

Decorative Arts Society



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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.

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Cover image:

Moon flask with crane and
fish motifs, porcelain with
gold trim, Minton Stoke-on-
Trent, Staffordshire, attrib-
uted to Christopher Dresser, 187.
Metropolitan Museum of Art (New
York, NY). See Feature article and
News. Photo: Joseph Coscia, cour-
tesy Metropolitan Museum of Art.

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 material submitted by individuals. We reserve the right to reject material and to edit material for length, style 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 information about makers/artists, materials, dimensions and donors.

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

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or:

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The DAS website may provide information about events that occur between issues of the newsletter.

From the departing president

An affectionate farewell

By Susan Schoelwer, Executive Director of Historic Preservation and Collections, George Washington's Mount Vernon, Mount Vernon, VA

It has been my great privilege to serve over the past three years as president of the **Decorative Arts Society, Inc. (DAS)**.

As some of you may know, in late 2018, I assumed the position of **Mount Vernon's** executive director of historic preservation and collections, a role that encompasses leadership of our architectural preservation, archaeology, horticulture, heritage livestock and viewshed programs, as well as my previous responsibility for our fine and decorative arts collections.

With this dramatically expanded purview, I have unfortunately found it impossible to give my role as DAS president the time and attention that our fine organization deserves. I

accordingly tendered my resignation to the board at the end of 2019.

Since its founding, the DAS has amassed a distinguished record of nurturing interest and scholarship in the decorative arts. As an all-volunteer organization, its continuing vitality represents the time and talent of the many individuals who believe in its mission and support its initiatives.

I am especially appreciative of the dedicated contributions of fellow board members **Stewart G. Rosenblum, Esq.**, treasurer; **Moira Gallagher**, secretary; **Margaret Caldwell** and **Judith Hernstadt**, board members; and **Emily Orr**, program chair.

I also thank the colleagues who generously contribute their time to review books and articles for the **Charles F. Montgomery Prize and Award** and the **Robert C. Smith Award**, particularly committee chairs **Wendy Cooper** and **Jeannine Fallino**, respectively; the latter recently succeeded by **Dennis Carr**.

Newsletter coordinator **Ruth E. Thaler-Carter** and editor **Gerald W.R. Ward** keep us well informed with fresh and fascinating news from throughout the field and around the country.

Among the many talented and dedicated colleagues whom

The DAS wishes to thank **Susan Schoelwer** for her stellar service as president and to welcome our new president, **Catherine Futter**, who introduces herself on the next page.



I have met over the past three years, I see strong enthusiasm for the decorative arts. The DAS has a vital role to play in shaping this rich and vibrant field, encouraging study and appreciation, and — especially — connecting individuals from diverse backgrounds, with different specialties and professional roles but similar interests.

I am grateful for all that I have personally learned from the DAS and its members, and I look forward with great enthusiasm to future programs and initiatives.

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DAS news

From the new president

Beginning anew in a changed world

By Catherine L. Futter, Senior Curator, Decorative Arts, Brooklyn Museum, Brooklyn, NY

In these very unsettled and scary times, I hope that you and your families have been well and will continue to stay well.

Our outgoing president, **Susan Schoelwer**, stewarded the **Decorative Arts Society (DAS)** for the past three years. She was a remarkable leader who guided the DAS during an exciting time of growth and fantastic programming. Her shoes will be difficult to fill.

We have an exceptionally dedicated volunteer board and committees, and newsletter contributors, editors and publishers, who demonstrate commitment to the DAS, both its past and future. I hope their work makes you feel more connected during these days of social distancing and virtual meetings.

My heartfelt congratulations to all the scholars who make the decorative arts world exciting with exhibitions, publications, workshops, seminars and programs. You have shown us the vast, diverse range of decorative arts. Without your commitment to elevating the visibility, revealing the mysteries and making new discoveries, we would not keep gaining more and deeper knowledge of so many fascinating objects, designers, makers, owners and collectors.

When I agreed to step into the role of the new president

of the DAS, the world looked bright, promising and physically crowded. Today, we are in a new world: one of uncertainty regarding finances, exhibitions, museums and staffing. As I write, we do not know when the COVID-19 crisis will subside or when we will be able to gather, meet face-to-face and return to a “normal” life. I look forward to coming together when we can meet in person.

Yet, in this time of crisis, art and decorative arts are important — they bring solace, knowledge and entertainment. Long-shelved projects of research and publication appear; favorite decorative arts objects are posted on Instagram and FaceBook; collections of other museums, historic houses and historical societies are viewed; online research is done by museum staff and collectors; essays are being written; and books are being read. So many good things are happening as we shelter in place. For those of us who love and study the decorative arts, this is a special time to connect to those works.

While the future is uncertain, it is certain that our decorative arts community will learn and benefit from each other. The DAS is planning on ways to connect virtually and continue our great work as a resource. We hope that we will be able to have

The DAS is pleased to welcome our new president,
Catherine Futter.



our supporting institutions and colleagues give virtual tours of collections or exhibitions until physical tours are again possible.

The DAS is the place for established and emerging scholars of the decorative arts to gather, meet, share ideas and ensure the future of the study and appreciation of the decorative arts. The field is vibrant with new talent and discoveries. At the DAS, we hope that you will share with us any ideas you have for programs.

Please stay well and healthy. I look forward to hearing from you and meeting you soon.

Guest feature

Reopened British decorative arts and design galleries help celebrate Met's 150th anniversary

By Eliza de Sola Mendes, Independent Arts Scholar

The Metropolitan Museum of Art (New York, NY) reopened its the newly renovated Galleries for British Decorative Arts and Design in March, a project underway since the fall of 2016 to showcase the evolution of British art from 1500–1900, as the nation rose to become a global-influencing powerhouse. Even today, the British Empire retains a strong influence in the decorative arts, one that was continually infused by encounters with cultures far from home.

Planned as part of the Met's 150th anniversary year celebration, the 10 galleries offer a new perspective on the history of the British decorative arts, with nearly 700 works on display, a quarter of which are recent acquisitions.

The designated focus for the galleries in the future will be silver, furniture, metalwork and textiles.

To create this re-imagined environment for the collection, the Met collaborated with **Robin Standefer** and **Stephen Alesch**, principals of the design firm **Roman and Williams Buildings and Interiors** and recipients of the 2018 Sir John Sloan Visionaries Award and 2014 National Design Award for Interior Design. **L'Observatoire**



Examples of furniture, wallpaper, ceramics and related objects are featured in the reopened Galleries for British Arts and Design at the Met.

International created lighting effects that recall the experience of theater in each newly curated space.

The British galleries were first installed at the museum in 1986 and 1989. The largest donation — of more than 2,000 objects — came from Judge **Irwin Untermyer** (1886–1973) in 1969. Untermyer also left a bequest of 16- to 18th-century works to the museum, many of which are now on display.

Holdings include period works in ceramics, silver, furni-

ture, and tapestries and other textiles from the Tudor, Stuart, Georgian and Victorian eras. Objects on view range in styles from the Renaissance, Baroque and Rococo to Neo-Classical and Neo-Gothic, with themes weaving a narrative that moves from room to room. The historical themes of global trade and the birth of the British Empire as the spur for innovation, industry and exploitation, and the emergence of the middle class, are key to the presentation.

Within the individual works,



Blue-and-white hard-paste Chinese porcelain bowl (above), and ewer (right), gilded silver mounts; 1573–ca. 1585, from Burghley House, Lincolnshire. Photos: Metropolitan Museum of Art.

artistic themes speak to the nature of taste, such as a love of the exotic and a fascination with the Orient, including Chinoiserie and Japonisme. This can be seen in the display of blue-and-white Chinese porcelains, once connected to the family of **William Cecil**, first Baron Burghley (also known as Lord Burghley), advisor to Queen Elizabeth I. These works were so highly prized in the 16th century that they were often ensconced in silver for their rarity.

This popularity spurred Britain's own manufacturing trends in the 18th and 19th centuries, with the intent to emulate both materials and designs. The inspiration continued to be expressed in many media, not only porcelain, as can be seen in a pair of Chinoiserie-style British candle stands by an unknown maker.

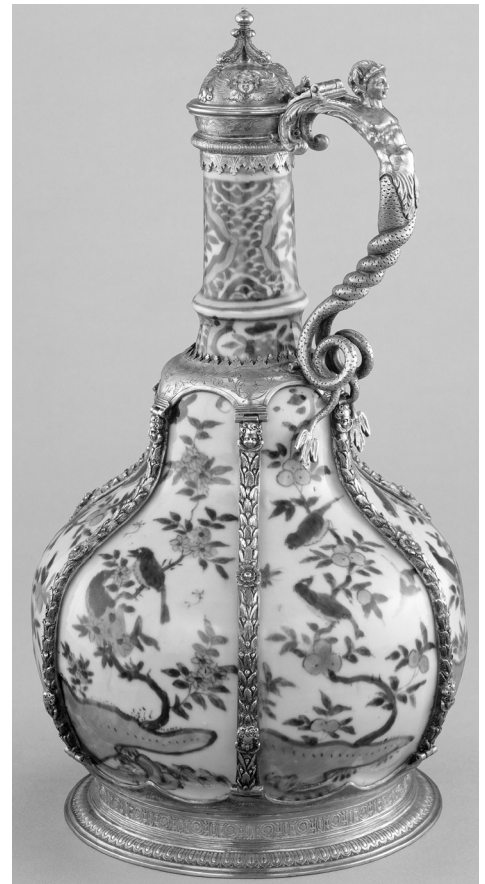
The displays turn to the 19th century, where the Japanese-influenced is evident in a **Minton** moon flask with crane and fish motifs (1870), a design attrib-

uted to **Christopher Dresser** (1834–1904) (see cover).

Another artistic theme of the galleries is the love of home and pride of ownership of all within its walls. This savoring of the essence of domestic sanctuary is embodied in the **Staffordshire** teapot; multitudes were made. In the 19th-century British household, Staffordshire-made works became the garniture of both choice and daily use.



Candle stands, mahogany, Chinoiserie style; British, (1755–60), maker unknown. Photo: Met Museum.



Shapes and designs include houses, animals, plants and more.

The British potteries were born of the desire to compete with the imported fine hard-paste porcelains made by the Chinese and the development of Continental porcelain. The British potteries evolved rapidly, and their handicraft became so highly sought-after that it, too, was exported.

A two-piece semi-circular glass case tower filled with 100 examples of such teapots is one of the highlights of the new galleries and celebrates the iconic role of tea in British culture.

The array of teapots, accessories and miniature toy tea sets throughout various sections of the new British galleries illustrates the centuries of the ritual importance of tea in British life,



Miniature tea kettle with burner (above) and coffee urn (below), silver. Photos: Metropolitan Museum of Art.



both at home and abroad. The saying that the sun could never set on the British Empire came from the concept that somewhere in its lands, it was always daylight and someone was drinking tea.

Those who loved certain aspects of the old galleries will still find many favorites.

The state bed originally in **Hampton Court Castle** (ca.

1698) has pride of place once again.

The late-17th-century carved staircase from **Cassiobury House** (ca. 1677–80), the home of **Arthur Capel** (sometimes known as **Capell**), First Earl of Essex (1631–83), attributed to **Edward Pearce** (ca. 1630–95), is also still there.

There are differences. The **Landsdowne** dining room (1766–69), originally from the home of **William Petty-Fitzmaurice** (1737–1805), no longer has an 18th-century dining table complete with place settings; instead, the emphasis is on sculpture and neo-classical architecture after a design by



Display of 100 British teapots in variety of shapes and styles. Photo: Joseph Coscia, courtesy Metropolitan Museum of Art.

Events

Designing the Gilded Age:

A Symposium

DAR Museum

Washington, DC

www.dar.org/museum

November 13, 2020

Designing the Gilded Age:

A Symposium, an annual DAR

Museum (Washington, DC),

event, explores the relationship

between architects, decorators

and owners in the late-19th and

early-20th centuries.

This year's symposium complements the exhibit *Illuminating Design: The Decoration and Technology of E.F. Caldwell and Co., 1895–1959* (see Exhibitions; Washington, DC).

Symposium topics are expected to include:

- Art and design
- Industrial design
- 19th- to 20th-century

examples of lighting as expressions of current events

- Case studies of similar companies and manufacturers (i.e., **Tiffany Studios**) and American homes with this style of décor and furnishings

- and more

Presentation details are expected to be available for announcement at the DAS website (www.DecArtsSociety.org) or in the fall 2020 DAS newsletter.



State bed from Hampton Court Castle (left), Hertfordshire, British, ca. 1698; and late-17th-century staircase from Cassiobury House (right), Hertfordshire, British, ca. 1677–80, have been the focus of conservation and are back on view. Photos: Joseph Coscia, courtesy Metropolitan Museum of Art.

the Scottish architect, interior designer and furniture designer **Robert Adam** (1728–92).

The dining room from **Kirtlington Park** (1748; Oxfordshire, England), designed by **John Sanderson** (active from 1730, died 1774) with **Thomas Roberts** (1942–2012), was commissioned

by **Sir James Dashwood** (1715–79), a member of Parliament. The room has been restored with new editions of landscapes behind the window panes.

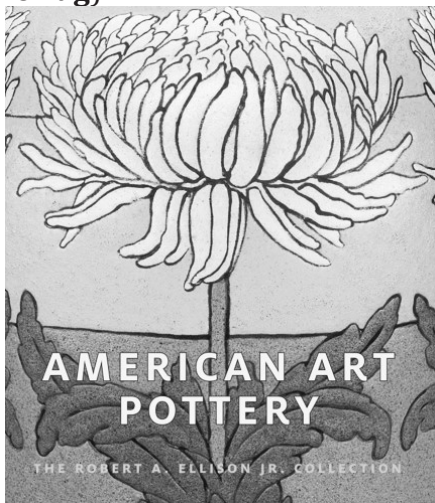
Although there is no catalog for the new British galleries, the next quarterly *Met Bulletin* will be devoted to the opening and gallery contents.

Plans for a virtual DAS tour of the galleries are under discussion. While the museum is closed because of the COVID-19 pandemic, the new space can be seen at:

<https://www.metmuseum.org/exhibitions/listings/2020/british-galleries>.

News

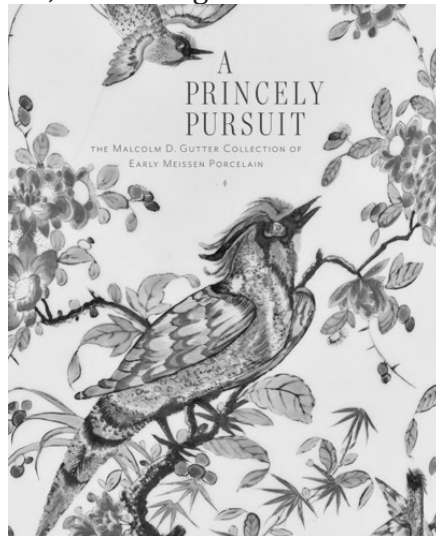
• The 2019 recipient of **American Ceramic Circle (ACC) Book Award** is *American Art Pottery, The Robert A. Ellison Jr. Collection*, by **Alice Cooney Frelinghuysen, Martin Eidelberg** and **Adrienne Spinozzi (Metropolitan Museum of Art and Yale University Press)**, with an honorable mention to *A Princely Pursuit, The Malcolm D. Gutter Collection of Early Meissen Porcelain* by **Maria L. Santangelo** in association with **Malcolm D. Gutter (Fine Arts Museums of San Francisco with Hirmer Verlag)**.



Nearly a decade in the making, *American Art Pottery* celebrates and documents **Robert J. Ellison Jr.**'s gift of more than 300 examples of American ceramics to the Metropolitan Museum of Art (New York, NY). Ellison's collection provides the framework for the authors' investigation of the American Art Pottery movement.

Drawing draws on primary sources, newly discovered via digitization, the authors "infused familiar subjects with

fresh insights and produced what will be known as the standard reference for this material," according to the ACC.



A Princely Pursuit celebrates the gift of Gutter's collection of early **Meissen** porcelain to the Fine Arts Museums of San Francisco (CA). It is "a skillful blend of scholarship and personality, providing a highly readable, but informed and revelatory academic discussion of the subject."

Suggestions or recommendations for books published in 2019 to be considered for the 2020 ACC Book Award may be sent to ACC Book Award chair **Amy Dehan** at amy.dehan@cincyart.org.

• The **Fuller Craft Museum** (Brockton, MA) has received the American Craft Council's 2020 Award of Distinction as an institution that has made significant contributions to the craft field for more than 25 years. Details are at:

<https://craftcouncil.org/post/celebrating-50-years-awards-honoring-distinction-craft-field>.

• The **Smithsonian Institution's Freer Gallery of Art** and **Arthur M. Sackler Gallery** (Washington, DC) are being rebranded as the **National Museum of Asian Art**, with a single budget and shared advisory board and staff, to clarify the missions of the museums.

The Freer now can only exhibit works in its collection, and those works may not travel. The Sackler can now accept objects on loan and lend items from its collection.

• The **White House Historical Association** (Washington, DC) recently released a new edition of its *White House History Quarterly*: "Furnishing the White House: The Decorative Arts Collection." It provides a look at newly restored pieces of the ca. 1818 **Bellangé** suite; explains how a 20th-century quilt offers clues about upholstery used in the Victorian-era White House; and more. To subscribe or purchase a single issue, go to shop.whitehousehistory.org.



Acquisitions

• The **Classical American Homes Preservation Trust** (CAHPT) has acquired a rare rosewood and marble sofa table, one of two originally in the double parlor of the Greek Revival mansion **Millford** (Pinewood, SC) that was built from 1839–41. Attributed to **Duncan Phyfe & Son** (New York, NY), the table passed from **John Laurence Manning** and his second wife, **Sally Clarke Manning**, to its last owner before this acquisition.

The matching table is at **Mulberry Plantation** (Camden, SC).



Sofa table, rosewood, rosewood veneer and rosewood-grained mahogany, marble; attributed to D. Phyfe & Son, 1841. Mulberry Plantation (Camden, SC). Photo: Bruce Schwarz, courtesy CAHPT.

Rectangular, marble-top sofa tables of this type either documented or attributed to the Phyfe shop are almost unknown. This style began to replace the classical-style circular center table with a marble top by the mid- to late 1840s.

The catalog for the warehouse auction sale when the firm closed in 1847 includes an entry for a “rich rosewood sofa table, scroll standard elegantly carved, white marble top,”

which seems similar to this one.

The table will be returned to Millford after conservation.

• The **Metropolitan Museum of Art** (New York, NY) has purchased a rare stoneware storage jar by the enslaved African American potter and poet **David Drake** (ca. 1801–70s). Made at the **Stony Bluff Manufactory** pottery site (Old Edgefield District, SC) in 1858, the vessel is signed, dated and inscribed by Drake.

Edgefield was the center of the 19th-century alkaline-glazed stoneware industry in the American South.

Drake is the only literate enslaved African American potter with a known body of work in this country; about 40 “poem vessels” have been signed by or attributed to him.

The jar was made before the Civil War, when it was illegal for enslaved African Americans to read or write. The inscription is the longest known poem by Drake and illustrates his milieu: “this jar is to Mr Segler who keeps the bar in orangeburg / for Mr Edwards a Gentle man — who formly kept / Mr thos bacons horses / April 21 1858” and, on opposite shoulder, “when you fill this Jar with pork or beef / Scot will be there; to get a peace - / Dave.”

The reference to filling it with pork or beef is to its probable intended utilitarian use for food storage.

The jar is from the private collection of Dr. **Arthur and Es-**

ther Goldberg. Funding for the purchase was provided by the Estate of **Ronald Kane**. It is on view now and will be featured in a future exhibition of Edgefield stoneware.



Drake jar, stoneware, alkaline glaze, about 22 ½ inches (57.5 cm) high with capacity of about 25 gallons (94.6 liters).

• The **Moffatt-Ladd House and Garden** (Portsmouth, NH) has purchased several pieces of “English pencil’d ware” in the “Boy with Buffalo” pattern as part of a project to restore the parlor to its 18th-century appearance. They were produced by the early **Worcester** factory between 1751 and 1756.

Pencil wares are plain white with black decoration painted with a thin brush, or “pencil.” Chinese versions are often embellished with gold as well, while the English wares produced in Worcester have only the black pencil decoration. English soft-paste porcelain wares are rarer than the Chinese examples and often hard to find.

• The **St. Louis Museum of Art** (MO) has acquired a collec-



Dishware, English soft-paste porcelain, black-pencil decoration.

tion of **Rinpa** works by **Fukae Roshū**, **Kamisake Sekko** and **Sakai Hōshuku**, several of which were on display in *Japanese Art of the Rinpa School* recently. Sekko worked in wood-block, lacquerware, ceramics and textiles as well as painting.

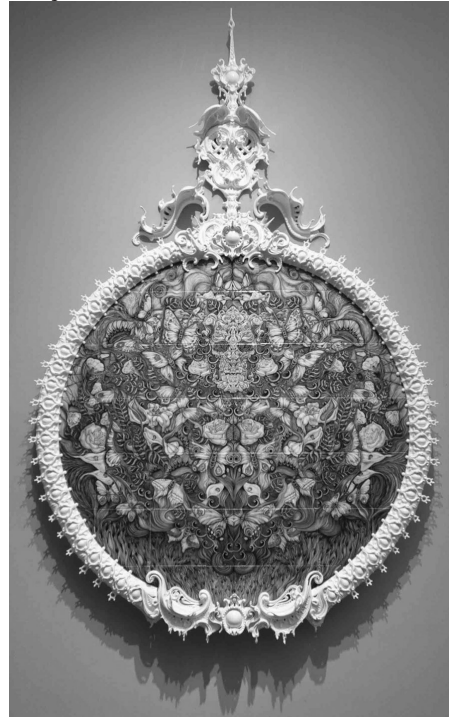
• Recent acquisitions at the **Toledo Museum of Art** (TMA; Ohio) include “Confetti Chandelier” by **Dale Chihuly** (USA, 1941), donated to the museum by **Sara Jane DeHoff**, vice chair of the TMA’s board of trustees.



“Confetti Chandelier,” colored lead glass, 53 × 52 × 52 in. (134.6 × 132.1 × 132.1 cm), Dale Chihuly (USA, b. 1941), 2000.

“Oh God/Martina 59/9” by **Deborah Czeresko** (USA, 1961) incorporates found objects and was created as part of a call for artists to design neon projects for the 2019 exhibition *Collaborations with Queer Voices* at

the **Heller Gallery** (New York, NY).



“Trolldom Teku Maku Maya Kon,” hand-painted glazed porcelain with cobalt underglaze; 140 × 86 × 9 in. (355.6 × 218.4 × 22.9 cm), Katsuyo Aoki (Japanese, b. 1972), 2017–18. Purchased with funds from Florence Scott Libbey Bequest in memory of her father, Maurice A. Scott, by exchange.

“Trolldom Teku Maku Maya Kon” by **Katsuyo Aoki** (Japanese, 1972) is a wall-mounted, hand-painted blue-and-white porcelain piece in the shape of a medallion with a skull at the top and decorated with butterflies and flowers. It is about how the work of a 20th-century Japanese

female artist interacts with a Chinese blue-and-white ceramic bowl, **Delft** ceramic vases, and several Dutch paintings.

• The **Yale University Art Gallery** (New Haven, CT) has acquired a prestige cloth, known as *aso-òkè* in the **Yoruba** language and dating from the 19th century. It would have been worn around the waist as a wrapper and owned by a noble family from Ondo in southeastern Yorubaland. African textile scholar **Duncan Clarke** bought the cloth in 2018 and the gallery acquired it in 2019.

The silk is probably “waste silk” produced from unspun fibers left over during North African or European textile production. These fibers were dyed in North Africa, exported via the trans-Saharan caravan trade to centers, and distributed farther south and eventually to Ondo, a weaving capital known for its *aso-òkè* from the 19th century through the 1960s.



Prestige cloth, hand-spun and imported industrial cotton with alaari silk; unidentified Yoruba artist, Nigeria, 19th century, 172 × 109 cm (67 11/16 × 42 15/16 in.). Yale University Art Gallery, Leonard C. Hanna, Jr., Class of 1913, Fund.

People

Appointments

• **Vin Cipolla** is the new president and CEO of **Historic New England** (Boston, MA), succeeding **Carl R. Nold**. He has served as chair, president and CEO at nonprofit and for-profit organizations including the **Municipal Art Society of New York** (NY), **National Trust for Historic Preservation** (Washington, DC), **Arts Arena Paris** (France); and **Institute of Contemporary Art/Boston** (MA).



• **Jonathan Clancy** has joined the **Stickley Museum at Craftsman Farms** (Morris Plains, NJ) in the new position of director of collections and preservation.



Clancy has served as a collections consultant to the museum, was instrumental in establishing its **Scholars Symposium** and co-curated a 2017 exhibition of original furnishings to mark the 100th anniversary of **Gustav Stickley's** sale of **Craftsman Farms**.

Clancy received his doctorate in art history from the **Bard Graduate Center** in 2008. He was director of the MA in American Fine and Decorative Arts program at **Sotheby's** until 2017.

His publications include *Beauty in Common Things: American Art and Crafts Pottery* from the **Two Red Roses Foundation** (with **Martin Eidelberg**), *Arts and Crafts Metalwork from the Collection of the Two Red Roses Foundation*, and contributions to *Frans Wildenhain 1950–75: Creative and Commercial American Ceramics at Mid-Century* and *Jason Jacques Gallery 30 for 30: Thirty Years on the Hunt*. His articles have appeared in the *Journal of Modern Craft*, *Journal of Design History* and *American Art*.

• **Margize Howell** and **Peter Kenny** have retired as co-presidents of the **Classical American Homes Preservation Trust** (CAHPT; New York, NY).

Howell was the founding executive director of CAHPT and served previously as curator of the corporate collections of **Donaldson, Lufkin & Jenrette** (DLJ), working with DLJ and CAHPT founder **Richard Hampton Jenrette** since 1984.

Kenny retired from the

Metropolitan Museum of Art (New York, NY) in 2014 after a 30-year career as a curator of American decorative arts and administrator of the American Wing. In 2015, Jenrette recruited him to work for CAHPT as co-president.



• **Chassica (Chaz) Kirchhoff** is now an assistant curator of European sculpture and decorative arts at the **Detroit Institute of Arts** (DIA; MI) after working in the department of arms and armor as an Andrew W. Mellon Research Fellow at the **Metropolitan Museum of Art** (New York, NY).

Kirchhoff was a graduate curatorial intern and research assistant at the **Spencer Museum of Art** (Lawrence, KS) from 2009–18 and is an artist who works in metal and glass. She received a BA in art history and studio art from Drury University and a PhD in art history from the University of Kansas.

• **Christian Larsen** is the new Windgate Research Curator, funded by the **Windgate Charitable Foundation**, at the **Museum of Arts and Design** (MAD; New York, NY). He will lead an

educational and curatorial partnership between MAD and the **Bard Graduate Center (BGC)**. The **Center for Craft in North Carolina** will also be involved in the partnership.



Before joining MAD, Larsen was associate curator of modern decorative arts and design at the **Metropolitan Museum of Art** (New York, NY) from 2015–19, where he organized *Ettore Sottsass: Design Radical at the Met Breuer* (2017) and was custodian of a collection of French Art Deco.

As curator at the **Wolfsonian-Florida International University** (Miami Beach, FL), 2013–15), Larsen received an Emily Hall Tremain Foundation Exhibition Award for *Philodendron: From Pan-Latin Exotic to American Modern* (2015).

As a curatorial assistant in the Architecture and Design Department of the **Museum of Modern Art** (New York, NY) (2000–08), he organized exhibitions such as *50 Years of Helvetica* (2007–08) and *Ateliers Jean Prouvé* (2008–09).

Larsen received a BA from Amherst College (2000) and both an MA (2010) and M.Phil

(2013) in decorative arts, design history and material culture from the BGC, where he is a doctoral candidate and finishing his dissertation about “Aquarela do Brasil: Transnational Flows of Brazilian Design and Material Culture.”

• **Robert Leath**, chief curator and director of collections, research and archaeology at the **Museum of Early Southern Decorative Arts (MESDA)** and **Old Salem Museums & Gardens** (Winston-Salem, NC), is the new president of the **Classical American Homes Preservation Trust**.

Before his 15 years at MESDA and Old Salem, Leath held curatorial positions at **Colonial Williamsburg**, **George Washington’s Fredericksburg Foundation** and the **Historic Charleston Foundation**. He serves on the boards of the **Decorative Arts Trust**, chairing its Education Committee, and **James Madison’s Montpelier Foundation**, chairing its Museum Operations and Education Committee, and is a member of the Editorial Advisory Board for *The Magazine Antiques*.

• **Adam M. Levine** is now the Edward Drummond and Florence Scott Libbey Director of the **Toledo Museum of Art (TMA; OH)**. He has served in several roles at the TMA since 2013, including associate director, assistant director and head of visitor engagement. He joined the TMA as an Andrew W. Mellon Fellow. Before that, he was a collections management assistant in the department of Greek and Roman art at the **Metropolitan Museum of Art** (New York, NY).



Levine’s exhibitions at the TMA include *The Mummies: From Egypt to Toledo* (2018); *The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.* (2017); and *Glorious Splendor: Treasures of Early Christian Art* (2017).

Levine returns to the TMA from the **Cummer Museum of Art & Gardens** (Jacksonville, FL), where he was the George W. and Kathleen I. Gibbs Director and chief executive officer.

He graduated summa cum laude and Phi Beta Kappa from Dartmouth College, where he majored in anthropology, art history, and mathematics and social science. As a Rhodes Scholar at the University of Oxford, he earned a master’s degree with distinction and D.Phil in the history of art.

Levine co-founded **Art Research Technologies** in 2009. He has consulted for **Sotheby’s**; *Art & Auction* magazine; and domestic and international museums, universities, foundations and think tanks.

The TMA’s previous director, **Brian Kennedy**, left in 2019 after nine years to take the helm

at the **Peabody Essex Museum** (Salem, MA).

• **Monica Obniski** has been appointed as curator of decorative arts and design at the **High Museum of Art** (Atlanta, GA). She had served as the Demmer Curator of 20th- and 21st-century Design at the **Milwaukee Art Museum** (WI), where her exhibitions included *Scandinavian Design and the United States*, 1890–1980, organized with the **Los Angeles County Museum of Art** (LACMA; CA), and *Serious Play: Design in Midcentury America* (2018) with the **Denver Art Museum** (CO).

Obniski began her career in the American wing at the **Metropolitan Museum of Art** (New York, NY), and then served in the American art department at the **Art Institute of Chicago** (IL) from 2007–14, including four years as assistant curator of American decorative arts. She collaborated on special exhibitions, including *Art and Appetite* (2013) and *Apostles of Beauty* (2009).



Obniski has edited and contributed to publications including the catalogs for *Scandinavian Design and the United*

States, Currents 38: Christy Matson and *Serious Play: Design in Midcentury America*. She lectures widely, has taught art and design history, and has received grants from the **Terra Foundation for American Art** and **Center for Craft**, among other institutions.

Obniski earned a doctorate in art history, with a specialization in architecture and design, from the University of Illinois at Chicago; master of arts in history of decorative arts and design from the **Bard Graduate Center**; and bachelor of arts from Loyola University Chicago.

• **Anna Swinbourne** is now executive director & CEO of the **Hill-Stead Museum** (Farmington, CT), after serving as acting interim executive director since August 2019.

Swinbourne joined the museum in a lifetime appointment as a trustee in 2018 and is currently a visiting assistant professor of art history at Trinity College. She recently served as event co-chair of **Sotheby's** "By Women, For Tomorrow's Women" event. In 2011, she was decorated by King Albert II and became a Knight of the Order of the Crown for her service to the Kingdom of Belgium.

• **James W. Tottis** has joined **Cheekwood Botanical Garden and Museum of Art** (Nashville, TN) as vice president of museum affairs after 24 years as a curator in the Department of American Art at the **Detroit Institute of Arts** (DIA; MI).

At DIA, Tottis was responsible for numerous acquisitions, some of which were included in the museum's scholarly bulletin,

Twenty Years of Collecting American Furniture and Decorative Arts 1984–2004 at the **Detroit Institute of Arts**. His authored and coauthored publications include *The Guardian Building: Cathedral of Finance*.

Tottis is also adjunct director of collections and curatorial affairs at the **Saginaw Art Museum** (MI). He was director of collections at the **Museum of the City of New York** (NY).

A museum consultant, he has lectured on American architecture, furniture, historic upholstery, frames, silver, art pottery, glass and museum studies.

• **Scott Wilcox**, deputy director for collections at the **Yale Center for British Art** (New Haven, CT), has begun a phased retirement. He has worked for the center for his entire 30-plus-year career and is now in a new position as senior research scholar.



Wilcox received his PhD in the history of art from Yale University and joined the center as an assistant curator, eventually holding positions including chief curator of art collections and deputy director for collections in 2014. He co-led a team

of curators to develop *Britain in the World*.

Awards and honors

• **Kristina Madsen** is the 2020 recipient of Award of Distinction of the **Furniture Society** (Brooklyn, NY). Jurors **Andy Buck**, **Kathryn Hall** and **Craig Nutt** said their selection may “strengthen the fabric of the Furniture Society community” by diversifying the roster of award recipients while recognizing a member of the society for making a significant impact on the field through the way she combines classic European cabinet-making techniques with traditional Fijian carving.

Madsen first studied under English furniture maker **David Powell** in Massachusetts. In the 1980s, she began incorporating Fijian carving techniques that she learned from Fiji carver **Makiti Koto** during a **Fulbright**-sponsored apprenticeship. Her work can be found in public and private collections, and she has influenced other makers.



In his nomination letter, 2019 Award of Distinction honoree **Tom Loeser** called Madsen a “national treasure.”

• Furniture maker, artist and educator **Wendy Maruyama** has received a United States Artists Fellowship in the category of craft, an annual \$50,000 unrestricted award for artists working and living in the United States, in all disciplines, at every stage of their careers.

Maruyama chairs the Award of Distinction program of the **Furniture Society** (TFS; Brooklyn, NY); is a 2008 TFS Award of Distinction recipient; and has mentored many makers in furniture and woodworking.



Maruyama has been a professor of woodworking and furniture design for more than 40 years. She was one of the first two women to graduate with a master's in furniture-making from the **Rochester Institute of Technology** (NY). Her work is in a number of national and international permanent museum collections.

Obituaries

• **William Nathaniel Banks, Jr.**, who was known for rescuing and restoring a 1820s Federal-style home in Newnan, GA, and reconstructing it on his family's

property in Newnan, died in November 2019 at 95.

Banks graduated from Yale University, wrote for *The Magazine Antiques*, and was vice chair of the board of the **MacDowell Colony** (Peterborough, NH) and a life member of the board of directors of the **High Museum of Art** (Atlanta, GA). He hosted the **DAS** in Newnan during a Georgia trip several years ago.

• **Doris Leslie Blau**, a dealer in antique rugs and carpets, died in January 2020 at 88. She established the **Doris Leslie Blau Gallery** (New York, NY) by 1972 after receiving 13 rugs in her divorce settlement from tapestry dealer **Vojtech Blau**. She sold the gallery to **Nader Bolour** in 1998 and worked with Bolour on a contemporary carpet division that provided artist-designed works and ones for contemporary decorating.

• **Ann Lee Smith Bugbee** died in November 2019. Her study of the decorative arts began when she first volunteered with the Wilmington Junior League as a spring tour guide at the **Winterthur Museum** (DE).

She was on the staff of the **John Harris Mansion** and treasurer of the **Dauphin County Historical Society**. On returning to Wilmington, she was curator of **Old Swedes Church** for five years. She then worked at the **Winterthur Museum** for nearly 35 years, from apprentice guide to senior guide, specializing in furniture, clocks and rugs.

Bugbee organized and led trips for guides and visits to New York, NY, auction houses during Museum Week; mentored new guides; was an ac-

tive member of the **Decorative Arts Trust**; and participated in **Attingham Summer School** programs.



• **James David Draper**, who worked at the **Metropolitan Museum of Art** (New York, NY) for 45 years and retired in 2014 as Henry R. Kravis Curator, died in November 2019. He was curator emeritus in the Department of European Sculpture and Decorative Arts and director of the **Isaacson-Draper Foundation**. Draper also donated works of art, books and catalogs to several departments at the museum.

• **John Paul Driscoll**, owner of the **Driscoll Babcock Galleries** (New York, NY), has died. He earned master's and doctoral degrees in art history at Penn State University and had his first professional museum experience at its **Palmer Museum of Art**, followed by positions at the **William H. Lane Foundation** (Boston, MA) and **Worcester Art Museum** (MA) before establishing his gallery.

After museum director **Bill Hull** introduced him to modern ceramics, Driscoll built a collection of British studio pottery. He placed works in the collections

of museums across the United States and abroad, and was the keystone lender for the 2017 exhibition *Things of Beauty Growing: British Studio Pottery* at the **Yale Center for British Art** (New Haven, CT) and **Fitzwilliam Museum** at Cambridge University (UK).

Driscoll taught and lectured at the University of Minnesota, Pennsylvania State University, New York University and Yale University; served twice as chair of the Palmer Museum's Advisory Board; and was the inaugural recipient of the museum's James and Barbara Palmer Service Award.

• **David R. Driskell**, an artist, art historian, collector, teacher, author and curator known as a major sponsor and advocate of African American art, has died at 88.

• **Seena Donneson Gershwin**, a visiting artist at **Clay Works** (New York, NY), died in April. She graduated from the **Pratt Institute** and received two resident fellowships at the **Edward MacDowell Colony** and a grant from Creative Artists Public Service of the **New York State Council on the Arts**.

• **Shirlee Bernice Greenberg**, a textile artist, **Pratt Institute** graduate and **International Guild of Miniature Artisans** Fellow, has died at 94.

• **Lee Hanes**, a metalware and furniture specialist and dealer in Americana, died in April at 84. He also was known for his collection of taper sticks, which spanned from the 1400s to Art Deco.

• **Nathan James Harsh**, co-author of *The Arts and Mystery of Tennessee Furniture*, the defini-

tive study to date of Tennessee furniture and its makers before 1850, died in April.

• **Peter Hill**, an early dealer in 19th-century decorative arts who was known for selling and restoring fine antiques, died in August 2019. He found **Zuber** wallpaper in a house that he restored, and presented the wallpaper to the **White House**.

• **Amory Houghton, Jr.**, heir to the **Corning** glass fortune, chief executive of the company for 19 years before going into politics and a trustee of the **Corning Museum of Glass** (NY), has died.

• **Alice Kirkpatrick Kugelman**, a decorative arts expert and personal property appraiser and estate sale coordinator, has died at 84. She and her husband became experts in 18th-century Connecticut furniture. In 2005, they published a scholarly book with **Robert Lionetti**, *Connecticut Valley Furniture by Eliphalet Chapin and His Contemporaries*, and organized an accompanying exhibition at the **Connecticut Historical Society**. Kugelman received a **DAS** Service to the Profession Award for the book as work by a non-curator.

• **Cleve Overton**, who worked in pottery, wood, steel, copper, tin, woodcuts and mixed media, has died. His work has been exhibited at the **National Museum of Dakar** (Senegal), **Colonnade Gallery** of George Washington University (Washington, DC), **Fitchburg Art Museum** (MA) and **Parrish Gallery** (Washington, DC). He was an adjunct professor of art at Baruch College and the College of Staten Island.

• **Dianne Hauserman Pilgrim**, director emeritus of the **Cooper-Hewitt, Smithsonian Design Museum** (New York, NY), died in December 2019.

She was a Chester Dale Fellow in the American Wing of the **Metropolitan Museum of Art** (New York, NY), 1966–68; curator of decorative arts at the **Brooklyn Museum**, 1973–88; and director of Cooper-Hewitt, 1988–2000. Among her proudest accomplishments were the expansion of the museum and establishing its National Design Awards.



Pilgrim was the co-author of *The Machine Age in America: 1918–1941* and *The American Renaissance 1876–1917*, and was featured in *A Room of Her Own* and *Incidental Heroes*. She was a member of the **DAS, Art Deco Society, Victorian Society, Gracie Mansion Committee** and Cooper-Hewitt, and served as a **DAS** board member.

Pilgrim earned an MA from New York University's **Institute of Fine Arts**, honorary doctor of human letters from Amherst College and the same honorary degree from the **Pratt Institute**.

• **Claudine Gignoux Scoville**, who died in December 2019,

worked at the **Southwest Museum** (Los Angeles, CA); served as a registrar at the **Arizona State Museum** (Tucson); and became head registrar of the **Peabody Essex Museum** (PEM, Salem, MA) in 2002, retiring in 2015. Among her exhibitions at PEM was *The Emperor's Private Paradise: Treasures from the Forbidden City*.

• **Nancy Rivard Shaw**, curator emerita of American art at the **Detroit Institute of Arts** (DIA; MI) and specialist in American art of the 19th- and early-20th centuries, died in March.

Shaw graduated *magna cum laude* from Oakland University in 1969 and received her MA in art history in 1973 from Wayne State University.

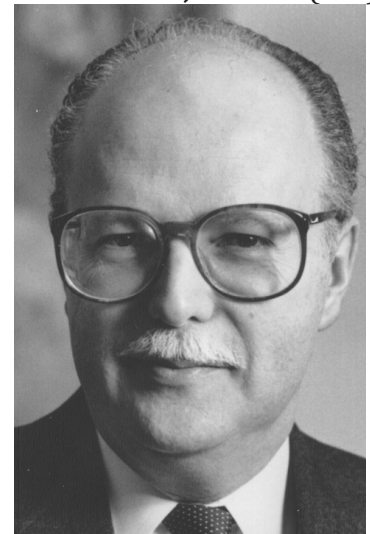
Shaw was an assistant curator at DIA in 1972 and was promoted to curator of American art in 1975 — at the time, one of the few women to head an American art department at a major museum. Exhibitions she organized included *The Quest for Unity: American Art Between World's Fairs* (1983). She also co-organized several exhibitions that focused on the collection of **Richard A. Manoogian**.

Shaw expanded the DIA's focus on the decorative arts to include works by the **Herter Brothers** for the **Vanderbilt** and **Mark Hopkins** houses; the **Greene & Greene** dining room table from the **Blacker House**; Aesthetic Movement silver; and ceramic ewers by **Jacques Sicard** and **Rookwood**. She also refined and broadened the scope of the glass collection.

• **Alan Shestack**, deputy director and chief curator at the

National Gallery (Washington, DC) from 1993–2008 and a past president of the **Association of Art Museum Directors**, died in April 2020. As a 1963 David Finley Fellow with the museum, he studied at the **Courtauld Institute of Art** (London, UK) and **Zentralinstitut für Kunstgeschichte** (Munich, Germany). In 1965, he was named curator of the **Rosenwald Collection** when it was still housed at **Alverthorpe** (Jenkintown, PA).

Shestack was associate curator and then director of the **Yale University Art Gallery** (New Haven, CT) and adjunct professor in the history of art from 1967–85, followed by a directorship at the **Minneapolis Institute of Art** (MN) and director of the **Museum of Fine Arts, Boston** (MA).



He earned a BA and honorary doctor of fine arts from Wesleyan University, and MA from Harvard University, and was named to the Brighton Schools Alumni Association/Brighton High School Alumni Hall of Fame (Rochester, NY) for his work in the arts.

• **Paul J. Smith**, director emeritus of the **Museum of Arts and Design** (MAD; New York, NY) from 1956–79 and

People, continued

the **American Craft Museum** (1979–2002), has died. He joined the staff of the **American Craftsmen's Council** (now the **American Craft Council**) in 1957 and was appointed director of the **Museum of Contemporary Crafts** in 1963.

Smith organized more than 200 exhibitions and was a trustee and consultant for the **Haystack Mountain School of Crafts**, **Penland School of Crafts**, **World Craft Foundation**, and **Atlantic Center for the Arts**.

In 2015–16, the **Fuller Craft Museum** (Brockton, MA) hosted **Paul J. Smith Portraits: A Photographic Journal of the Studio Craft Community**. He was interviewed in 2008 for a PROCESS episode of "Craft in America."

• **Peter Spang**, founding curator of **Historic Deerfield** (MA) and near-lifetime **Historic New England** (Boston, MA) member, died in May. He started working for **Henry and Helen Flynt** in 1959. His collecting interests included ocean liner memorabilia and ancient architectural pattern books, the latter now housed in the Joseph Peter Spang III Rare Book Room at the Memorial Libraries.

Spang mentored every **Historic Deerfield Summer Fellow** from the 1950s to the 2010s, as well as generations of staff members at **Historic Deerfield** and the **Pocumtuck Valley Memorial Association**, and was a trustee of both organizations.

• **Molly Winokur Stern**, known for her ceramics, enamels and etchings, died in November 2019 at 93.

Exhibitions

Editor's note: Because of coronavirus precautions, museums are closed for now and upcoming exhibitions have been or may be postponed or canceled — but many are moving programming to their websites as virtual experiences. To confirm whether exhibitions will be held as scheduled or for access to virtual versions, check the websites of museums and galleries.

California

Making In Between: Contemporary Chinese American Ceramics
American Museum of Ceramic Art (AMOCA)
Pomona, CA
www.amoca.org

Through February 21, 2021
Making In Between highlights the work of six first- and second-generation Chinese-American ceramic artists.

Joanne Hayakawa: A Wing and a Prayer II
American Museum of Ceramic Art (AMOCA)
Pomona, CA
www.amoca.org

Through July 19, 2020
A Wing and a Prayer II premieres the newest work in **Joanne Hayakawa's** "A Wing and a Prayer" series, created especially for this exhibition. A series of Hayakawa's two-dimensional works is also on display.

Fiji: Art & Life in the Pacific
Los Angeles County Museum of Art (LACMA)
Los Angeles, CA

www.lacma.org
Through July 19, 2020

Fiji: Art & Life in the Pacific features more than 280 artworks from international collections, including the **Fiji Museum**, **British Museum**, **Museum of Archaeology and Anthropology** (Cambridge, UK), and **Smithsonian Institution** (Washington, DC) and private collections.

Objects include ritual kava bowls, breastplates of pearl shell and whale ivory, large-scale barkcloths, small portable temples, and weapons. Originally at the **Sainsbury Centre** (Norwich, England), the exhibition is reformatted by LACMA to include loans from U.S. collections.

Colorado

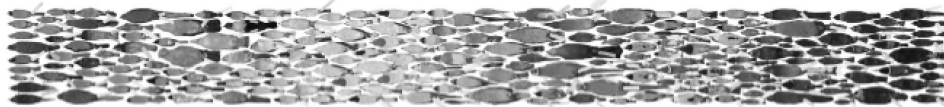
Treasures of British Art: The Berger Collection
Denver Art Museum
Denver, CO

www.dam.org
Through July 12, 2020
Treasures of British Art: The Berger Collection presents 500 years of British cultural history through the stories of its people in devotional images and other objects.

Connecticut

Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art

Yale University Art Gallery
New Haven, CT
https://artgallery.yale.edu
Extended through October 4, 2020 (for now)



"Bird Spectrum," bird specimens, 15+ feet long. 2019. James Prosek. © James Prosek. Photo: Christopher Gardner.

James Prosek: Art, Artifact, Artifice

**Yale University Art Gallery
https://britishart.yale.edu
New Haven, CT
Through June 7, 2020**

This exhibition brings together objects from the **Yale Art Gallery, Yale Peabody Museum of Natural History** and **Yale Center for British Art** by **James Prosek** and European and American artists. Prosek has served as a curatorial affiliate at the Peabody and was named the Gallery's Happy and Bob Doran Artist in Residence in 2018.

Objects include Japanese woodblock prints, Persian ceramics, an African headdress and Tlingit fishing lures, as well as bird eggs and a bison-horn cup. About a third of the nearly 100 objects are Prosek's own.

The centerpiece is Prosek's "Bird Spectrum," an "avian rainbow" created from 222 bird specimens from the Peabody's ornithology collection, organized by color.

Britain in the World

**Yale Center for British Art
New Haven, CT
https://britishart.yale.edu
Through December 31, 2020**

Nearly 400 works, largely the gift of institution founder **Paul Mellon**, augmented by other gifts, loans and purchases, trace the growth of a native British school of artists and demonstrate how the story of art in Britain focuses on a narrative of

international exchange. The arrangement addresses the impact of immigration and travel on British art and culture, and the role of the arts in propagating Britain's history.

**District of Columbia
Illuminating Design: The
Decoration and Technology
of E.F. Caldwell and Co.,
1895-1959**

**DAR Museum
Washington, DC
www.dar.org/museum
Through December 31, 2020**

A gallery arranged like a Gilded Age showroom presents items that wealthy customers from a century ago would have had in their homes. Many of the

pieces actually are gilded, and feature gold, enamel and glass prisms that reflect the decorative tastes of the time.

Items include a chess set, bowls, clocks (see photo on back page), light fixtures and even a flashlight. The electric switches of these "modern" appliances were often hidden in their decoration.

The **Caldwell** firm used modern and traditional production technologies to create items mostly in historic styles.

**Georgia
Monir Farmanfarmaian:
A Mirror Garden
High Museum of Art
Atlanta, GA
www.high.org
August 14, 2020-January 3, 2021**

This exhibition features works by **Monir Shahroudy Farmanfarmaian** (1924-2019),



Untitled (Muquarnas), mirror, reverse-glass painting, plaster on wood, 2012. Monir Shahroudy Farmanfarmaian (Iranian, 1924-2019). Identically opposite, wing-like forms refer to honeycombed ceilings in Persian shrines and palaces and recall wings of the Faravahar, ancient Zoroastrian symbol tied to Persian cultural identity. High Museum of Art, purchase with funds from Farideh & Al Azadi Foundation, 2019. © Monir Shahroudy Farmanfarmaian.

who was known for her geometric mirror sculptures that combined features of ancient Persian architectural motifs with the forms and patterns of postwar abstraction.

The title is borrowed from Farmanfarmaian's 2007 memoir, co-authored by **Zara Houshmand**.

Farmanfarman often grouped her work in series she called "families." The exhibition includes several examples of these pieces, along with collaged objects that she called "Heartache Boxes."

About the artist

Born in Iran, Farmanfarman studied at the **College of Fine Arts** of the University of Tehran, the **Parsons School of Design**, Cornell University and the **Arts Student League**.

After returning to Iran, she began to study, collect and preserve the traditional decorative arts of her home country. The 1979 Islamic Revolution led her back to New York. In 2004, she moved back to Tehran and reestablished a studio.

Farmanfarmaian received a gold medal for her work in the Iranian Pavilion at the **Venice Biennale**, leading to exhibitions in Tehran, Paris and New York. In 2017, the **Monir Museum** opened in Tehran — the only museum in Iran dedicated to a single female artist.

Massachusetts

Particle & Wave: Paper Clay

Illuminated

Fuller Craft Museum
Brockton, MA
www.fullercraft.org

October 17, 2020–April 11, 2021

Particle & Wave features 45 artists from around the globe working in paper clay, sometimes referred to as fiber clay, which is any clay body to which processed cellulose fiber has been added; paper is the most common. This traveling exhibit provides historical information about the evolution of paper clay and showcases the diversity of form and expression in this growing area.

The exhibition is sponsored by the **Caroline R. Graboys Fund**.

Collecting Stories:

The Invention of Folk Art
Museum of Fine Arts, Boston
Boston, MA
www.mfa.org

May 2, 2020–March 7, 2021

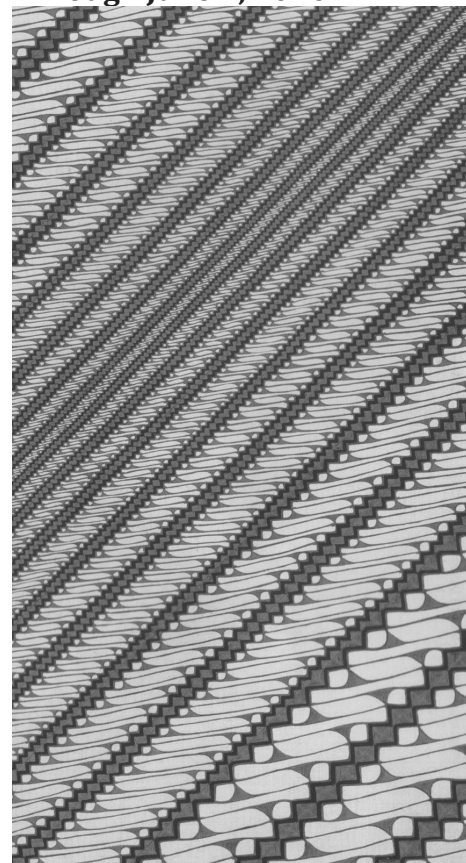
Collecting Stories: The Invention of Folk Art reconsiders works from the **Museum of Fine Arts, Boston's** Karolik Collection of American Folk Art.

In the 1940s, **Maxim Karolik**, a Russian immigrant who became an authority on American art, championed including folk art in an encyclopedic museum. The exhibition tells the history and evolution of the term folk art — works by hobbyists and artisans without a formal arts education — with objects representing the genre. The exhibition marks the beginning of a multi-year initiative exploring how to better understand and display artwork historically labeled as folk art.

Missouri

Javanese Batik Textiles
St. Louis Museum of Art
St. Louis, MO

www.slam.org
Through June 7, 2020



Batik, wax-resist dyeing applied to whole cloth; dots and lines of resist drawn with a spouted tool called a tjanting, or by printing resist with copper stamp called a cap.

Through 20 examples of batik from Java, this exhibition celebrates the 10 years since **UNESCO** placed Indonesian batik on its Representative List of the Intangible Cultural Heritage of Humanity. Items include the museum's first acquisition of batik tulis (1922) and more than a dozen acquired in 2018, and represent centers of Javanese batik production, such as the royal courts of Yogyakarta and Surakarta, Central Java; the inland city of Banyumas; and several cities on the north coast. Pieces on display were made for royal courts and aristocrats, and as clothing for both daily and ceremonial use.

New Hampshire
*Brilliance: Early Glass in
America, 1700-1850*
Warner House
Portsmouth, NH
www.warnerhouse.org
June 1–October 18, 2020

During the 17th and 18th centuries, English glassmakers perfected a lead glass formula that resulted in a new level of clarity and brilliance. This exhibit emphasizes changes in design and usage over time through examples that illustrate the early development and spread of glassmaking from New England through New York, New Jersey, Pennsylvania, Maryland and Ohio. About 150 pieces of early glass in several categories are on display, including:

- English wine bottles and glasses — wines, ales, jellies and syllabubs
- American free-blown, pattern-molded, blown-molded and press-molded glassware
- Architectural examples — window and mirror glass
- Reverse painted glass
- Objects from the collections of the **Warner House, Strawberry Banke Museum**, other area museums and private collectors.

New Jersey
*Four Quiltmakers, Four
American Stories*
Newark Museum of Art
Newark, NJ
www.newarkmuseumart.org
Through February 14, 2021

As part of the museum's new Global Contemporary Showcases, *Four Quiltmakers, Four American Stories* spotlights four distinctly different quilts made between 1864 and 2010: an 1864

New Jersey album quilt, a 1920s Louisiana crazy quilt, "Phantoms in a Chinese Restaurant" (1991) by **Debbie S.L. Lee** and "America in Context #3: American Gothic" (2010) by **Luke Haynes**.

New York
Eileen Gray
Bard Graduate Center
New York, NY
www.bgc.bard.edu
Through July 12, 2020

This exhibition examines the oeuvre and career of **Eileen Gray** (1878–1976), an Irish architect-designer who worked primarily in France, was a pioneer in modern design and architecture, and was one of the few women to practice professionally in those fields before World War II. The

exhibition features furniture and lacquer works, rugs, archival materials from her best-known projects, and more.

Gray attended the **Slade School of Art** (London, England), where she developed an interest in traditional Asian lacquer and studied with **Charles Dean**. By 1902, she had moved to Paris to continue her training at the **Académie Colarossi** and **Académie Julian**. By 1910, Gray and **Evelyn Wyld** established a workshop that produced carpets and wall hangings. She also continued her study of traditional lacquer with Japanese craftsman **Seizo Sugawara**.

In 1922, Gray opened a Paris shop, **Galerie Jean Désert**, where she sold furniture and



Six-panel screen, incised wood with brown and tan lacquer, living room in E1027 house, Eileen Gray, 1921. Kelly Gallery and Stephen Kelly. Centre Pompidou, Bibliothèque Kandinsky, Paris, 1926–29. Fonds Eileen Gray.

rugs, and exhibited modern art, making her, although working under a male pseudonym, one of the first women gallerists. By the early 1920s, she was designing furnishings in tubular metal and other modern materials.

Eileen Gray is curated by **Cloé Pitiot** and organized by the **Centre Pompidou** (Paris, France), with the **National Museum of Ireland**.

Support for the exhibition is from **Phillips**, the **Lily Auchincloss Foundation**, **Selz Foundation**, **Edward Lee Cave** and **Graham Foundation for Advanced Studies in the Fine Arts**, along with an award from the **National**

Endowment for the Arts, and is made possible by the **New York State Council on the Arts**.

Support for the catalog is from **Elise Jaffe + Jeffrey Brown** and **Furthermore: a program of the J.M. Kaplan Fund**.

Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks
Brooklyn Museum
Brooklyn, NY
www.brooklynmuseum.org
Through January 10, 2021

More than two years ago, the **Brooklyn Museum** invited **Jeffrey Gibson** (b. 1972), an artist of Choctaw and Cherokee descent, to create an exhibition

of Native American objects from the museum's collection. **Jeffrey Gibson: When Fire Is Applied to a Stone It Cracks** pairs recent works by the artist with objects such as moccasins, headdresses, ceramics and beadwork, as well as materials from the museum's Archives and Library Special Collections.

Gibson was born in Colorado and is a multimedia artist who was brought up in the United States, Europe and Asia. He often employs traditional Indigenous crafts and techniques, combining textiles, embroidery and beadwork.

The exhibition is in three parts:

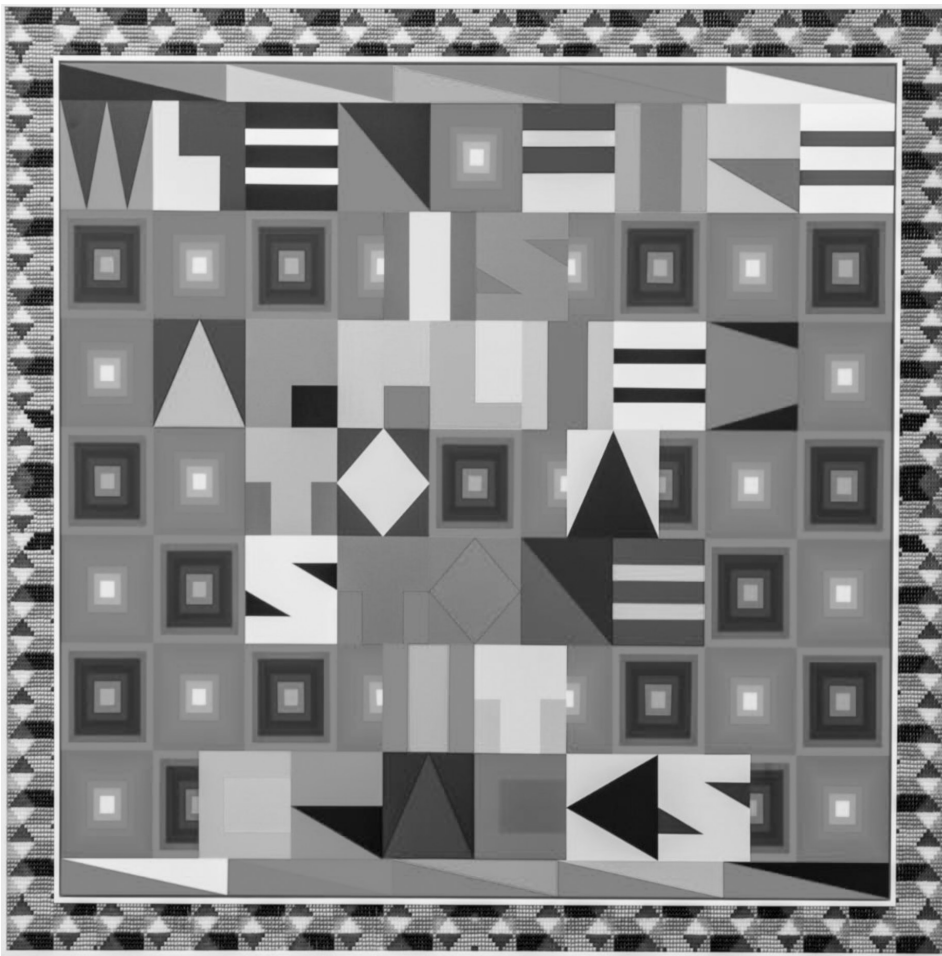
- √ Representations of Native Americans by non-Native artists, juxtaposed with Gibson's work, along with a pair of custom beaded moccasins, created with artist **John Murie**;

- √ New and existing works by Gibson and by Native artists, such as headdresses by Tsimshian and Sioux or Cheyenne artists, beaded caps and decorative objects by Haudenosaunee (Iroquois) artists, patchwork or appliqué designs by Seminole artists, and more; and

- √ Material from the archives that sheds light on the formation of the Native American collection in the early 20th century.

Texts from **Christian Ayne Crouch** accompany rarely exhibited archival objects.

Support for this exhibition is from **Ellen and William Taubman**; the **Brooklyn Museum's Contemporary Art Committee**, **Embrey Family Foundation**, **FUNd**, and **Stephanie and Tim Ingrassia**, with additional sup-



When Fire Is Applied to a Stone It Cracks, acrylic on canvas, glass beads and artificial sinew inset into custom wood frame, 78 × 78 in. (198 × 198 cm), 2019, Jeffrey Gibson (American, born 1972). Courtesy of the artist and Kavi Gupta, Chicago. © Jeffrey Gibson. Photo: John Lusic.

port from **Rona and Jeffrey Citrin, Julie and Bennett Roberts**, and the **May and Samuel Rudin Family Foundation, Inc.**

Sylvia: A 19th-Century Life Unveiled

**Merchant's House Museum
New York, NY
www.merchantshouse.org
Closing date unknown at presstime**

In 2003, visual artist **Stacy Renee Morrison** found a small leather trunk on a sidewalk in Lower Manhattan, full of keepsakes of a 19th-century woman, **Sylvia DeWolf Ostrander**, whose early life parallels that of **Gertrude Tredwell**, who lived at what is now the site of the **Merchant's House Museum** (New York, NY). Since then, Morrison has been weaving together Ostrander's life through belongings she left behind, and re-imagining it in today's world through art and fashion.

Objects include mourning jewelry made of human hair, paper dolls and other ephemera.

Head to Toe

**Museum at FIT
New York, NY
www.fitnyc.edu**

May 26–November 21, 2020

Head to Toe explores about 200 years of women's dress, from 1800 to the early 21st century, through the lens of accessories as integral components of a full ensemble and important in communicating messages about the wearer. It details the evolution of Euro-American women's fashion over time and its changing social context.

***Ravishing: The Rose in Fashion*
Museum at FIT
New York, NY
www.fitnyc.edu
September 10, 2020–January 9, 2021**

Ravishing: The Rose in Fashion examines the rose in fashion. It has influenced the form and decoration of apparel, jewelry and fashion imagery.



Debutante dress, 1937, Charles James, USA. Gift of Mrs. John Hammond.

Ravishing explores the rose in fashion and dressed appearance from about 1750 to the present through more than 75 objects selected for their historic and esthetic significance and broader symbolic, socio-economic and geo-political aspects.

The exhibition is co-curated by **Amy de la Haye**, Rootstein Hopkins Chair of Dress History and Curatorship and joint director of the **Centre for Fashion Curation** at the **London College of Fashion** (UK).

***Brian Clarke: The Art of Light*
Museum of Arts and Design**

**New York, NY
www.madmuseum.org
Through August 23, 2020**

This exhibition features stained-glass screens, compositions in lead and related drawings on paper, with more than 20 stained-glass screens as the centerpiece.

Beginning in 2015, **Brian Clarke** produced these works using advances in stained glass technique that he developed. He dispensed with the dividing lead support that has been a component of stained glass through most of its existence.

Organized by the **Sainsbury Centre for Visual Arts** and curated by director **Paul Greenhalgh**, the exhibition's more than 100 works are arranged thematically and include scaled, free-standing screens and earlier leaded works.

Accompanying the exhibition is a 286-page catalog from **HENI Publishing**, featuring an introduction by **Norman Foster**, founder of **Foster + Partners**; an essay by Greenhalgh; and more than 200 photographs.

Clarke (b. 1953, Oldham, Lancashire, UK) rose to prominence in the late 1970s. He moved into multiple media, including ceramics, mosaic and tapestry, as well as sets for opera, the ballet and stadia.

Brian Clarke: The Art of Light is made possible by presenting sponsor **David Yurman**, with support from **Klara and Larry Silverstein** and **Michele and Marty Cohen**.

**Ohio
*Expanded Views II: Native American Art in Focus***



Seville (foreground on the right) and Daffodils, stained glass. Brian Clarke. Photo © Chris Gascoigne.

**Toledo Museum of Art
Toledo, OH
www.toledomuseum.org
Through December 6, 2020**

This installation is based on a precedent established in an inaugural display, positioning Native American art as a fundamental area of a reimagined American art history.

Highlights include a rotating selection of Navajo textile works on loan from the Crane Collection at the **Denver Museum of Nature and Science** (CO), a woven basket, a beaded bag, pottery and several works of art from the previous installation.

Texas

***Radical: Italian Design 1965-1985, The Dennis Freedman Collection*
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
Through June 14, 2020**

This exhibition examines Italy's postwar explosion of "disruptive" design through fur-

niture, lighting design, architectural models and other objects from the collection of **Dennis Freedman**.

Objects come from **Lapo Binazzi, Ugo La Pietra, Alessandro Mendini, Gianni Pettena, Ettore Sottsass, Studio Alchimia, Superstudio** and more.

Virginia

***Across Time: Robinson House, Its Land and People*
Virginia Museum of Fine Arts
Richmond, VA
www.vmfa.museum**

On view in the newly refurbished **Robinson House** on the VMFA campus, this 600-square-foot history exhibition shares the story of the site's land, buildings and former inhabitants from the 17th century to the present. Topics include the region's native peoples and English colonists, growth of Richmond in the early republic, Robinson family and enslaved individuals who worked on and sometimes escaped from

the antebellum estate, mansion's changing architectural form, and impact of the Civil War and Emancipation.

Across Time also features other nearby institutions that share the former Robinson property: the **Virginia Museum of History & Culture, Home for Confederate Women** (now the VMFA's **Pauley Center**), **Memorial Building** (national headquarters of the United Daughters of the Confederacy), and **VMFA**.

Washington

***Take 9/Reflections on Glass Jewelry*
Museum of Glass
Tacoma, WA
www.museumofglass.org
April–October 2021**

The nine artists featured in this exhibition — **Nirit Dekel, Don Friedlich, Teri Greeves (Kiowa), Mieke Groot, Timothy Horn, Paolo Marcolongo, Patricia Niemann, Bernhard Schobinger** and **Joyce Scott** — focus on the symbolic and metaphoric qualities of glass to make social, political and cultural statements.

International

Canada

***Florals: Desire & Design*
Royal Ontario Museum
Toronto, Ontario, Canada
www.rom.on.ca
Through February 15, 2021**

Florals looks at time when art, culture and nature were inextricably linked through botanical publications and illustrations, from the 1700s alongside Indian cotton fashion pieces and wall hangings covered with hand-painted flowers. Objects show

how Indian artisans customized cotton textiles to indulge European interest.

Sovereign Allies/Living Cultures: First Nations of the Great Lakes

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

Curated in collaboration with First Nations advisors, this exhibition features nearly 100 objects and original art works from the ROM's collections.

England

***Art Deco by the Sea*
Sainsbury Centre for Visual Arts
Norwich, Norfolk, UK
<https://sainsburycentre.ac.uk>
Extended through
September 20, 2020**

Through media including fashion, furniture, ceramics and

textiles, this exhibition explores how Art Deco transformed the British seaside in a new age of mass tourism between the First and Second World Wars.

The exhibition features designs from **Poole Pottery**, **EKCO Radio** and **Crysède** textiles that show how the seaside became a site for coastal culture and modern manufacturing.

Grayson Perry:

***The Pre-Therapy Years*
Sainsbury Centre for Visual Arts
Norwich, Norfolk, UK
<https://sainsburycentre.ac.uk>
Dates to be announced**

Grayson Perry's "lost" pots are reunited to focus on his formative years and reintroduce the works he made between 1982 and 1994. The exhibition charts his progress to the mid-

1990s, when he became established in London's mainstream art scene.

Art Nouveau: The Nature of Dreams

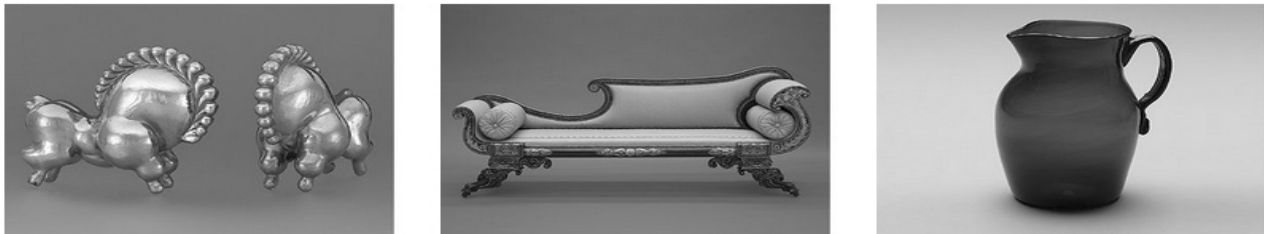
**Sainsbury Centre for Visual Arts
Norwich, Norfolk, UK
<https://sainsburycentre.ac.uk>
Dates to be announced**

This exhibition examines the vision of art practice in the Western world from the end of the 19th century — Art Nouveau — with a focus on the role of nature, and explores the theme of translating plants into patterns as a defining feature of the modern style. More than 150 works of art and objects represent Art Nouveau from different countries. Artists and designers include **René Lalique**, **Edgar Degas**, **Charles Rennie Mackintosh** and **William Morris**.

www.DecArtsSociety.org

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

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DAS

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

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Mosque lamp, enamel and gilded glass; circa 1319, Egypt; al-Sabah Collection, Dar al-Athar al-Islamiyyah, Kuwait. See Exhibitions, Texas, Museum of Fine Arts, Houston, *Arts of Islamic Lands: Selections from the al-Sabah Collection, Kuwait*.

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Cherub clock, gilded bronze, ivory and marble, Edward F. Caldwell & Co. (New York, NY), 1910–11. Loan courtesy of Seidenberg Antiques (New York, NY). See Exhibitions, District of Columbia, DAR Museum, *Discriminating Design: The Decoration and Technology of E.F. Caldwell and Co., 1895–1959*.

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