

Decorative Arts Society



newsletter/fall 2020

Volume 28, Number 2

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.

Board of Directors

President

Catherine Futter
Curator of Decorative Arts
Brooklyn Museum
Brooklyn, NY

Treasurer

Stewart G. Rosenblum, Esq.
New York, NY

Secretary

Moirra Gallagher
Research Assistant

Metropolitan Museum of Art
New York, NY

Programs

Emily M. Orr, Chairperson
Assistant Curator of Modern and
Contemporary Design
Cooper Hewitt, Smithsonian Institution
Design Museum
New York, NY

Margaret Caldwell

Judith Hernstadt

Committees

Charles F. Montgomery Prize and Award Committee

Wendy Cooper, *Chair*
Curator Emerita of Furniture
Winterthur Museum
Wilmington, DE

Nancy Carlisle
Senior Curator of Collections
Historic New England
Boston, MA

John Stuart Gordon
Benjamin Attmore Hewitt Associate
Curator of American Decorative Arts
Yale University Art Gallery
New Haven, CT

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

Robert C. Smith Award Committee

Dennis Carr, *Chair*
Virginia Steele Scott Chief Curator of
American Art
Huntington Library, Art Museum and
Botanical Gardens
Los Angeles, CA

Lynne Bassett
Costume and Textile Historian
Jeannine Falino
Independent Curator and Museum Consultant
New York, NY

Ann Glasscock
Assistant Curator
Taft Museum of Art
Cincinnati, OH

Diane Wright
Curator of Glass
Toledo Museum of Art
Toledo, OH

Cover images: Tall case clock (left), mahogany, light and dark wood inlay, oak, white pine, glass, brass, iron, steel; brass ball and spire finials, lightwood stringing, single pendant bellflower; brass capitals and bases, glazed side lights; trunk door — molded edges inlaid with oval patera of Prince of Wales feathers and molding, coved waist; scalloped skirt, French feet. 1800–1815, American; John Bailey, clockmaker; Theodore Cushing, cabinetmaker. Dial, white painted single pieced arch, chapter ring with Roman hours, Arabic minutes; gilded, raised scrolls. Eight-day striking tall case clock (right), burl walnut veneered case, oak, deal, glass; iron, steel, brass, lead and silvered brass; domed hood with fretwork friezes, silvered wooden ball, flamed finials, square glazed hood door; columns with silvered wooden bases and capitals; trunk door with burl walnut veneer and rounded molding over ogee waist molding; base with stepped moldings; ca. 1720, London, England; George Graham, maker. Dial, cast brass with silvered chapter ring, Roman hour numerals, diamond half-hour marks, Arabic minute numbers; silvered oval maker's nameplate engraved under hands. See Exhibitions, Virginia, **DeWitt Wallace Decorative Arts Museum/Art Museums of Colonial Williamsburg, Keeping Time: Tall Case Clocks.**

DAS Newsletter

Editor

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

Coordinator

Ruth E. Thaler-Carter
Freelance Writer/Editor
St. Louis, MO

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:

Newsletter@DecArtsSociety.org

or:

Ruth E. Thaler-Carter,
DAS Newsletter Coordinator
#10 N. Kingshighway Blvd., #3C
St. Louis, MO 63108

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

From the president

Learning while sheltering in place

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

I hope that you and your families have been well and continue to stay well.

I had hoped that when I wrote my second newsletter as president of the **DAS**, we would be seeing the end of the pandemic in sight. There are hopeful changes: More museums are opening; some auction houses are having in-person previews and some galleries have re-opened. Protocols are in place that allow us to enjoy decorative arts firsthand.

Recently, I had some pre-pandemic art experiences that felt almost like pre-COVID days — and it felt so great to be in with art in three-dimensions and with other people who love art and need it as much as I do.

One enormous benefit of this season is the multitude and diversity of virtual online talks. I have attended more talks during the last few months than I could ever could have done if I were not apartment-bound. I have listened to talks about English silver, Chinese reverse-painting on glass, lake palaces in India, early-19th-century British collectors of French decorative arts — these are just a few of the many, many talks I have enjoyed and absorbed.

I am so impressed by the scholarship and the erudition of my colleagues. I have also benefitted from colleagues who



are tackling objects that elicit very complex histories, such as the labor of enslaved peoples in the cabinetmaking and silver workshops in Annapolis or the foregrounding of silenced African American and Indigenous voices.

I am excited about new knowledge and new ideas on how we can expand the narratives told about the objects we have revered for their esthetics and their provenance. I am eager to learn more from colleagues around the world who are bringing forth new perspectives — and objects — we may not have considered before.

I hope our DAS members have benefited from the talks by groups such as the **French Porcelain Society**, **Furniture His-**

tory Society and **Glass Society**, just to name three of our related organizations. We all benefit from gaining knowledge of the decorative arts and the scholarship, issues, methodologies and questions about complex and interrelated histories. Expanding our knowledge makes all us aware of interconnectedness and, yet, distinct different cultural backgrounds.

A talk on the history of Chinese porcelains and their export and consumption around the world shows us the impact of globalism, colonialism, consumption and labor. Insightful and scholarly study of history gives us greater knowledge of issues that continue to challenge us and allow us to better understand differing perspectives on issues that started centuries ago. I hope that these difficult times have given us the oppor-

Continued on page 5

In this issue

DAS news	1, 6
Guest feature Review of new British country homes book	2
News	5
Acquisitions	7
People	9
Exhibitions	14

Guest feature — Book review

British country homes come alive in new book

Old Homes, New Life: The Resurgence of the British Country House by Clive Aslet; photographs by Dylan Thomas. Triglyph Books, London. \$65. 304 pages. ISBN:978-1-916355-0-8.

Reviewed by Eliza de Sola Mendes, Independent Arts Scholar

The author of this new volume has spent a lifetime captivated by the British country house. *Old Homes, New Life: The resurgence of the British country house* is the most-recent of many volumes by author and historian **Clive Aslet**. The book features a visual exploration of 12 unique houses in detail, providing a new perspective on their cultural and decorative significance.

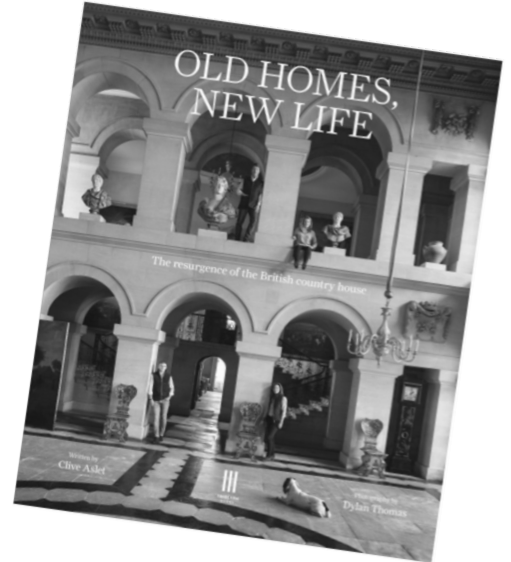
Aslet began his career in 1977 at the British magazine *Country Life*, becoming editor from 1993–2006. His more-than 20 books include numerous works about both British and American country houses. His earlier works focused primarily on the exterior architectural history and interior decorative arts of these stately homes. With this book, he also provides a rare look into the lives of the UK's newest generation of families to experience these homes.

Each of the 12 featured houses has been inhabited by the same family for at least three centuries — some since the Middle Ages. Aslet notes that for the owners of such homes, “privacy was part of the mystique. Most people could only guess at what happened behind (a country home’s) walls.”

After World War II, Aslet



Author Clive Aslet.



says, there was little entertainment for the British public and these houses provided an opportunity to explore “the treasures of our nation’s history,” which was considered a form of self-improvement that was “good for children.”

Since then, these houses have continued to draw tourists from around the globe. (Visiting country houses is not an entirely modern concept, as fans of Jane Austen would remember from her 19th-century writings.)

When asked about his process for writing this book and his perspectives on the British country house, Aslet said, “We wanted to find different types of homes in different parts of the country [that are] quite individual — not just in the type of architecture they represent, but the circumstances of the family.”

The homes reflect how geog-

raphy influences the ways that families maintain their properties.

“If you’re near London, the sorts of businesses you can develop will be quite different from a remote location in the north,” Aslet said. “Some still have prosperous agricultural estates, some owners have high-earning jobs in London.”

“Most important to us was that the owners were all doing something. They had often taken over the house from their parents fairly recently. They may have young families. They have new ideas about how to make these places work.”

The families living in these houses understand the tremendous responsibility of being caretakers of the nation’s past. Aslet notes that the costs required for upkeep can be overwhelming (often a significant



Photos by Dylan Thomas from the book (originals in color).

Lucy and John Chenevix-Trench with their children in hall at Madresfield (Worcestershire), created by 7th Earl Beauchamp, featuring crystal balusters.

factor in opening up a home to the public), but the government still provides numerous forms of assistance by, for example, “exempting important objects & works of art for inheritance taxes in return for a degree of public access.”

While these houses share many similarities with museums by showcasing historic art objects and antiquities to the public, they differ in several important ways. These houses are not just for display, but are actually lived in. Modern electric lamps can be found sitting on antique furniture from several centuries ago.

These houses must still function to support the basic needs of young families in the 21st century, despite the vast spaces that they encompass. Their architecture speaks of England’s past and artistic heritage. The walls may be carved by artisans such as **C.R. Ashbee** and his **Guild of Handicraft**, who helped re-design the library in **Madresfield Court** (Worcestershire) in 1905. The re-design

represented a modern renovation of an ancient house. Today, Madresfield Court possesses a range of architectural designs from the medieval period to the Arts & Crafts movement.

Layers of time can also be seen in the Chinese Drawing Room, originally a tea room, at **Grimsthorpe Castle (Park and Gardens; Lincolnshire)**. The massive bow window with Gothic tracery was added in the 18th century, and Chinese wallpaper hung in 1811. A black-and-gold décor was added in the 1920s.

Unlike most homes with one or two generations of family heirlooms at most, the objects in these homes may have been part of the household contents for hundreds of years.

In taking possession of these homes, the new generation of owners, such as **Lucy Chenevix-Trench’s** family at Madresfield Court, are confronted with, as her husband **John** remarks in the book: “... rooms that were full of stored furniture, and the bric-a-brac which accumulates

after nine hundred years in the same house.”

When asked how the current occupants of these homes manage their collections and documentation of objects, Aslet said, “They all need professional help of different kinds; however, I think in all cases the owners themselves put in a lot of effort, in terms of overseeing what they have. They call in specialists as they need them ... this is very efficient in terms of resources — much cheaper than employing a curator full time. That’s one of the arguments in favor of country houses staying in private ownership — it’s great value for money!”

Asked whether any of the current homeowners are collecting contemporary decorative arts, Aslet responded: “Quite a number of owners want to continue the tradition of collecting in some way. The long gallery at the **Burton Agnes Hall** (Elizabethan; Yorkshire) is used to display new pieces ...

“There are modern pieces of furniture at **Broughton Castle** (medieval; Broughton, Oxford-

shire). The owners of **Hutton-in-the-Forest Historic Home and Gardens** (Penrith, Cumbria) have bought many pieces of ceramic.



Chinese Drawing Room, originally a tearoom, at Grimsthorpe Castle (Lincolnshire) — wallpaper features plants and animals among bamboo shoots; probably hung around 1811.



Regency drawing room at Hutton-in-the-Forest (Cumbria), with Victorian decoration in the Aesthetic taste.

“Generally, the number-one object is to keep the show going,” Aslet said. “Nobody wants to be the generation who fails to pass on the house to the next generation, with the historic collection as far as possible intact. That takes some doing!”

Old Homes, New Life explores what will remain the legacy of

the past and present owners of these houses. By keeping the old and adding the new in the decorative designs of their homes, the current owners give much to consider to both the museum world and the homeowner, even those whose abodes are not castles with moats and hundreds of years of history.



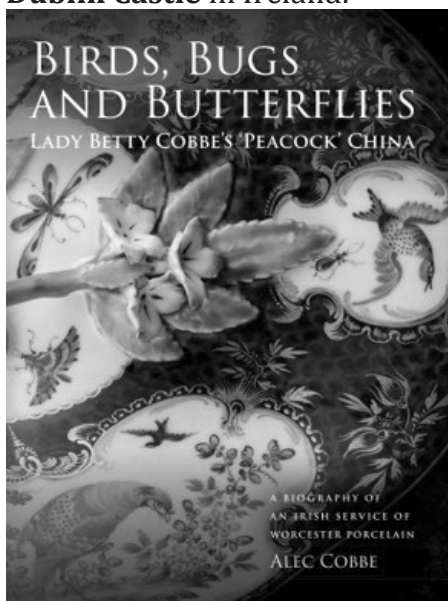
Hon. Ed Tollemache with his children in boudoir of Helmingham Hall (Suffolk). 4th Earl of Dysart’s architectural decoration, circa 1750, was adapted to existing Tudor proportions.



Alexander and Sophia More-Molyneux and their children in drawing room of Loseley Park. Jacobean chimneypiece is carved in chalk.

News

• The 2020 **American Ceramic Circle (ACC) Book Award Committee** identified this year's winner as *Birds, Bugs and Butterflies: Lady Betty Cobbe's 'Peacock' China, A Biography of an Irish Service of Worcester Porcelain* by **Alec Cobbe**, published by **Boydell Press** in 2019 to accompany an exhibition of the same title, curated by Cobbe, at **Dublin Castle** in Ireland.



President's letter, continued

tunity to pause, learn, reflect and be reinvigorated to tell new stories to encourage new interest in such fascinating and complex objects.

I hope that this time has given you chances to listen, and learn, to ask questions, and to share ideas. As we gain knowledge, we all benefit from this time in isolation.

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

Birds, Bugs and Butterflies follows the author's journey to research and reassemble a large portion of the first-period **Worcester** dinner and dessert set commissioned in the mid-18th century by his ancestor, Lady **Betty Cobbe** for **Newbridge House** (County Dublin, Ireland). The table set is known as the "Peacock" service for its painted decoration.

Worcester's business records for this period were destroyed, giving unprecedented insight into the firm's interaction with early customers through the author's discovery of family papers containing details about the service's purchase over a period of years. Cobbe's research also provides information about Irish social life and patronage during the mid-18th century.

Cobbe examines the service's painted decoration and its sources; the historical context of its forms; and the dispersal and recent reassembly of more than 160 pieces of the original set.

• The **Albright-Knox Art Gallery** (Buffalo, NY) and **Musée d'arts de Nantes** (France), which are both members of the not-for-profit organization the **French-American Museum Exchange** (FRAME), have created a new initiative to highlight their collections of Op art.

New pages on both museums' websites introduce this historical movement from the 1960s and explain its importance to both French and

American culture, as well as its influence on contemporary art. The websites include image galleries of artworks from both collections and a new bilingual video featuring archival images, artworks and interviews with curators from both institutions.

The webpage can be accessed in English at: <https://www.albrightknox.org/blog/between-lines-highlighting-op-art-france-and-united-states>.

The initiative is made possible through FRAME.

• The **Brooklyn Museum** (NY) has renovated its galleries for its decorative arts collection with *Design: 1880 to Now* (see Exhibitions).

• The **Decorative Arts Trust** has met its \$2 million capital campaign goal to support its Emerging Scholars Program.

• The **U.S. House of Representatives** (Washington, DC) recently passed a bill to establish a **Smithsonian Institution** museum of Latino history, art and culture. If the Congress approves the bill and the president signs it, the Smithsonian would have two years to appoint a board and directors and determine a location for the new museum.

• The **Met Breuer** (New York, NY) is now under control of the **Frick Collection** (New York, NY) with plans for the Frick to move to the Met Breuer's site while the Frick's building is being upgraded and renovated.

• The **Montclair Art Mu-**

seum (NJ) recently received a \$300,000 grant from the **Henry Luce Foundation** to support new strategies for presenting its collection of the Native Art of North America. A key goal is to “indigenize the curatorial process.”

- When their Summer Institute had to be postponed for this year due to the pandemic,

Old Salem and **MESDA** created a “digital boot camp for decorative arts in the Chesapeake, Lowcountry and Backcountry South” called the MESDA Summer Scholars Series and Salem Presents programs, under the banner of Study South.

- The **Santa Monica Museum of Art** (CA) has been renamed the **Institute of Contem-**

porary Art, Los Angeles (CA).

- The **Shaker Museum** (Chatham, NY) will use Selldorf Architects and Nelson Byrd Woltz Landscape Architects to create a permanent facility for its 18,000+ pieces of Shaker material culture and archives. The museum will continue to own and maintain the historic **Shaker Village** at Mount Lebanon.

DAS provides resource information, partnership events

As part of our ongoing commitment to communicate regularly with our contributors, especially in these difficult times, the **DAS** has relayed opportunities throughout the year to benefit from events hosted by museums and organizations in the decorative arts, as well as resources for when museums are not open for in-person visits.

We welcome information about such resources that you may come across. Please feel free to share information with DAS Programming Chair **Emily Orr**, OrrEM@si.edu.

Event invitations

- **Chatsworth House and Its Collections**, a livecast conversation between the **Duke of Devonshire** and **Jay Robert Stiefel**. Co-hosted by the **American Philosophical Society** and the **Philadelphia Club**; co-sponsored by the **University of Oxford** and the **American Friends of the Attingham Trust**.

- **The Colour of Style: John Gregory Grace and Colour in 19th-century Interiors**, hosted by the **UK Decorative Arts Society**, presented by **Megan Al-**

drich — J.G. Grace (1809–1889) was the decorating partner of **A.W.N. Pugin**, and “something of a revolutionary in his use of color in a period when the world embraced color as never before.”

- **Eileen Gray**, hosted by the **UK Decorative Arts Society** and presented by **Lis Darby — Eileen Gray** (1878–1976) operated in the male-dominated professions of architecture and design. Her designs for furniture and lighting demonstrated an experimental and original approach to form and materials.

- “Preserving Our Nation’s History,” a short film that provides a rare behind-the-scenes look at the artisans, designers and conservators who preserve the collection and interiors in the **Diplomatic Reception Rooms** of the **U.S. Department of State** (Washington, DC).

Online resources

- **Cooper Hewitt, Smithsonian Design Museum**, Design Dictionary, <https://www.youtube.com/playlist?list=PLqwPGO0IhKSDEqOg8OxfciHIMTfyJa9vu>

- **Metropolitan Museum of Art**, Audio Guide to the British Galleries, <https://soundcloud.com/metmuseum/british-galleries-400-bloomber>

[com/metmuseum/british-galleries-400-bloomber](https://www.metmuseum.org/british-galleries-400-bloomber)

- **Chipstone Foundation**, Object Lab, <https://chipstone.org/grid.php/61/Video-Chipstone:-Object-Lab>

- **S.J. Shrubsole**, **Thirty Stories in Silver**, <https://shrubsole.com/news/?p=549>

- **Rubin Museum**, Care Package, <https://rubinmuseum.org/landing/rubin-care-package-art-and-practices-for-navigating-your-world>

- **Kettle’s Yard**, house tour, <http://tour.kettlesyard.co.uk>

- **Vatican Museums**, virtual tours, <http://www.museivaticani.va/content/museivaticani/en/collezioni/musei/tour-virtuali-elenco.1.html>

- **Crafts magazine**, 50-year archive, <https://www.crafts-council.org.uk/articles/isolation-inspiration-free-access-to-crafts-magazines-50-year-archive>

- **Preservation Society of Newport County**, virtual tours, <https://www.newportmansions.org/exhibitions/virtual-exhibition-tours>

- **Art Institute of Chicago**, interactive features, <https://www.artic.edu/interactive-features>

Acquisitions

• The **Brooklyn Museum** (NY) has acquired works by **Robert Lugo**, **Masanori Umeda** and **Shiro Kuramata**.

• The **Carolyn Campagna Kleefeld Contemporary Art Museum** (California State University Long Beach) has acquired a mosaic mural — an historic piece of public art — by California artist **Millard Sheets** that will be installed as part of the expanded museum once it has been conserved.

Sheets used Byzantine-style glass tesserae for the piece, which is more than 14 feet high x 11 feet wide and frames a doorway. The design is based on an embroidered tunic that he bought in Mexico. The work depicts tropical birds with various foliage elements over a geometric background. The mosaic's vitreous and smalti tiles create a textured surface and reflective sheen.

• The **Crocker Museum** (Sacramento, CA) has acquired six hand-carved American carousel animals — a greyhound by **Charles Loeff** (1852–1918) that exemplifies the Coney Island style; and a giraffe, horse, goat and bear by **Gustav Dentzel** (1844–1909), and deer by the **D.C. Müller & Bro. Company**, that represent the Philadelphia style.

• The **Fuller Craft Museum** (Brockton, MA) has acquired **Roberto Lugo's** "Melting Pot II," currently on view in *Tending the Fires: Recent Acquisitions in Clay*.

Lugo is an American artist,

ceramicist, social activist, poet and educator; a self-described "ghetto potter."

This piece is a part of a series of urns combining historic patterns and cultures to "intersect and pay homage to figures that are important to (Lugo's) culture and heritage as a Puerto Rican American. References include Greek and Chinese pottery, prison uniforms, graffiti, and the artist's hands.



Melting Pot II, porcelain, china paint, luster; 23x11x11 inches; 2018. Robert Lugo. Photo: KeneK Photography, courtesy Wexler Gallery.

• The **Museum of Early Southern Decorative Arts** (MESDA; Winston-Salem, NC) has acquired a **Mary Tait** sampler. It is featured on the cover

of *Columbia's Daughters* by **Gloria Seaman Allen**.



Sampler, silk on linen, Mary Tait (Washington, DC; 1825).

• The **Orlando Museum** (FL) has acquired new works by American artists **Bisa Butler** and **Kyle Meyer**.

Butler's "Wangari Maatha," a quilted wax print piece in fabric, depicts the artist. Meyer's "Unidentified 105a" is part of a series of works that combine wax print fabric with portraiture.

• The **Reeves Museum of Ceramics** has acquired a rare example of the exchange of technology and design between Europe, Asia and the Americas in an example of talavera poblana, which is tin-glazed earthenware made in Puebla, Mexico.

From the mid-1600s, Spanish potters worked with indigenous Mexicans, using European techniques and local materials to make pottery that one civic booster described in 1698 as being "finer than that of Talavera, and can compete with that of China in its fineness."



Jar, tin-glazed earthenware, made in Puebla, Mexico ~ 1700. Gift of E&H Manners.

Potters in Puebla combined the Chinese blue-and-white palette with motifs drawn from Chinese, Middle Eastern, Spanish and American design. This jar's shape comes from a Chinese guan, a bulbous covered jar, and a long-tailed quetzal, a Mexican bird that was important in Aztec mythology, is painted on the side.

The jar was most likely a

chocolatero, a vessel used to store cacao beans. Such jars often were with fitted lockable iron lids.

- The **Toledo Museum of Art** (TMA; OH) has acquired "The Storm, the Whirlwind, and the Earthquake" (2020), a quilted portrait by **Bisa Butler** of the 19th-century abolitionist and social reformer Frederick Douglass at full scale. The work is made of quilted and appliquéd cotton, silk, wool and velvet, with a patterned background.

The title references a line from a July 4, 1852, speech, in which Douglass alluded to a July 4 pyrotechnic display.

The piece will be in the upcoming group exhibition **Radical Tradition: American Quilts and Social Change at the TMA**.

Butler (1973-) studied fine art at Howard University and earned a master's degree in art education from Montclair State University. She uses wax-printed fabrics from Ghana, as well as kente cloth

and wax prints, and builds on the legacy of African American quilting, feminist craft strategies of the 1970s and '80s, and collage techniques. She recreates archival photographs of African Americans by layering colors and textures of fabric before sewing a final quilt into place.

Butler's work was recently the focus of a solo exhibition at the **Katonah Museum of Art** (NY) that will travel to the **Art Institute of Chicago** (IL). In 2019, she was a finalist for the **Museum of Arts and Design** (New York, NY) **Burke Prize**. Her portrait of Nobel Peace Prize Laureate Wangari Maathai was featured as a cover for *Time* magazine's issue honoring the 100 Women of the Year in 2020.

- New acquisitions at the **Wadsworth Atheneum** (Hartford, CT) include objects of European and American visual and decorative arts in a variety of media, such as a piece of late 18th-century Rhode Island furniture (with silver and the family archive of **Peleg Weeden**) and a group of 10 American samplers from the late 18th to mid-19th centuries.

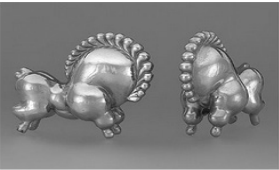


The samplers are from New England and were acquired from the **Glee Kruger Collection**. Kruger was a pioneer in collecting and appreciating samplers as works of design.


A **Pembroke** table (1790-95) is attributed to Rhode Island silversmith Weeden. Silver spoons and more than 200 **Fowler-Weeden-Wightman** family manuscripts provide insights into the life and work of a design innovator in the Federal period in New England.

www.DecArtsSociety.org

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.

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

People

• **Daniel Ackermann** is the new interim chief curator and director of collections at the **Museum of Early Southern Decorative Arts** (MESDA) at **Old Salem Museums and Gardens** (Winston-Salem, NC). His PhD and dissertation focused on using the decorative arts and material culture to understand the expansion of American identity as a result of craftspeople who were second- and third-generation descendants of European immigrants moving to new places and interacting and cross-pollinating with people of different places, religions and ethnicities.

• **Paul Baker Prindle** joins California State University, Long Beach as director of the campus **Carolyn Campagna Kleefeld Contemporary Art Museum**, having served as director at the University of Nevada, Reno. He has opened two new museums in the past 10 years while engaging in major acquisition and program innovation initiatives.

Baker Prindle's professional practice emphasizes diversity, inclusiveness and viewer participation in arts programming. In January 2019, he opened the **John and Geraldine Lilley Museum of Art** at the University of Nevada, Reno, and his collecting efforts there grew the percentage of works by women in the museum's collection from 3 percent to 47 percent. He also taught at the university and directed university galleries for six years.

Baker Prindle has curated more than 100 exhibitions.

He co-curated *Air, Land, and Seed*, a collateral exhibition at the 2013 **Venice Biennale**, and has worked alongside artists to organize *SEE HER: New Works by Dyani White Hawk* and many other projects. He is a contributor to the forthcoming catalogue *David R. Harper: My Own Personal Ghost*.

Baker Prindle has held positions at the **Gagosian Gallery**, **Edgewood College** and the **John Michael Kohler Arts Center**.



• **Brent R. Benjamin** will retire as director of the **St. Louis Art Museum** (MO) in 2021 after 20 years in that role. He also serves as president of the **Association of Art Museum Directors**.

• **Estella Chung**, director of collections, curator of material culture, historian, and head of oral history at **Hillwood Estate, Museum & Gardens** (Washington, DC), has been appointed chief curator at the **Wisconsin Historical Society**. She has also

served as curator at the **Autry National Center** and the **Chinese American Museum** (both in Los Angeles, CA). She recently published the biography *Marjorie Merriweather Post: The Life Behind the Luxury* (D Giles Limited, 2019).

• **Ryan Dennis**, now chief curator and artistic director of the **Center for Art & Public Exchange**, and **Holly R. Harrison**, deputy for art and programs, are new curators at the **Mississippi Museum of Art**.

• **Martina Droth**, deputy director of research, exhibitions and publications, and curator of sculpture at the **Yale Center for British Art** (New Haven, CT), has been appointed deputy director and chief curator at the center.



Droth was co-curator, with Julius Bryant, of *Caro: Close Up* at the center (2012); with **Jason Edward** and **Michael Hatt**, of *Sculpture Victorious: Art in an Age of Invention 1837-1901* (2014) and *Tate Britain* (2015);

and with Glenn Adamson and Simon Olding, of *“Things of Beauty Growing”*: **British Studio Pottery** (2017) at the **Fitzwilliam Museum** (Cambridge, UK) (2018), which won the **American Ceramic Circle** publication award in 2018.

With colleagues at the **Paul Mellon Centre for Studies in British Art** (London, UK), Droth was instrumental to creating the open access, born-digital, peer-reviewed journal *British Art Studies*, and continues in the role of co-editor. Since 2017, she has served as chair of the **Association of Research Institutes in Art History**.

Droth earned her PhD at the University of Reading, where she wrote her dissertation on “Statuettes and the Role of the Ornamental in Late Nineteenth-Century Sculpture.” She received her master’s degree in the history of art, with a focus on 19th- and 20th-century sculpture, installation art and decorative arts, from **Goldsmiths, University of London**, and her BA from **Camberwell College of Arts, University of the Arts London**.

• **Carrie Greif**, an alumna of the **Winterthur Program in Early American Material Culture** who has completed a **Tiffany & Co. Foundation Curatorial Internship** at the **Metropolitan Museum of Art** (New York, NY), has joined the **Decorative Arts Trust** (Philadelphia, PA). She has worked at the **Hirschhorn Museum and Sculpture Garden** (Washington, DC), **Chrysler Museum of Art** (Norfolk, VA); **Toledo Museum of Art** (OH), and **Hampton**

National Historic Site (VA).

• **Cecilia Gunzburger**, adjunct lecturer at the **Smithsonian Institution** and George Washington University (Washington, DC), and PhD candidate at the University of Virginia, has been awarded a 2020 grant as part of the **Decorative Arts Trust** (DAT) Summer Research Grant program to continue her study of the traditions and ornamental function of 16th-century European lace and related textiles at the **Cleveland Museum of Art** (OH).

• **Stephen Harrison**, currently curator of decorative art and design at the **Cleveland Museum of Art** (OH) and a member of the **Landmarks Commission of the City of Cleveland**, has been named deputy director of the **Museum of Art at Munson-Williams-Proctor Arts Institute** (Ithaca, NY).



Harrison has held curatorial positions at the **High Museum of Art** (Atlanta, GA), **Dallas Museum of Art** (TX) and **Louisiana State Museum** (New Orleans).

He earned his undergraduate degree from the University of Virginia, where he was a Jefferson Scholar, and holds graduate degrees in historic preservation from the University of Pennsylvania and in American material culture from the **Winterthur Museum Program** at the University of Delaware.

Primarily a scholar of 19th- and early-20th-century decorative art, Harrison’s recent research focuses on the links in design between Europe and America from around 1900 to the Second World War. He has written extensively about art, architecture and design, and was a regular contributor to *Better Homes & Gardens* for many years.

• **Jeffrey Herr** has retired as curator of **Frank Lloyd Wright’s Hollyhock House** (Los Angeles, CA) where he served for 15 years. His tenure included a major restoration of the 1921 Wright icon. He previously served as director of the **Banning Residence Museum** (Wilmington, CA).

Between 2006 and 2014, Herr served on the **Attingham School** board of directors, coordinating Summer School recruitment. He is on the board of directors of the **Frank Lloyd Wright Building Conservancy**.

• **Amanda Lahikainen** is the new executive director of the **Ogunquit Museum of American Art** (Ogunquit, ME). She was previously chair of the art department and a tenured associate professor of art history at Aquinas College, where she oversaw the art gallery.

• **Michael Laphorn**, exhibi-

tion designer at the **Minneapolis Institute of Art** (MN) since 2014, has been appointed chief of design at the **National Gallery of Art** (Washington, DC). He was exhibition designer and manager at the **Metropolitan Museum of Art** (New York, NY) for nine years before that. He succeeds **Mark Leithauser**, who retired in July 2020.

• **Miranda Lash** is the new Ellen Bruss Senior Curator at the **Museum of Contemporary Denver** (CO). She was curator of contemporary art at the **Speed Art Museum** (Louisville, KY) since 2014. Before then, she was the first curator of modern and contemporary art at the **New Orleans Museum of Art** (LA). She also worked as a curatorial assistant at the **Menil Collection** (Houston, TX).

Lash earned her BA in the history of art and architecture from Harvard University and MA in art history from Williams College.

• **Shalini Le Gall** has been promoted to chief curator at the **Portland Museum of Art** (PMA; ME).



Le Gall joined the PMA in early 2020 as the Susan Donnell and Harry W. Konkel Curator of

European Art and director of academic engagement after five years at the **Colby College Museum of Art** (Waterville, ME), where she was the Linde Family Foundation Curator of Academic Programs.

Le Gall has a PhD in art history from Northwestern University, specializing in 19th-century European art.

• **Jessica May** has left the **Portland Museum of Art** (PMA; ME), where she served as deputy director and Robert and Elizabeth Nanovic Chief Curator since 2017 and held several key positions since joining the museum in 2012.

• **Patricia Marroquin Norby (Purépecha)** has been named inaugural curator of national art at the **Metropolitan Museum of Art** (New York, NY). She has served as senior executive and assistant director of the **Smithsonian Institution's National Museum of the American Indian-New York** (New York City) and director of the **D'Arcy McNickle Center for American Indian and Indigenous Studies** at the **Newberry** (Chicago, IL).

Norby holds a PhD in American Studies from the University of Minnesota-Twin Cities (MN) with a specialization in Native American art history and visual culture. Her forthcoming publication, *Water, Bones, and Bombs* (University of Nebraska Press), examines 20th-century Southwest art production and environmental conflicts among Native, Hispano and White communities in the northern Rio Grande Valley.

Norby also taught historical and contemporary Native Amer-

ican art history and culture at graduate and undergraduate levels at the University of Wisconsin-Eau Claire.

• **Kate Quinn** is the new executive director of the **Michener Art Museum** (). She was director of exhibitions and special programs at the Penn Museum (Philadelphia, PA) and earned a master of fine arts degree in museum exhibition planning and design from the **University of the Arts, Philadelphia** (PA). She also participated in the Arts and Business Council of Philadelphia's "Designing Leaders" and **National Arts Strategies** "Managing People" programs.

• **Pilar Tompkins Rivas** is now chief curator and deputy of curatorial and collections at the **Lucas Museum** (Los Angeles, CA).

• **William Keyse Rudolph** is the new deputy director, curatorial affairs, at the **Nelson-Atkins Museum of Art** (Kansas City, MO). He was previously co-interim director of the **San Antonio Museum of Art** (SAMA; TX) as well as chief curator and the Marie and Hugh Halff Curator of American and European Art.

• **Doug Shipman** has left his role as CEO of the **Woodruff Arts Center** (Atlanta, GA) and **Hala Moddelmog** has agreed to serve as interim president and CEO of the center until a national search for a permanent replacement is conducted. She has more than 25 years of experience as a president and CEO, and has been involved with the center as a trustee and governing board member.

• **Lana Sloutsky** has been named curator of collections

and exhibitions at the **Museum of Russian Icons**. She received her PhD from the History of Art and Architecture Department at Boston University and has been an instructor at the **Museum of Fine Arts, Boston** (MA) for more than 10 years.

• **John W. Smith**, the longest-serving director of the **RISD Museum**, will retire in the spring of 2021. He is known for the acquisition of a bequest of European decorative arts from the collection of the late **Peggy and David Rockefeller** and an anonymous gift of almost 200 works by contemporary U.S. and British artists.

• **Paul Stirton** is retiring from the **Bard Graduate Center** (NY) after 10 years as association professor of modern European history and editor-in-chief of *West 86th: A Journal of Decorative Arts, Design History and Material Culture*. His research has focused primarily in architecture and design in Britain and Central Europe in the late 19th and early-20th centuries.

• **Gary Stoppelman** is the new executive director of the **Dubuque Museum of Art** (IO), succeeding **David Schmitz**, who is now administrator of the Iowa Arts Council.

Stoppelman has worked at the **Metropolitan Museum of Art** and **Museum of Modern Art** (both in New York, NY) and **Art Institute of Chicago** (IL).

• **Jacqueline Terrassa** is the new Carolyn Muzzy Director of the **Colby College Museum of Art**, joining from the **Art Institute of Chicago** (IL). She succeeds **Sharon Corwin**, who has joined the **Terra Foundation**

as president and chief executive officer.

Terrassa earned a BFA from Washington University in St. Louis and MFA from the University of Chicago.

• **Abraham Thomas** is the first Daniel Brodsky Curator of Modern Architecture, Design, and Decorative Arts in the Department of Modern and Contemporary Art at the **Metropolitan Museum of Art** (New York, NY), a new position. He will be responsible for modern architecture, design and decorative arts.

Thomas has worked at the **Smithsonian Institution** (Washington, DC) for the past four years, first as the Fleur and Charles Bresler Curator-in-Charge of the **Renwick Gallery** and most recently as senior curator at the Arts & Industries Building (Washington, DC).

Before joining the Smithsonian, Thomas was director of **Sir John Soane's Museum** (London, UK). From 2005 to 2013, he was curator of designs at the **Victoria and Albert Museum** (London, UK).

At the V&A, his exhibitions included *Heatherwick Studio: Designing the Extraordinary* (2012) and the international touring exhibition *Owen Jones: Islamic Design, Discovery and Vision* (2009–11). At the Smithsonian, he curated *Disrupting Craft: Renwick Invitational 2018*. He is co-curator of a forthcoming exhibition project at the Arts & Industries Building, planned as the centerpiece of the Smithsonian's 175th anniversary celebrations in 2021.

• **Philip Zea** will retire as

president and chief executive officer of **Historic Deerfield, Inc.** (MA) in the spring of 2021. He has led Historic Deerfield since 2003 and also served from 1981 to 1999 in roles culminating as deputy director and chief curator.

Zea began his career at **Old Sturbridge Village** in 1974. He has served as vice president for museums and collections with the **Society for the Preservation of New England Antiquities** (now **Historic New England**); curator of furniture, **Colonial Williamsburg** (VA); and with the **New Hampshire Historical Society**.



Zea has been a consultant to museums on early furniture, clocks, engraved powder horns and historical interpretation. He is a former board member of **Old Salem Museum and Gardens** (NC), the **Decorative Arts Trust** and the **George Washington Foundation** (Fredericksburg, VA). His publications include *Clock Making in New England, 1725–1825: An Interpretation of the Old Sturbridge Village Collection* (1992), with

Robert C. Cheney; *The Dunlap Cabinetmakers: A Tradition in Craftsmanship* (1994), with **Donald Dunlap**; and *Rich and Tasty: Vermont Furniture to 1850* (2015), with **Jean Burks**, for the **Shelburne Museum**, which won the 2016 Honor Book Award from Historic New England.

Zea holds degrees from Wesleyan University and the **Winterthur Program in Early American Culture** at the University of Delaware. He received the 2009 Award of Merit from the **Antiques Dealers' Association of America** and the 2017 President's Award from Old Sturbridge Village.

Obituaries

• **Ann Carpenter Bienstock** died in August 2020. She assembled collections of **Chippendale** furniture and the art of India and donated her Indian works to the **Fogg Museum** at Harvard. She restored a 1736 Dutch stone farmhouse (New Paltz, NY), decorating it with period Dutch furniture and creating an collection of such objects. The house is on the **National Register of Historic Places**, has been recognized in scholarly journals and was featured on the cover of *Antiques* magazine.

• **Ronald A. DeSilva**, art historian and authority on American furniture and decorative arts, died in July. He graduated from Rhode Island College and received a Fulbright Fellowship and Winterthur Fellowship in Early American Culture at the **Henry Francis du Pont Winterthur Museum** (DE). He was assistant vice president, director of the American Furniture and

Decorative Arts Department, and director of the Art Nouveau, at **Sotheby Parke-Bernet**.

DeSilva had an antiques business in New York, NY, in the 1970s until being appointed director of the American Furniture and Decorative Arts Department at **Christie's New York** and vice president of **Christie's Appraisals, Inc.**, in 1977. In 1980, he established a business as a fine arts appraiser, consultant and lecturer.

DeSilva wrote extensively about American decorative arts in articles and book chapters. He conducted symposia aimed at helping participants distinguish the difference between the

furniture of **Duncan Phyfe** and other New York cabinetmakers.

DeSilva was a board member of the **Chapel Restoration** and the **Howland Cultural Center**, and worked to create the Architectural Historic District Law as a member of the Cold Spring Planning Board.

• **Martha Nierenberg**, co-founder with her husband of the **Dansk Interior Designs**, the company that partnered with Danish designer **Jens Quistgaard** for the U.S. market, died in July. The Nierenbergs retired in 1985 and sold Dansk, which had 31 retail stores at that time; the company is now owned by **Lenox China**.

The DAS offers best wishes to
our contributors and
institutions for a safe and
happy holiday season
and new year.

Let us know about happenings
in the decorative arts

*Send your news of
acquisitions, events,
exhibitions and people
in the decorative arts
to:*

newsletter@DecArtsSociety.org

Exhibitions

Remember to check that any exhibition listed here is still accessible as museums continue to adjust their access and programming in response to the COVID-19 pandemic. Many are moving their exhibitions to online versions if they cannot remain open for in-person visits.

In this issue, we have made a point of providing more information than usual about artists whose works are in featured exhibitions, as well as the organizations and individuals supporting various exhibitions, in recognition of their key role at a time when institutions are under such economic pressure and our readers may not have the opportunity to view these exhibitions in person because of closures and travel limitations in response to the pandemic.

It is generally not our policy to include exhibitions that have closed, but we have made an exception in some of these listings since readers might not have had the opportunity to see them, and might appreciate the information.

Alabama

***An Epic of Earth and Water:
Clare Leighton and the New
England Industries Series***
**Birmingham Museum of Art
Birmingham, AL**
<https://www.artsbma.org>
Through May 2, 2021

In 1948, the **Wedgwood** company asked British-American artist **Clare Leighton** (1898–1989) to create a series of designs to be printed on a limited edition set of creamware plates for the American market to illustrate the theme “New England Industries.”

Leighton spent the next three years exploring New England’s countryside and seaside villages, and chose 12 industries that represent New England: whaling, cranberrying, marble quarrying, maple sugaring, cod fishing, ship building, farming, tobacco growing, logging, grist milling, ice cutting and lobstering. The designs use lines and tones of black and white.

An Epic of Earth and Water highlights the 12 wood engravings that Leighton created, juxtaposed with the 12 creamware plates produced in 1952.

California

**Rosie Lee Tompkins:
A Retrospective**
**Berkeley Art Museum
Berkeley, CA**
BAMPFA.berkeley.edu
Check for access

Rosie Lee Tompkins: A Retrospective features 62 quilts and five assemblage-like memory jugs, dating from the 1970s to 2004. Materials include fabrics — polyester double-knit, cotton flannel, velvet, found denim and other material, T-shirts, men’s ties, beaded and sequined silk crepe, and more — in a variety of colors and textures, as well as manufacturing techniques — both machine- and hand-made — and social connotations.

Tompkins often included a small framed area of tiny squares creating a quilt-within-a-quilt that is considered to be a self-reference to the quilting process.

Tompkins grew up in Arkansas and eventually settled in Richmond, CA. She started to make quilts to sell at area flea markets. By the 1970s, she was earning enough from quilt sales to retire from working as a nurse.

Eli Leon, a self-taught scholar, met Tompkins in 1985 and fell in love with her quilts and those of other African-American creators in and around Richmond. He devoted half his life to acquiring, studying, exhibiting and writing about their work.

Leon bequeathed his quilt collection — 3,100 quilts by more 400 artists, including more than 680 quilts, quilt tops, appliqués, clothing and objects by Tompkins — to the **Berkeley Art Museum**. The museum received a \$500,000 grant from the **Luce Foundation** for a 2022 follow-up survey of the entire gift.

Connecticut

**James Prosek: Art, Artifact,
Artifice**
and
**Place, Nations, Generations,
Beings: 200 Years of
Indigenous North American
Art**
**Yale University Art Gallery
New Haven, CT**
<https://artgallery.yale.edu>
Through February 28, 2021

These exhibitions may still be open to the public.

Delaware

Winterthur's Lady of the House,
Ruth Wales du Pont
Winterthur Museum, Garden
and Library
Winterthur, DE
<https://www.winterthur.org/>
Check for access

This exhibit answers the question of whether there was a Mrs. du Pont. **Ruth Wales du Pont**, the wife of **Henry Francis du Pont** and role model for their daughters, was a social figure, musician and hostess of four houses. She presided over **Winterthur** during its heyday as an American country house in the early-20th century. A reproduction of her 1916 wedding gown is on display for the first time, alongside rarely seen objects such as her traveling case.

District of Columbia

Forces of Nature/Renwick
Invitational
Renwick Gallery/Smithsonian
Institution
Washington, DC
www.si.edu
Check for access

Working in a wide range of craft media, from fiber and mosaic to metal and glass, the artists in this exhibition examine the history of art's power to engage with the natural world.

The artists were selected by jurors **Emily Zilber**, curator, educator, writer and arts administrator; **Nora Atkinson**, Fleur and Charles Bresler Curator-in-Charge, **Renwick Gallery**; and **Stefano Catalani**, executive director, **Gage Academy of Art** (Seattle, OR).

Lauren Fensterstock (b. 1975) creates large-scale installation artworks using modes drawn from the decorative arts, including paper quilling and mosaic. Her work in this exhibition is the first in a new series inspired by sources such as *The Book of Miracles*, an illustrated 16th-century German manuscript.

Timothy Horn (b. 1964) creates large-scale adornments that combine the natural and constructed worlds, inspired by objects in the decorative arts, science and history with 17th-century jewelry patterns and 19th-century studies of lichen, coral and seaweed. He works in traditional media, such as bronze and glass, and unconventional ones, such as crystallized rock sugar.



Mother-Load half-scale carriage, crystallized rock sugar refined as encrusting crystals, tendril-like scrollwork, attenuated stalactites; steel, plywood and shellac; 72 x 108 x 66 in.; 2008, Timothy Horn. Inspired by Neapolitan sedan chair that San Francisco art collector Alma de Bretteville Spreckels (1881–1968), whose fortune stemmed from the sugar trade, used as phone booth; part of suite of works created in response to Spreckel's rags-to-riches life story. Photo: Timothy Horn.

Debra Moore (b. 1960) captures flowers in her glass works of orchids, orchid trees and bamboo shoots. The series “Arboria” (2018) in the exhibition features four life-size glass renderings of flowering trees in rugged terrain.

Rowland Ricketts (b. 1971) creates installations using hand-woven and hand-dyed cloth. His artistic practice begins on his farm, where he uses traditional Japanese farming methods to cultivate the indigo plant to color his artwork. His contribution to *Forces of Nature* is the American debut of “Ai no Keshiki — Indigo Views,” which he developed in 2018 in Japan, apprenticing with indigo farmers and dyers. This version employed 450 participants from 10 countries.

An accompanying exhibition catalog, co-published with **GILES**, features essays by Zilber, Atkinson and Catalani.

The **Ryna and Melvin Cohen Family Foundation Endowment** provides support for the Renwick Invitational, with the **Carolyn Small Alper Exhibitions Fund**, **Ed and Kathy Fries**, **Cary J. Frieze**, **Bannus and Cecily Hudson**, **James Renwick Alliance**, **Klorfine Foundation**, **Risa Lavizzo-Mourey**, **Eleanor T. Rosenfeld**, and **Myra and Harold Weiss**, and in-kind support from the **Tokushima Prefectural Office**.

Georgia

*The Art of Seating: 200 Years
of American Design*

Georgia Museum of Art
Athens, GA

www.uga.edu

Through January 3, 2021

This exhibition, organized by the **Museum of Contemporary Art, Jacksonville** (FL) and the **Thomas H. and Diane DeMell Jacobsen PhD Foundation**, presents a survey of American chair design from the early 19th century to the present day — the chair as art. Each of the approximately 40 chairs in the exhibition was chosen for their beauty and historical context with important social, economic, political and cultural influences.

Selections from the foundation join those by contemporary designs, including **John Henry Belter**, **George Hunzinger**, **Hertler Brothers**, **Stickley Brothers**, **Frank Lloyd Wright**, **Charles and Ray Eames**, **Isamu Noguchi**, and **Frank Gehry**, among others. **Ben Thompson**, curator, **Museum of Contemporary Art, Jacksonville**, is curator of the exhibition.



Large diamond lounge chair, bending industrial metal rods, leather upholstery; Harry Bertoia (1915–1978), manufactured by Knoll Associates, New York City, NY, ca. 1952. Photo: Michael Koryta and Andrew VanStyn.

*The Seated Child: Early
Children’s Chairs from
Georgia Collections*

Georgia Museum of Art
Athens, GA

www.uga.edu

Through January 3, 2021

This exhibition presents about two dozen children’s chairs, as well as a doll’s chair and adult chairs for comparison of scale and style. Not all were made in Georgia but all are in Georgia collections.

Most of the chairs are hand-made in the tradition of turned chairs; some are the products of proto-industrial shops called variety works. Most also retain their life histories of paint and wear from being used as a support while children were learning to walk. The exhibition is accompanied by a catalog published by the museum.

*Modernism Foretold: The
Nadler Collection of Late
Antique Art from Egypt*

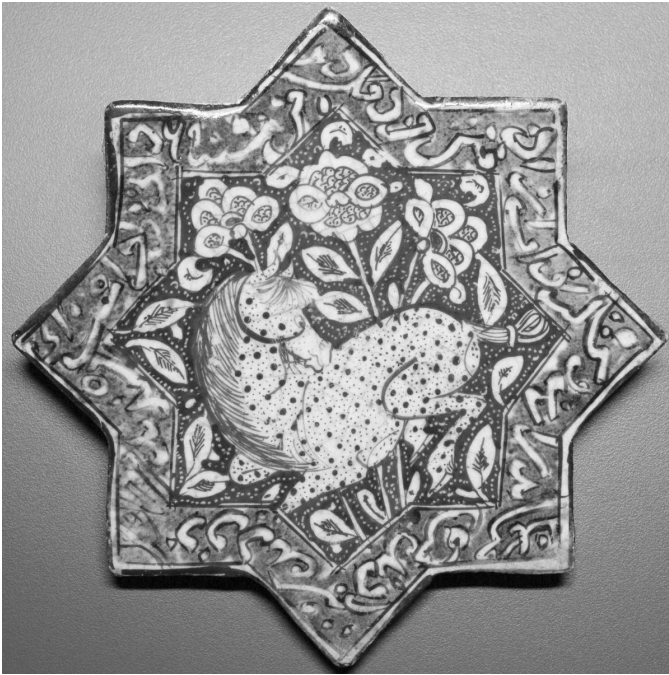
Georgia Museum of Art
Athens, GA

<https://georgiamuseum.org>
Through September 26, 2021

This assembly of objects dating from the 3rd to the 8th century CE belongs to **Emanuel and Anna Nadler**. Emanuel’s father, the late **Maurice Nadler** (1885–1941), was an industrialist who acquired artworks in Egypt and Germany, and put the collection together between 1920 and 1941.

On display are 56 objects, including large tapestries and small textile fragments and miniature bone carvings that were embedded into pieces of furniture, bridal caskets and small chests.

The collection played a role in a campaign of cultural diplomacy during the Cold War, after nationalization of the Suez Canal, aimed at saving the ancient Egyptian temples at Abu Simbel



Star Tile, stonepaste; luster and cobalt painted on opaque white glaze; Iran, Kashan or Takht-i Sulayman, possibly AH 690/1291–1292. Star tiles decorated with single animals adorned the walls of Takht-i-Sulayman, summer palace of Ilkhanid ruler Abaqa Khan (r. 1265–1282); a suitable decoration because the palace is in a wooded region in northwest Iran that was ideal for hunting. A Persian quatrain along the border of the tile may suggest another layer of meaning.

from being submerged by the Aswan High Dam.

Modernism Foretold: The Nadler Collection of Late Antique Art draws attention to the history of the collection and to changing perceptions of late antique art from Egypt.

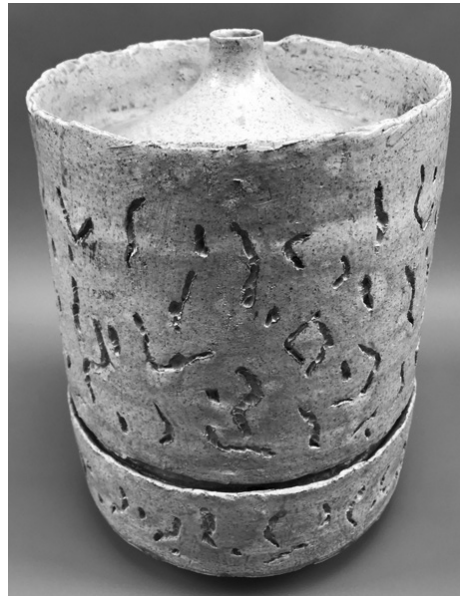
The exhibition is accompanied by a catalog published by the museum.

Contemporary Japanese Ceramics from the Horvitz Collection

Georgia Museum of Art
Athens, GA

<https://georgiamuseum.org>
Through September 26, 2021

Ceramic culture has thrived in Japan for more than 15,000 years, with a focus on practical objects, especially pots used during the tea ceremony. In 1948, the group **Sodeisha** began the movement toward modern ceramics that emphasized form over function. Many of the works they produced omitted holes so their pieces would not be viewed as vases or pots.



Vessel, Yamada Hikaru (Japanese, 1923–2001); before 1980. Collection of Carol and Jeffrey Horvitz.

Contemporary Japanese Ceramics from the Horvitz Collection represents three generations of artists, some of whom were part of the Sodeisha group and all who follow or followed the philosophy initiated in the late 1940s.

All works in the exhibition come from the collection of **Carol and Jeffrey Horvitz**, who began collecting contemporary Japa-

nese ceramics in 2008 and make annual trips to Japan to visit artists, workshops and studios. Their holdings contain more than 800 works from more than 300 artists, including **Fujikasa Sakoto, Kawase Shinobo** and **Sazuki Osamu**.

Guest curator **Perri Lee Roberts**, professor emeritus at the University of Miami, wrote labels and wall text for the exhibition.

Bestowing Beauty: Masterpieces from Persian Lands
High Museum of Art

Atlanta, GA
www.high.org
Through Spring 2021

Bringing together nearly 100 works highlighting the cultural heritage of Iranian civilization from the 6th to the 19th century, **Bestowing Beauty** draws from a private collection of Persian art that is rarely publicly displayed. Works include carpets, textiles, ceramics, lacquer, metalwork, scientific instruments and jeweled objects.

Highlights include ceramics,

precious inlaid metal wares, woven silk fabrics and a silk carpet from the apex of **Safavid** dynasty carpet production. This exhibition is organized by the **Museum of Fine Arts, Houston** (TX).

Indiana

Quilts: Uncovering Women's Stories

**Eiteljorg Museum of American Indians and Western Art
Indianapolis, IN**

www.eiteljorg.org

Through January 3, 2021

This exhibition explores quilts as a storytelling medium and includes works by African American, Native American and Latino American women.

Maine

Untitled, 2020: Art From Maine In A _____ Time

**Portland Museum of Art
Portland, ME**

**www.portlandmuseum.org
February 12–May 31, 2021**

This exhibition reflects the **Portland Museum of Art's** effort to understand the world as affected by the coronavirus pandemic through the lens of artworks, the ways in which the events of 2020 affect artistic communities and how art defines the moment. Objects include ceramics and other media from a juried call for submissions. Jurors include **Jeremy Frey** and **Ayumi Horie**.

Frey (b. 1978) is a Passamaquoddy basketmaker who learned weaving from his mother and apprenticed at the **Maine Indian Basketmakers Alliance**.

Horie (b. 1969) is a studio potter who is recognized in the field of craft for championing the

esthetics of *kawaii* (the culture of cuteness in Japan) and as the first recipient of *Ceramics Monthly's* Ceramic Artist of the Year award.

Massachusetts

***Salley Mavor: Bedtime Stitches*
Cahoon Museum of American Art
Cotuit, MA**

www.cahoonmuseum.org

Through December 22, 2020

This exhibition presents 18 sculptural embroidery artworks that illustrate the children's book *My Bed: Enchanting Ways to Fall Asleep around the World*.

From Where I Sit: Permanent Collection Seating

**Fuller Craft Museum
Brockton, MA**

www.fullercraft.org

Through February 21, 2021

Seating furniture is a relatively recent phenomenon in the history of humankind — it wasn't until ancient Egypt that chairs were introduced as a way to elevate rulers above their subjects.

From Where I Sit celebrates the esthetic potential of the things on which people sit. The 20-plus works from the **Fuller Craft** collection — chairs, benches and one stool — address both human physiology and innovative artmaking in various ways. Several works reference the natural world through organic elements, while others conflate Eastern and Western sensibilities through design and narrative references.

***Made It: The Women Who Revolutionized Fashion*
Peabody Essex Museum**

Salem, MA

<https://www.pem.org>

Through March 14, 2021

Made It: The Women Who Revolutionized Fashion showcases more than 100 works, spanning 250 years, in recognition of women's contributions to the fashion and design industry. Items include ensembles, street fashion, ready-to-wear and haute couture by Mary Todd Lincoln's seamstress, **Elsa Schiaparelli**, **Gabrielle "Coco" Chanel**, experimental labels like **Chromat** and more.

American Art

**Peabody Essex Museum (PEM)
Salem, MA**

<https://www.pem.org>

Ongoing

PEM's relationship with Japan extends back more than 200 years and includes both everyday objects and the fine arts in the decorative arts, spanning northern Hokkaido to Okinawa in the south, from prehistoric periods to the present.

Edward Sylvester Morse, director of the **Peabody Academy of Science** (a precursor to PEM), was one of the first Western scholars to visit Japan after it opened to travelers. He was influential in encouraging U.S. interest in Japanese art and culture, and helped create this collection.

Missouri

The Monochrome Mode in East Asian Art

**St. Louis Art Museum
St. Louis, MO**

www.slam.org

Through February 14, 2021

The exhibit includes ceramics

whose origins span 900 years, including pieces from China, Korea and Japan. The oldest objects are two prunus vases, one dating to as early as the 11th century.

Monochromes are an important part of East Asian art, formed by the use of ink for calligraphy and painting on silk and other materials. Stoneware and porcelain are also often decorated using single colors.



Prunus vase, 11th or 12th century.
Photo: St. Louis Art Museum.

XXX Storm of Progress: German Art After 1800 from the Saint Louis Art Museum

**St. Louis Art Museum
St. Louis, MO
www.slam.org**

Through February 28, 2021

XXX presents German art of the last 200 years from Romanticism in the 1800s to the globalism that followed the fall of the Berlin Wall in 1989.

The exhibition presents 120 works in chronological and thematic sections that explore

key ideas and events from German art and history, spanning national unification, industrialization, World Wars I and II, the Holocaust, and the Cold War and its aftermath. Many works are on view for the first time. Media include the decorative arts.

Loaned English Silver with European Paintings

**St. Louis Art Museum
St. Louis, MO
www.slam.org**

Ongoing

This installation celebrates the shared esthetics of 18th-century silver objects and European paintings. Examples of English silver, on long-term loan from collectors **Paul and Elissa Cahn**, include objects used for dining, writing, display and lighting and present developments in fashion from the late baroque to the rococo and neoclassical styles.

Highlights include a gilded dish with an undulating border and a matching ewer with a figural handle that reflect the carved and gilded furnishings in “Portrait of a Woman by Nicolas de Largilliere.” An inkstand has the same engraved imagery of the chivalric Order of the Garter as in a portrait of the order’s chancellor by **Joshua Reynolds**.

“Maynard Dish and Tureen in the Shape of a Turtle” reflects the interest in nature and ornament of the mid-18th-century rococo style, as does a pierced silver basket — an heirloom in the **Powys** family.

**New Hampshire
Threads: A Community Quilt for 2020
Portsmouth Historical Society**

**Portsmouth, NH
www.portsmouthhistory.org
Check for access**

Three silk quilts that appear to have been made by the same woman, **Anne Peirce Drown Hamm**, are on display with a “bolt-ends” quilt top that reveals facts about the British textile industry; another belonged to **Ruth Blay**, who was hanged in Portsmouth in 1768.

The 19th- and 20th-century quilts in the exhibition feature simple, practical versions made from cotton scraps alongside creations in brocade, velvet and satin. Included is a quilt from documentary filmmaker and collector **Ken Burns**; a rare 1930s quilt from the **Seacoast African American Cultural Center**, crafted by workers at a rubber plantation in Liberia; and pieces by local quiltmakers in a variety of styles and techniques that demonstrate the range of the modern art of quilting, through everything from traditional to abstract quilts, classic baby blankets to pictorial wall hangings, and clothing.

A highlight is a Community Quilt, assembled from more than 50 original squares created by New Hampshire and seacoast families while “sheltering at home” during the pandemic.

DAS newsletter editor **Gerry Ward** is curator of the exhibition.

**New York
Majolica Mania: Transatlantic Pottery in England and the United States, 1850-1915
Bard Graduate Center
New York, NY
www.bgc.org
January 16-May 16, 2021**



Shell and Lizard, earthenware with majolica glazes. Worcester Royal Porcelain Company, designed ca. 1868. Collection of Marilyn and Edward Flower. Photo: Bruce White.

This exhibition focuses on 19th-century English and American majolica, reflecting a range of Victorian preoccupations, from botany and zoology to popular humor and the macabre, and explores the impact of majolica, from wares used in domestic conservatories and dining rooms to monumental pieces displayed at the world's fairs.

Majolica Mania presents the output of the originators and major manufacturers in England, such as **Minton**, **Wedgwood** and **George Jones**, as well as other British potteries. The migration of English craftspeople to the United States and increasing demand for majolica encouraged production in the northeast.

Approximately 350 objects are from private collections in the United States and public collections in the USA and England,

including the **Maryland Historical Society**, **Philadelphia Museum of Art**, **Potteries Museum and Art Gallery**, and **Victoria and Albert Museum**.

Loans explore themes such as the introduction of majolica by **Minton** at the **Great Exhibition of 1851**; how majolica was made; design sources; botany and conservatories in the Victorian home; new foods and fashions of the table; artists and sculptors; majolica as shown at the world's fairs of the second half of the 19th century; major producers in Britain and the United States; humor and popular culture; and the end of majolica in the early-20th century due to lead poisoning in the workplace.

Majolica Mania includes a ceramic memorial by **Walter**

McConnell commissioned by the **Bard Graduate Center** (BGC; New York, NY) and the **Walters Art Museum** (Baltimore, MD) to honor workers in the majolica industry.

The exhibition travels to the Walters from **June 20, 2021–January 2, 2022**.

Majolica Mania: Transatlantic Pottery in England and the United States, 1850–1915 is a fully illustrated, three-volume catalog edited by **Susan Weber** with **Catherine Arbuthnott**, **Jo Briggs**, **Eleanor Hughes**, **Earl Martin** and **Laura Microulis**.

Supporters include **Deborah and Philip English**, the **Bernard Malberg Charitable Trust**, **Abra and Jim Wilkin Fund**, **Gary Vikan Exhibition Fund**, **Marilyn and Edward Flower**,



"You Can't Lay Down Your Memories," Chest of Drawers, maple, other woods, painted and unpainted metals, plastic, paper, textile; 60 × 60 × 30 in. (152.4 × 152.4 × 76.2 cm); designed 1991, made 2005. Tejo Remy, designer (Dutch, b. 1960); Droog Design, Design Cooperative, manufacturer, Amsterdam, the Netherlands (founded 1993). Gift of Joseph F. McCrindle in memory of J. Fuller Feder, 2005. ©Droog Design. Photo: Brooklyn Museum.

Amy Cole Griffin, Darci and Randy Iola, James and Carol Harkess, Maryanne H. Leckie, the Lee B. Anderson Memorial Foundation, Thomas B. and Elizabeth M. Sheridan Foundation, Inc., Robert Lehman Foundation, and Women's Committee of the Walters Art Museum, with additional support from Carolyn and Mark Brownawell, Lynn and Phil Rauch, George and Jennifer Reynolds, Carol and George E. Warner, Michael and Karen Strawser/Strawser Auction Group, Laurie Wirth-Melliand and Richard Melliand, Drs. Elke C. and William G. Durden, Joan Stacke Graham, Wanda and Duane Matthes/Antiques from Trilogy, Robin and Andrew Schirrmeister, Karen and Mike Smith, William Blair and Co., and other donors to the BGC and Walters Art Museum.

The museum offers special thanks to the **Majolica International Society**.

***Design: 1880 to Now*
Brooklyn Museum
Brooklyn, NY
brooklynmuseum.org
Closing date unknown**

The installation draws from the museum's holdings of furniture, glass, ceramics and metalwork dating from the late 19th century to the present. This historical presentation offers competing visions of modernity, highlighting themes such as tensions between craft and industry, innovations in production, and cultural appropriation.

The exhibition is the first since the museum's recent renovation of its decorative arts

collection, which was its first since the decorative arts galleries opened in 1971.

Design: 1880 to Now is co-organized by **Aric Chen**, curatorial director of **Design Miami (FL)**.

The installation honors the late **Barry R. Harwood**, curator of decorative arts at the **Brooklyn Museum (NY)** from 1988 to 2018. **Susan Weber** provided leadership support for the installation and **Julian A. Treger** provided additional support.

***Making The Met, 1870-2020*
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through January 3, 2021**

This exhibition is a journey through the Met's history in more than 250 works of art of nearly every type, from visitor favorites to fragile objects that can only be placed on view from time to time.

The exhibition is accompanied by a catalog with illustrations of more than 200 artworks and archival images.

***Brian Clarke: The Art of Light*
Museum of Arts and Design (MAD)
New York, NY
www.madmuseum.org
Through February 21, 2021**

This exhibition is the first in the U.S. of stained-glass screens, compositions in lead and related drawings by **Brian Clarke** (UK ; b. 1953).

More than 20 stained-glass screens were produced using advances developed with and for them, such as merging the traditional techniques of leaded glass with those of glassblowing.

More than 100 works, completed over the last two decades, are arranged thematically. Examples of earlier leaded works are also on display.

Accompanying the exhibition is a 286-page catalog from **HENI Publishing**.

Brian Clarke: The Art of Light is organized by the **Sainsbury Centre** in association with MAD, and made possible by support from **DAVID YURMAN, Klara and Larry Silverstein, Michele and Marty Cohen, and Simona and Jerry Chazen**.

***Beth Lipman: Collective Elegy*
Museum of Arts and Design (MAD)
New York, NY
www.madmuseum.org
Through April 4, 2021**

This retrospective of **Beth Lipman's** work presents "displays of excess," from installations comprising hundreds of individual glass elements to works in glass, metal, clay and more.

"Laid (Time-) Table with Cycads" is the centerpiece, featuring a landscape and tablescape of representations of prehistoric plant life bursting from a table of goblets, bowls of fruit, books, textiles and other cultural markers.

Lipman earned her BFA from the **Tyler School of Art**, Temple University (Philadelphia, PA), in 1994. Her awards include a **Louis Comfort Tiffany** Foundation Grant, and she was recently inducted into the **American Craft Council's** College of Fellows.

Accompanying the exhibition is an 88-page catalog, published by the museum and **Lucia |**

Marquand, featuring full-color plates of Lipman's artworks.

Support is from **Marian and Russell Burke, Victoria F. Morris, Sharon Karmazin, Alturas Foundation, Art Alliance for Contemporary Glass**, and **Kohler Foundation**.

Ohio

The Path to Paradise: Judith Schaechter's Stained-Glass Art

**Toledo Museum of Art
Toledo, OH**

**www.toledomuseum.org
Through January 3, 2021**

The Path to Paradise features more than 40 stained-glass panels by **Judith Schaechter** (USA, b. 1961), with related drawings and process materials, from both private and institutional collections.

Schaechter discovered stained-glass in a class at the **Rhode Island School of Design**. She honed her craft based on a technique of the 1880s: stacking layers of glass to create figures and composite images with complex shading and coloring. She uses computer programs to develop composites.

Schaechter has created new by-hand techniques, such as scratching off a colored layer of glass with a diamond file, and uses a sandblaster to add texture to her work.

The Path to Paradise was organized by the **Memorial Art Gallery of the University of Rochester** (NY) and ends its run at the **Des Moines Art Center** (IA).

The Path to Paradise is sponsored by **ProMedica** with additional support from the

Ohio Arts Council, TMA Ambassadors, Art Alliance for Contemporary Glass and **Arthur Vining Foundation**.

Radical Tradition: American Quilts and Social Change

**Toledo Museum of Art
Toledo, OH**

**www.toledomuseum.org
Through February 14, 2021**

This exhibition brings historical and contemporary works together to explore how quilts have been used to voice opinions, raise awareness and enact social reform in the U.S. over the past two centuries.

The exhibition is supported in part by **ProMedica, Checker Distributors** and the **Ohio Arts Council**.

Pennsylvania

Thrown, Fired and Glazed: The Redware Tradition from Pennsylvania and Beyond

Landis Valley Village and Farm Museum

**Lancaster, PA
www.landisvalleymuseum.org
Through June 30, 2021**

More than 200 pieces of pottery are in the current installation of this exhibition, which began in 2019. Items are from **Winterthur, the Barnes Foundation, Museum of the Shenandoah Valley, Mercer Museum** and **State Museum of Pennsylvania**.

The exhibition highlights wares made in southeastern Pennsylvania in the 18th and 19th centuries, and includes pieces that expand or introduce new production methods. Techniques include slipware, sgraf-

fito, slip decoration and more.

Collector **John Kolar** is guest curator.

Texas

Hats Off: Halston Hats from the Masterson Collection

**Rienzi/Museum of Fine Arts,
Houston**

Houston, TX

**www.mfah.org
Through January 3, 2021**



Hair ornament, bird of paradise feathers; Halston for Bergdorf Goodman, 1963–1967. Gift of Mr. and Mrs. Harris Masterson III.

This exhibition explores the art of millinery in the mid-20th century, highlighting hats and hair accessories designed by American fashion designer **Halston** (1932–1990) for the New York department store Bergdorf Goodman through 13 pieces in the **Rienzi Collection**.

Items were designed from 1958 to 1966 and ordered directly from Bergdorf Goodman's custom salon by **Carroll Sterling Masterson**, a Rienzi founder.

Some of the hats are paired with their design drawings. The exhibition also features loans from the collection of Halston's niece, **Lesley Frowick**, including original head forms and vintage Bergdorf Goodman hatboxes.

Virginia

Keeping Time: Tall Case Clocks

DeWitt Wallace Decorative

Arts Museum/Art

Museums of Colonial

Williamsburg

Williamsburg, VA

www.colonialwilliamsburg.org

Through December 2022

Marking time to the exact minute was a new innovation of the late 17th century, and the development of the tall case clock helped make it possible.

Keeping Time surveys the topic through more than 20 tall case clocks from different regions — New England, the Mid-Atlantic, the American South and England — representing more than a century of timekeeping, from 1700 to 1800.

The exhibition makes it possible to see clock movements up close and discover what kept these clocks running for eight days before being wound up again.

The exhibition is organized in sections about clock movements, dials, Southern tall case clocks, plain vs. fancy design, and table clocks. It shows how 18th- and 19th-century tall case clocks followed national and regional trends in style and design.

Many of these clocks were customized with specialized mechanical features, including telling the time of local high tides, phases of the moon or day of the month. Some allowed the owner to silence or mute the chime.

These clocks were produced by two groups of craftspeople: the clockmaker who put together the mechanical movements and the

cabinetmaker or joiner who made the wooden case.

International

The Netherlands

From Thonet to "Dutch Design"

— *125 Years of Living at the*

Stedelijk

Stedelijk Museum

Amsterdam, the Netherlands

www.stedelijk.nl

Through March 2021

The **Stedelijk** presents a selection of designs from its collection, with more than 300 objects created over the past 125 years.

The exhibition explores design history, from a **Michael Thonet** sofa (one of the oldest pieces in the collection) to designs by the **Wiener Werkstätte**, **Amsterdam School**, and Scandinavian design, along with the advent of plastics in the 1960s, **Italian Memphis** designs of the 1980s, and the school of Dutch design, which emerged in the 1990s.

The show spotlights work by designers such as **Thonet**, **Gerrit Rietveld**, **Charlotte Perriand**, **Verner Panton**, **Ettore Sottsass**, **Hella Jongerius**, **Marcel Wanders** and **Patrick Jouin**, as well as relatively unknown pieces by such designers, such as Rietveld's "Aluminium Chair," produced during the war from almost a single sheet of material.

Also on view are atypical, almost-baroque pieces, such as an armchair made of sprayed polyurethane foam by **Gunnar Aagaard Andersen**.

Nearly 20 percent of the objects in the exhibit were created by women, such as graphic work by Dutch designer **Bertha Bake**,

a chair by Perriand from the 1950s, a hobbyhorse by **Gloria Caranica**, and a sofa and matching table by Danish designer **Nanna Ditzel**.

The exhibit includes designs for children, with works by **Charles & Ray Eames**, **Victor Vasarely**, **Enzo Mari** and **Ineke Hans**.

The space also features a special design: The **Stedelijk** and **HMC**, Amsterdam's craft and design college, jointly launched a competition for students to design a piece of furniture for children aged between 2 and 6. The winner was **Rosa Kostó**, whose **De Crux** design consists of stools that children can both sit on and take apart, so they can make their own designs.

The exhibition ends with contemporary themes such as sustainability, inclusion and the democratization of design, through the Sloophoutkast closet by **Piet Hein Eek** from 1990 and **Jesse Howard**'s open design: his downloadable (digital) files are blueprints.

The gallery devoted to Dutch design also looks at how the corona crisis has affected design in the Netherlands.

A selection of designs by the **Amsterdam School's Lambertus Zwiers** is on display for the first time. Zwiers was known for his wallpaper designs, and his grandson donated a collection of those designs to the museum in 2011.

The research of restorer **Jurjen Creman** and art historian **Rob Driessen** into Rietveld's "Aluminium Chair" will be published online during the exhibition.



Contribution Form

Thank you for your interest in the **Decorative Arts Society, Inc.** Please mail this form and your check to:

Decorative Arts Society, Inc.
c/o Stewart Rosenblum, Treasurer
333 E. 69th Street, Apt. 8E
New York, NY 10021-5556

_____ Date

_____ Last name First name Initial

_____ Profession or title

_____ Institution or affiliation

Mailing address Home Work

_____ Street

_____ City State ZIP code

_____ Area code Telephone number E-mail address

- Categories of contribution:**
- Regular \$35
 - Institution or Library \$40
 - Sustaining \$60
 - Patron \$100-\$499
 - Benefactor \$500 and above
 - Student \$20
 - President's Circle \$15,000 or more

Please make check payable to the **Decorative Arts Society, Inc.**, in U.S. dollars. Check must be drawn on a U.S. bank. Contributions are tax-deductible, subject to applicable limitations.

Contributions

Special contributors

President's Circle

Robert L. McNeil, Jr. (deceased)
Stewart G. Rosenblum, Esq.

Benefactors

Anonymous
Margaret B. Caldwell
Suzanne Clary
Oscar P. Fitzgerald, IV
Catherine L. Futter
John Stuart Gordon
G. William Haas

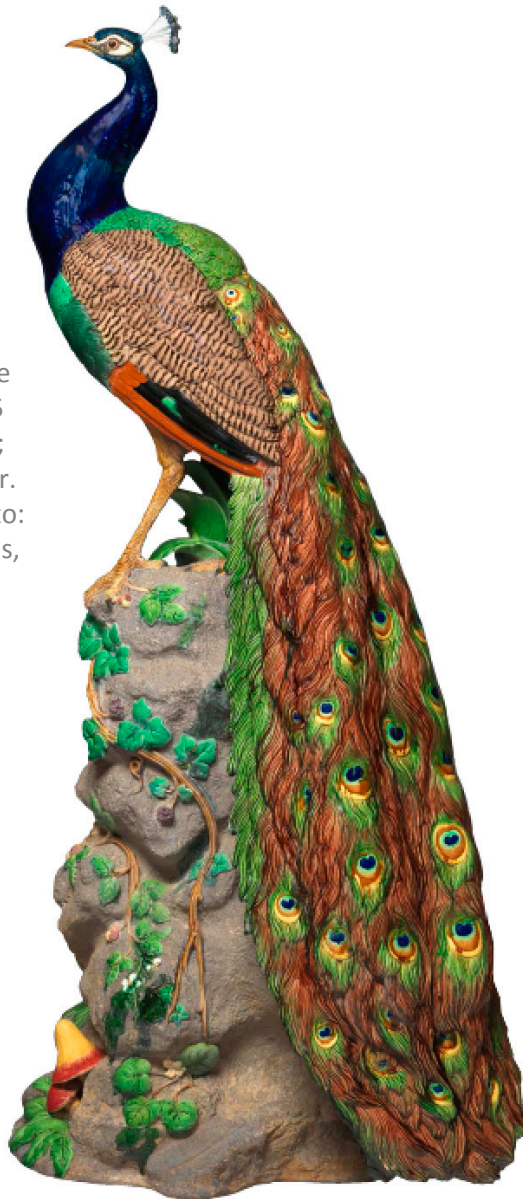
Patrons

William G. Allman
Anonymous
David L. Barquist
W. Scott Braznell and Patricia E. Kane
Jay Cantor
Dorothy K. Chin
Michael Conforti
Susan M. Conway
Karina H. Corrigan
Elizabeth A. Davison
Nancy de Waart

We appreciate the generosity of our contributors in these difficult times. Despite having an all-volunteer board of directors, there are still ongoing expenses related to preparing required filings, publishing the newsletter, maintaining our website and communicating with our supporters. Your contributions allow us to continue our work and to reach those currently unable to help us meet these costs.

Jean Efron
Nancy Goynne Evans
Jeannine Falino
Jean T. Federico
Firestone and Parson, Inc.
Charles G. Freeman
Green-Wood Cemetery
Anne K. Groves
Lewis I. Haber and Carmen Dubroc
David A. Hanks
Jeannette M. Harper
Margaret K. Hofer
Anne E. Hough
Elizabeth B. Johnson
Phillip M. Johnston
Linda H. Kaufman
Catherine W. Lynn
Mary M. Meyer
Thomas S. Michie
Kathleen M. Morris
Harold B. Nelson
Susan J. Rawles
Charles J. Robertson, III
Susan P. Schoelwer
Kevin Stayton
Hilary A. Stelling
Jay Robert Stiefel
Nelson S. Talbott Foundation
Seth A. Thayer, Jr.
Andrew VanStyn
Charles L. Venable
Nicholas C. Vincent
Daniel Visnich
John C. Waddell
Gerald W.R. and Barbara M. Ward
Arete Warren
Kristina F. Wilson
Gail C. Winkler

Peacock, earthenware with majolica glazes, 1876. Shape no. 2045, designed ca. 1875 by Paul Comoléra, designer; Minton & Co., manufacturer. The English Collection. Photo: Bruce White. See Exhibitions, New York, **Bard Graduate Center, *Majolica Mania***.



Categories of contributions

Student	\$20
Regular	\$35
Institutions & Libraries	\$40
Sustaining	\$60
Patron	\$100-\$499
Benefactor	\$500-\$14,999
President's Circle	\$15,000 and above*

*Status is reached when contributions payable over up to five years total this amount.

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

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

Ms. Moira Gallagher, DAS Secretary
Research Assistant
The American Wing
Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028

FIRST CLASS MAIL
U.S. POSTAGE PAID
Rochester, NY
Permit No. 1445

DATED MATERIAL



Tompkins quilt, found embroideries of flowers — old, new, hand- and machine-made — that function as offerings to center medallion showing risen Christ with stigmata. 1970s. UC Berkeley Art Museum and Pacific Film Archive, Eli Leon Bequest; Ben Blackwell. See Exhibitions, California, Berkeley Art Museum, *Rosie Lee Tompkins: A Retrospective*.

newsletter/fall 2020

Volume 28, Number 2

DAS

Decorative Arts Society