allows them to be sculpted. Paley's works create a new interaction between these contrasting materials.

"I'm interested in the potential of glass as a sculptural material, not

as something being framed by metal," Paley said. "I want glass and metal to be equal partners. Glass pairs beautifully with steel because it creates a dialogue of opposites. The contour, clarity and color of glass — metal responds to that. I want to literally fuse them together. I have always liked that idea: yin and yang, a sense of unity."

Paley also explored new techniques to sculpt with glass and metal through a residency at the museum in January 2018.

**Pure Amusements: Wealth, Leisure and Culture in Late Imperial China**  
**Seattle Art Museum**  
**Seattle, WA**  
[www.seattleartmuseum.org](http://www.seattleartmuseum.org)  
**Ongoing**

*Pure Amusements* includes Chinese works from furnishings to ceramics, drawn from the museum's collection and focusing on objects created for, and enjoyed during, the intentional practice of leisure.

"Pure amusements" (*qingwan*) such as drinking tea, viewing paintings and planting bamboo helped establish standing in society. In the late-16th to early-17th century, greater social mobility and broader literacy made knowledge and culture accessible not only to scholars and aristocrats but also to the newly affluent, aspiring men who collected chessboards, books, paintings, calligraphy, ancient bronze vessels and ink rubbings of antiquities.

**International**  
**Canada**

***Iris van Herpen: Transforming Fashion***

**Royal Ontario Museum**  
**Toronto, Ontario**

[www.rom.on.ca](http://www.rom.on.ca)

**June 2–October 8, 2018**



Capriole, Ensemble, 3-D-printed polyamide, in collaboration with Isaïe Bloch and Materialise, July 2011. Groninger Museum. Photo: Bart Oomes, No 6 Studios.

This exhibition looks beyond fashion to explore the possibilities from interweaving design, art and technology. Featuring original designs by Dutch designer and couturier **Iris van Herpen**, it explores her 2008–2015 collections. From metal umbrella ribs, leather and magnets to working with leading architects, engineers and scientists, she creates new shapes in haute couture using materials and technologies such as 3D printing.

**The Netherlands**

***KWAB. Dutch Design in the Age of Rembrandt***

**Rijksmuseum**  
**Amsterdam, the Netherlands**

[www.rijksmuseum.nl](http://www.rijksmuseum.nl)

**June 29, 2018–September 16, 2018**

Sea creatures, monsters and body shapes reminiscent of dripping candle wax exemplify the auricular style: a major contribution from the Netherlands to the development of interior art in Europe in silverware, furniture and picture frames of the 17th-century elite. The **Rijksmuseum** highlights this "Dutch Design" in more than 100 works of art from the Golden Age.

3 Glass and Steel #44 (detail 201), forged, formed and fabricated glass and steel; 31 x 43 x 24 1/2 in. (78.7 x 109.2 x 62.2 cm), 2015. Albert Paley (American, born 1944). Courtesy Paley Studios, Ltd. Photo: Chuck Lysen. Albert Paley (American, born 1944).





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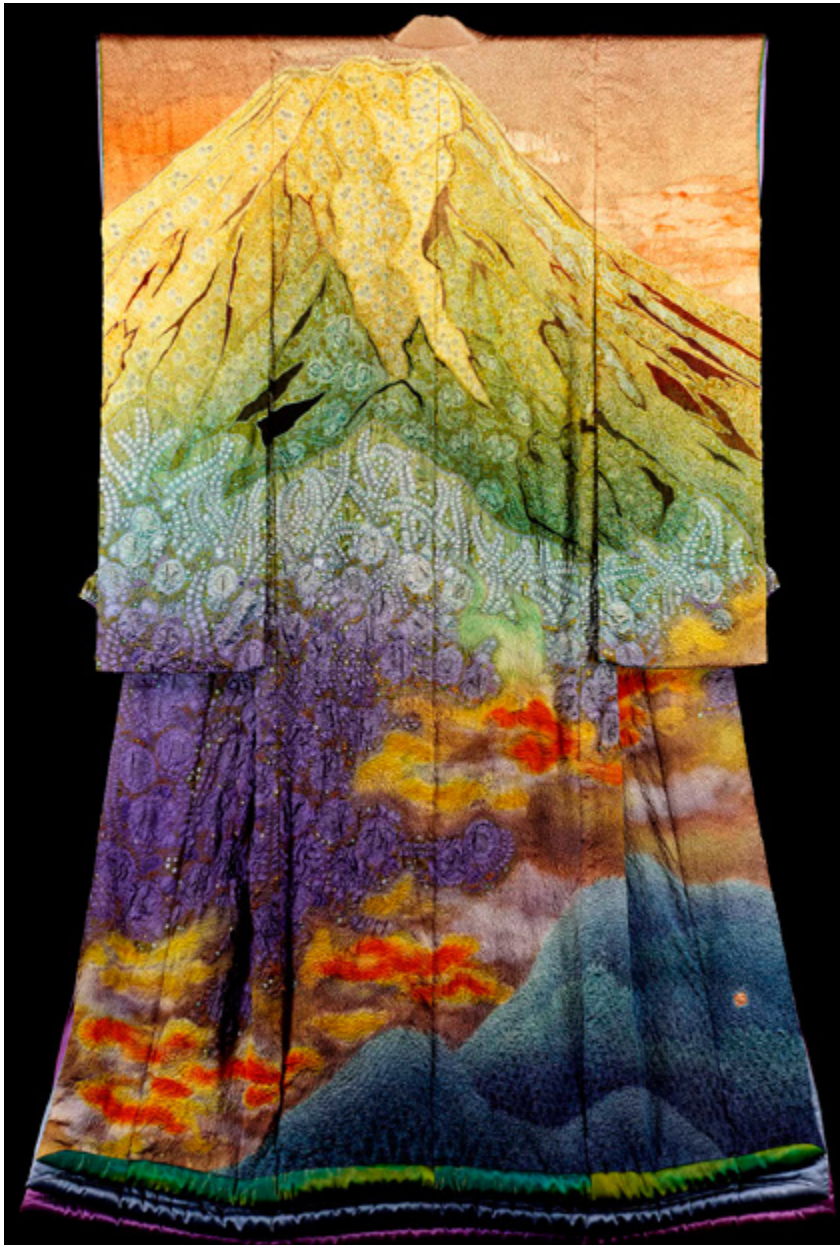
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Ohn/Fuji and the Burning Clouds, Mt. Fuji Series, kimono, tie-dyeing, ink painting and embroidery on silk crepe (chirimen) with gold wefts; 261 x 136 cm.; 1994. Itchiku Kubota (1917–2003). Kubota Collection, International Chodiev Foundation. See *Exhibitions, Kimono! The Artistry of Itchiku Kubota*, Munson-Williams-Proctor Arts Institute Museum of Art (Utica, NY).

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Round Potpourri, enamel on copper, 18th century, China, Qing dynasty (1644–1911). Bequest of Compton Allyn. See Exhibitions, *Eternal Blooms: Chinese Painted Enamels on Copper*, Taft Museum of Art (Cincinnati, OH).

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