

Decorative Arts Society



newsletter/spring 2021

Volume 29, Number 1

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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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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The DAS website (www.DecArtsSociety.org) may provide information about events that occur between issues of the newsletter.

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Cover image: Perfume bottles, glass, circa 1925, for Saks Fifth Avenue (American, est. 1867), retailer; unidentified designer and manufacturer, France. Cincinnati Art Museum. See Exhibitions, Ohio, Cincinnati Art Museum, *Unlocking an Art Deco Bedroom by Joseph Urban*.

From the president

Spring brings glimmers of hope

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

I hope that you and your families have continued to stay well — it has been a very, very long year of sheltering in place.

This is my third newsletter as president of the **DAS** during the pandemic. Each time I write, I try to convey some of the positive moments that have occurred over these months — now 14 — of lockdown. Although friends and colleagues outside the U.S. continue to be shut in and museums closed, the museums and galleries here in the U.S. are, by and large, open.

That has been a tremendous solace. It also helps that spring has arrived and many people have had a vaccine, so they can have a bit more time mask-to-mask and even face-to-face with friends and loved ones.

Yet, we are still facing much uncertainty as the world grapples with pandemic as well as important concerns and issues of equity — in the greater community and in museums with collections, interpretation, with hiring, etc. We have a lot of work to do — *together*.

For me, it is exciting to work with colleagues, to think creatively about diversifying museum staff and learning more about objects, history and communities. My colleagues and I are examining what we considered familiar objects and assessing



their histories: of the materials, of fabrication, of the workshops, of the owners, of the designers, of the communities of origin and subsequent constituents. We are elevating narratives that have not been told — yet have been right there for us to uncover and present to the public.

Research is taking new routes and archives and libraries are helping us learn more. Collaboration has always been essential, but now more than ever, it is intrinsic to our work. Museums are collaborating with scholars of all disciplines and working with community organizations to collaborate on what and how objects and narratives are presented.

It can be daunting, but it is also incredibly energizing.

One of my mottoes is that I

hope to learn something new every day. Even during these difficult times, I am learning from colleagues, online talks, and conversations about difficult and hopeful topics.

At the DAS, I want to thank my tremendous board members — **Stewart Rosenblum, Meg Caldwell, Moira Gallagher, Emily Orr and Judith Hershstadt** — for their support and commitment during these difficult times as we assess the future and wait for the time when the DAS can gather. We have been planning for some programming — all virtual — that will shed light on some of the topics I have raised above, and how museums will present new stories about familiar objects in the future.

In the meantime, I hope you stay well, have a good summer and look forward to when we can be together again.

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PBS program explores Gorham silver

Contributors to the **DAS** are invited to explore the history and legacy of the **Gorham Manufacturing Company** by viewing the premiere of “Chasing Silver: The Story of Gorham,” a three-part documentary series from Rhode Island PBS Original (WSBE).

The series airs at 9 p.m. Eastern time on Monday–Wednesday, **May 23, 24 and 25**.

For more about the series, go to <https://www.ripbs.org/blogs/bird-wire/chasing-silver-the-story-of-gorham/>.

To watch the trailer, see

<https://watch.ripbs.org/video/chasing-silver-story-gorham-60-sec-bjbedd/>.

To watch in Rhode Island, tune in to your Rhode Island PBS station. Outside Rhode Island, use this link for a live stream: watch.ripbs.org/livestream or go to <http://bit.ly/ChasingSilverVOD> after each broadcast.

Wine pitcher, silver with gilding and glass, 12 x 9 x 7 inches (30.48 x 22.86 x 17.78 cm); 1893, Gorham Manufacturing Company, American (1831–present). Nelson-Atkins Museum of Art. Purchase of Charlotte and Perry Faeth Fund. Photo: John Lamberton.



DAS shares UK events with contributors

Contributors to the **DAS** recently received special invitations to online lectures hosted by the **UK Decorative Arts Society**.

- On April 11, **Sarah Nichols**, who was chief curator and curator of decorative arts at the **Carnegie Museum of Art** (Pittsburgh, PA) when she organized an exhibition about the relationship between **Murano** and America, presented “Glass: Venice, Venini and America.”

From his first foray into glass in 1921, and particularly after the Second World War, **Paolo Venini’s** approach to design and business ensured the success of his Murano glass factory. Unlike other Venetian furnaces, he welcomed foreign designers. His son-in-law **Ludovico de Santillana**, who took over the business after Venini died in 1959, continued this approach. Nichols examined Ve-

nini’s new approach to glass, the company’s links with America and its impact on the American studio glass movement from the 1960s onward.

- **Matthew Winterbottom**, curator of decorative arts and sculpture at the **Ashmolean Museum** (Oxford, UK), presented “The Colour Revolution: Art, Design, and Fashion in Victorian Britain” on May 9, 2021. The program described the exhibition and research project as challenging perceptions that the Victorian age was dark and gloomy. Furniture, textiles, jewelry and other objects by major Victorian artists and designers showed that this was actually one of the most-colorful periods in British history.

As well as reviving the colors of the ancient and medieval past, and of the Middle East, India, China and Japan, artists and designers embraced the new

hues made possible by technological and scientific advances.



Vases, ceramic, one of a pair; c. 1867, H 29.5 cm; designed by Dr. Christopher Dresser for Minton & Co. Private collection.

DAS contributors enjoy online partnership event about horology

As part of our ongoing commitment to communicate regularly with our contributors, especially in these difficult times, the **DAS** relays 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.

A recent such event was a January 12, 2021, virtual presentation by **Jay Robert Stiefel** entitled “No Time to Waste: The History of the Clocks in the Library Company,” hosted by the **Library Company of Philadelphia** for the members of the **Worshipful Company of Clockmakers**.

Since its founding by **Benjamin Franklin** (1706–1790) in 1731, the Library Company has amassed a collection of early

horological imprints and five rare tall-case clocks, according to Stiefel. Some of the books were once owned by **William Penn**'s secretary, **James Logan** (1674–1751), who created the second-largest private library in Colonial America.

The earliest and rarest of the clocks that Stiefel discussed was made circa 1673 by **John Fromanteel** (c. 1638–1682) of London (depicted in the illustration), who is credited with bringing pendulum clockmaking to England after training, at age 19, with **Salomon Coster** (c. 1620–1659) of The Hague. Their contract of September 3, 1657, survives.

Dutch mathematician Christian Huygens (1629–1695) had collaborated with Coster to realize his invention of the first practical pendulum-driven clock. At the time it was donated

in 1796, the library's clock was recorded as having been owned by the family of Oliver Cromwell. In 1847, it was the subject of a nine-verse poem, *The Cromwell Clock*.

The library's second-oldest clock, made circa 1680–1700 by **William Martin** (flourished from 1689–1739) of Bristol, England, has an unusual feature: It runs for 30 days on a single wind. Said to have been owned by **William Penn** (1644–1718), it was donated by descendants of a Quaker ancestor who accompanied Penn on his second voyage to Pennsylvania, in 1699, from Bristol.

The earliest of the library's three American-made clocks is also its third-oldest clock. It was made in Philadelphia c. 1735 by German émigré **Johann Christof Sauer** (1693–1758). He was also a joiner, so he probably made its simple mahogany-pine case. Sauer is best known as a printer.

Library Company shareholder **Edward Duffield** (1720–1801) of Philadelphia made the fourth-oldest clock, c. 1750–1760. A “very intelligent reading man,” Duffield was a close friend of, and clockmaker to, Franklin. A fellow member of the **American Philosophical Society** and Keeper of the State House clock, he created the highly accurate, deadbeat escapement clock used in observing the transit of Mercury, in 1769. An accomplished engraver, Duffield cut the dies in 1757 for the earliest medals for valor and tokens of peace to Native Americans struck in this country.

The fifth-oldest clock was



The Library Company's tall-case clock by John Fromanteel, London, circa 1673, shown in a painting of Library Hall by George Bacon Wood, Jr., circa 1875. Courtesy of Richard Wood Snowden.

made in 1835 by Library Company shareholder **John Child** (1789–1876). Described as “an astronomical clock,” it is of monumental dimensions with a painted dial two feet that is in diameter. It replaced a clock by **David Rittenhouse** (1732–1796) that was destroyed in the only fire in the library’s history, which occurred on January 6, 1831.

Child’s firm (1810–1941) was the nation’s oldest family-owned horological establishment. Stiefel’s discovery of a John Child account book led to correcting a 200-year-old historical omission at the U.S. Capitol.

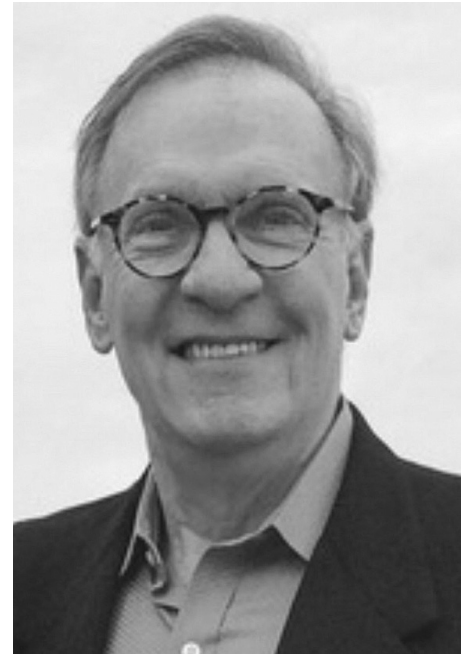
A recording of this presentation is available free at: <https://www.youtube.com/watch?v=CUALWL8pQUc&feature=youtu>.

be. Stiefel presented this talk to the **Numismatic & Antiquarian Society of Philadelphia** in February 2021, and will present it to the **National Association of Watch & Clock Collectors** during its *Horology 1776* event from **October 7–9, 2021**, in Philadelphia, PA.

Stiefel’s articles about the horological books, scientific instruments and clocks of the Library Company have appeared in *Antiquarian Horology* and *The Magazine Antiques*. His most-recent book is *The Cabinetmaker’s Account: John Head’s Record of Craft & Commerce in Colonial Philadelphia, 1718–1753* (American Philosophical Society, 2019).

For future events

The DAS welcomes informa-



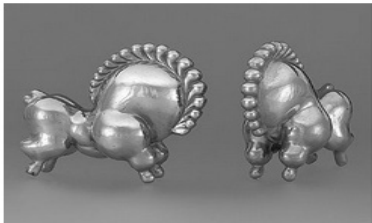


Jay Robert Stiefel.


tion about such resources that contributors may come across. Please feel free to share information at newsletter@DecArtsSociety.org.

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.

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

Events

Horology 1776: Clocks, Watches and Timekeeping During the American Revolution

Ward Francillon Time Symposium

National Association of Watch and Clock Collectors
Museum of the American Revolution

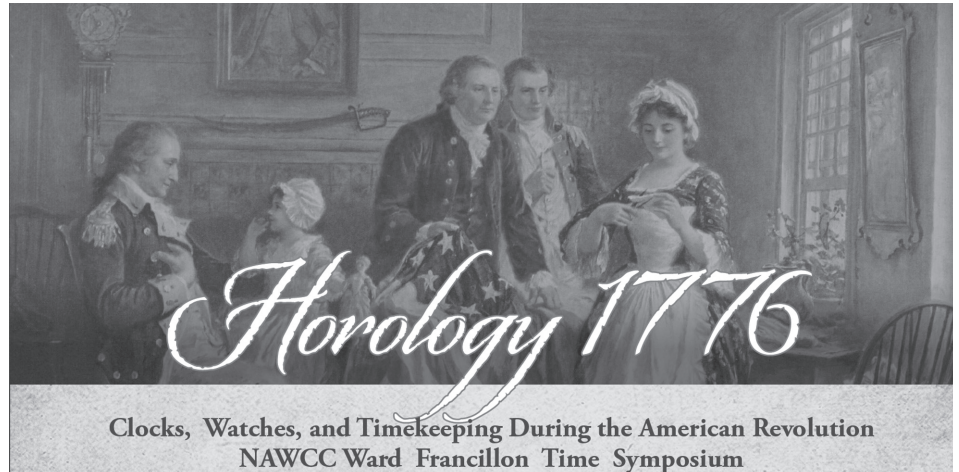
<http://www.horology1776.com>
October 7-9, 2021

Horology 1776, the National Association of Watch and Clock Collectors (NAWCC) annual educational symposium for 2021, focuses on timekeeping, timekeepers and clockmaking during the American Revolution, from the American perspective as well as English, French and Hessian viewpoints. The focus is on the constant and vital role of timekeeping, and the active roles of clockmakers such as **David Rittenhouse** in the birth of the republic.

The symposium opens with a reception and the James Arthur Lecture at the **American Philosophical Society**. The next two days of programs and banquet are at the new **Museum of the American Revolution**.

Documents to be featured include *Throughout the Itinerary of General Washington From June 15, 1775, to December 23, 1783*, compiled by **Williams S. Baker** in 1892, and many other period accounts, soldiers' diaries and orderly reports from the War of Independence. These refer to actual times derived from consulting timepieces.

Such reports principally were from the field, so pocket



watches were the likely instruments, along with portable sundials. In colonial cities, domestic and foreign-made clocks stood in halls, hung on walls, sat on mantels, and displayed and rang the hours from public towers.

Topics and speakers include:

- "Ideas of Time and of Timekeeping in 18th Century Britain" (James Arthur Lecture), **Jenny Uglow**, British scholar and author of *The Lunar Men*.

- "Timekeeping in the British Navy during the American Revolution," **Emily Akkermans**, curator, Greenwich Observatory, **National Maritime Museum** (Greenwich, UK).

- "Early Philadelphia Clockmakers and the Library Company of Philadelphia," **Mike Barsanti**, director, Library Company of Philadelphia

- "Willard Family in the Revolution," **Robert C. Cheney**, executive director and head curator, **Willard House & Clock Museum**.

- "American Clock Making and Revolutionary Freemasonry," **Mary Jane Dapkus**, independent scholar and author

specializing in the history of early American clockmaking.

- "Engraving on English Table Clocks: Art on a Canvas of Brass 1660-1800," **Walter H. "Sunny" Dzik, MD**, associate professor, Harvard Medical School, and practicing physician, Massachusetts General Hospital; author of a new book on this theme.

- "David Rittenhouse," **Don Fennimore**, co-author of two recent books about the **Stretch** and **Claggett** families of clockmakers; upcoming book focuses on the **Rittenhouse** brothers and their clocks.

- "The Achievements of Benjamin Rittenhouse, Colonial Clockmaker," **Bruce R. Forman**, independent scholar and author on aspects of early American horology.

- "Isaiah Lukens, Philadelphia Clockmaker," **Elizabeth Fox**, curatorial assistant of American art, **Worcester Art Museum** (MA).

- "Timekeeping in the British Army during the American Revolution," **Don H. Hagist**, managing editor, *Journal of the*

News

- The **Society of Arts + Crafts** (Boston, MA) received the Producers' Choice Award at Boston Design Week's 2021 Design Awards.

- The inaugural recipients of the **Decorative Arts Trust IDEAL** Internship Grant are the **Atwater Kent Collection** at Drexel University (Philadelphia, PA); **Historic New Orleans Collection** and **Backstreet Cultural Museum** (New Orleans, LA); **Museum of Fine Arts, Boston** (MA); and **Newport (RI) Restoration Foundation**.

IDEAL Internships are part of the trust's Emerging Scholars Program and focus on inclusivity, diversity, equity, access and leadership, and improving access to curatorial careers for students of color as a path toward achieving long-term change. Internship grants are awarded to nonprofit institutions and require a strong mentorship component.

- The **National Museum of Women in the Arts** (Washington, DC) will close for renovation in August for two years. The

museum will continue to present virtual programs throughout the renovation process.

- The **Yale University Art Gallery** (New Haven, CT) has completed the yearlong reinstallation of a portion of its African art galleries. Instead of a thematic arrangement of objects as in the past, the new displays focus on distinct African cultural zones, highlighting works from the collection alongside new acquisitions and rarely shown works of art in a variety of media.

American Revolution; author, *British Soldiers, American War*.

- "Rittenhouse Orreries," **Frank Hohmann**, co-author of two recent books about the Stretch and Claggett families of clockmakers; upcoming book focuses on the Rittenhouse brothers and their clocks.

- "Nathaniel Dominy IV (1737–1812), East Hampton, NY — Patriot, clockmaker, and watch repairer," **Charles F. Hummel**, past senior deputy director, **Winterthur Museum** [retired, 1991].

- "Restoration of Rittenhouse and Duffield Movements," David Lindow, crafter and restorer of mechanical clock movements, specialist in ornamental turning, **Lindow Clock Works**.

- "Hamilton Watch Co. and Bowman Technical School"

(add-on Sunday tour), **Roland G. Murphy**, founder, **RGM Watch Company**.

- "Early American Watchmakers; Robert Leslie of Philadelphia," **Rich Newman**, colonial and early-American horologist; chair, NAWCC Board of Directors; author of articles about clocks and watches; host of colonialwatches.com, a research website devoted to colonial and early American watchmakers.

- "Perspectives in Colonial Clock Making in New Jersey," **Steve Petrucelli**, director, **Adams Brown Company** (Cranbury, NJ).

- "Clocks Behind the Enemy Lines," **Sara Schechner**, David P. Wheatland Curator, Collection of Historical Scientific Instruments (CHSI), Harvard University.

- "Welcome to the American Philosophical Society and its

Horological Holdings," **Patrick Spero**, librarian and director, American Philosophical Society (APS) Library (Philadelphia, PA).

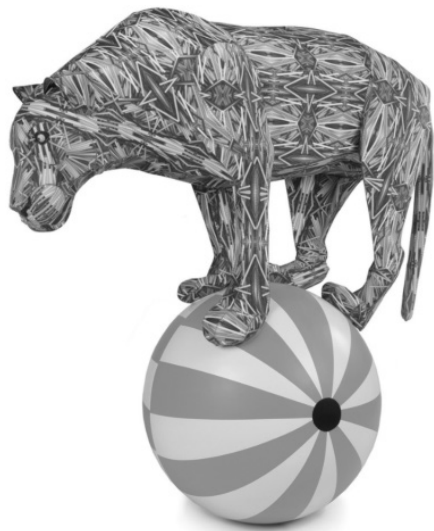
- "Welcome to the Museum, Lord Cornwallis Watch," **Scott Stephenson**, CEO and former vice president, collections, exhibitions and programming, Museum of the American Revolution (Philadelphia, PA).

- "Clock Case Making in Colonial Philadelphia," **Christopher Storb**, Philadelphia-based furniture conservator, historian of historical woodworking and educator.

- "Tour of the Clocks at the Philadelphia Museum of Art" and "Connecticut Clockmaking During the American Revolution and Beyond," **Gary Sullivan**, American decorative arts scholar, author; dealer and curator, **Gary Sullivan Antiques**.

Acquisitions

- The **Crystal Bridges Museum of American Art** (Bentonville, AR) has acquired “Tigris T-1” by **Anne Lemanski**, which features a metal framework covered with stitched, specially printed paper. It is part of *Crafting America* (see Exhibitions).



Tigris T-1, 2018, copper rod, archival print on paper, artificial sinew, epoxy, plastic; 64 × 61 × 30 in.; Anne Lemanski, 2018. Gift of Fleur S. Bresler. Photo: Steve Mann.

- **Joseph and June Hennage** have made a bequest of their American collection of more than 400 decorative arts objects, accumulated over 60 years, to the **Colonial Williamsburg Foundation** (VA).

The gift includes American furniture and furniture miniatures, silver, ceramics, antique toy animals, vehicles, and figures. Highlighted objects from the collection are on view in *A Gift to the Nation: The Joseph and June Hennage Collection at the DeWitt Wallace Decorative Arts Museum* (see Exhibitions).

- The **Cincinnati Art Mu-**

seum (OH) has acquired a stained-glass window designed by **Edward Burne-Jones** and executed by **Morris & Co.** for the Cheadle Royal Hospital, and a stoneware platter by **Terence Hammonds**.

- The **Smithsonian American Art Museum** (Washington, DC) has received a gift of Amish quilts from the collection of **Faith and Stephen Brown**.

The quilts were made between the 1880s and 1940s and embody the design innovation and stitching skills of Amish women from communities in Illinois, Indiana, Iowa, Ohio, Pennsylvania and other states.

An initial group of approximately 40 donated quilts is featured in an exhibition organized

by the museum (through September 2, 2024; see Exhibitions), with an accompanying catalog.

The Browns' collection of about 130 quilts will be donated by gift, promised gift or bequest.

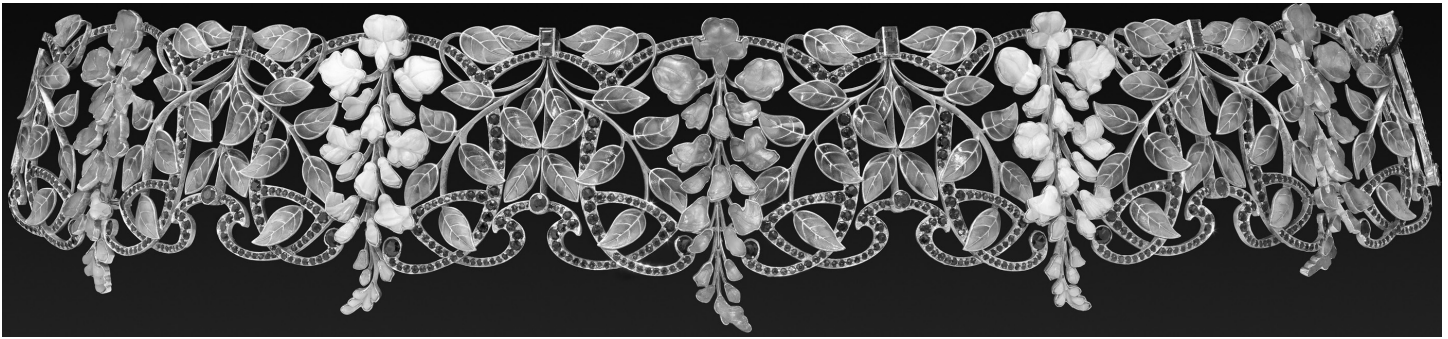
The Browns were inspired to collect Amish quilts after seeing an exhibition at the Smithsonian's **Renwick Gallery** in 1973. Selections from their collection have been seen at museums across the United States.

The gift includes funds to establish the Faith and Stephen Brown Quilt Care Endowment to support display, storage and conservation of the collection.

- The **St. Louis (MO) Art Museum** has acquired a jar by enslaved artist **David Drake**, also known as **Dave the Potter**,



Plates and small dish, hard-paste porcelain, decorated with Angel Fame holding badge of Society of the Cincinnati; part of large service ordered by George Washington and Henry Lee during first United States involvement in global China trade network, earliest that bears Society's insignia. Society was founded by American and French officers who served in the American Revolution, and represented alliance of the two nations. Hennage Collection.



Art Nouveau Wisteria Glycines” choker, carved, iridescent “watermelon” green and pink tourmaline stones; swags in pastel translucent carved opals; and green and purple enamel leaf clusters. Philippe Wolfers, ~1900–’01.

who produced household items and inscribed his creations. The acquisition is dated June 6, 1857, and goes on view later this year.

- Recent acquisitions by the **Stedelijk Museum** (Amsterdam, the Netherlands) include two tulip-petal collages by **Jennifer Tee**: “Tampan Ship of Souls #2” and “Tampan the Collected Bodies.”

The patterned arrangements refer to Indonesian tampan and *palepai* textiles from the Lampung region of South Sumatra. The designs often featured ship motifs, which led to them being known as “ship cloths.” The ships are associated with life as a spiritual journey, and the cloths were said to connect the material and spiritual worlds.

The **Van Berckel-Boehmer Fund** supported the acquisition.

Covered tureen, tray and ladle, silver, silver-gilt, cabochon amethyst chrysoprase, chalcedonies, garnets; tureen: 22 1/2 h. x 13 3/4 w. x 11 3/4 d. in.; tray: 1/2 h. x 29 w. x 21 d. in.; ladle: 12 3/4 l. x 3 1/4 w. x 4 1/2 d. in.; ca. 1908–17. Fabergé firm (Russian, Saint Petersburg and Moscow), 1842–1917. Marks: K. Fabergé, imperial warrant, assay mark of Moscow 1908–17. Gift of Mrs. Alfred duPont, by exchange. Photo: Travis Fullerton, VMFA.

- The **Virginia Museum of Fine Arts** (Richmond) has acquired the “Wisteria Glycines” choker, one of only 131 unique pieces in enamel designed by **Philippe Wolfers** (Belgium).

The back is marked with Wolfers’s initials and the phrase Ex. Unique, meaning *Exemplaire Unique* (unique example). Works by Wolfers from 1897 to 1906 feature this mark to set them apart from objects made by his

family business that were more commercial in nature.

Wolfers’s father **Louis**, a Belgian goldsmith, founded **Wolfer Frères** (Brussels) in 1842 and Phillippe joined the company in 1875. His first works were in the Rococo Revival style; he converted to Art Nouveau by 1890 after setting up his own workshop. He stopped working in jewelry production in 1908 to focus on sculpture.



People

Awards and honors

• The **American Museum of Ceramic Art** (AMOCA; Pomona, CA) has selected three artists in residence for 2021–2022.

√ **Natalia Arbelaez**, a Colombian American artist, uses figurative and sculptural forms to study, highlight and reveal the histories of Latin America, Americans and women of color.

Arbalez received her BFA from Florida International University and MFA from the Ohio State University. She has been a resident artist at the **Clay Art Center** (Port Chester, NY) as a Barbara Rittenberg Fellow and received the 2016 Inaugural Artaxis Fellowship for a residency at the **Watershed Center for Ceramic Arts** (Newcastle, ME). She has taught at the **Massachusetts College of Art and Design** (Boston, MA) and **Harvard Ceramics Program** (Boston, MA). Her awards include 2018 Emerging Artist of the **National Council on Education for Ceramic Arts**.

√ **Kirstin Willders** is a multidisciplinary artist and art historian whose practice encompasses wheel-thrown ceramics, glass and light, and mixed materials, informed by historical Italian ceramics, Classical and Renaissance architecture, light and space, and phenomenology.

Willders received her BFA in ceramics and BA in art history from Kent State University, MA from the Syracuse University **Florence Program in Italian Renaissance Art**, and MFA in ceramic art from Alfred University.



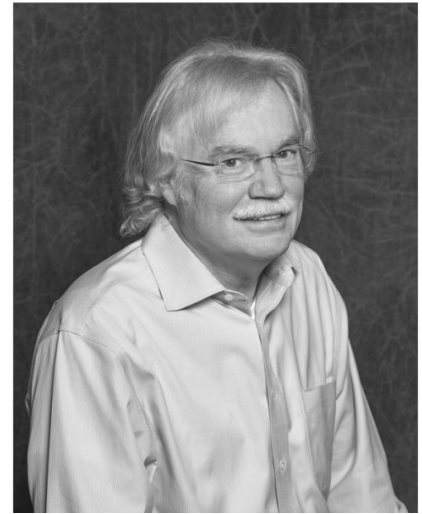
She is an artist in residence at the **Houston Center for Contemporary Craft** (TX) and was an artist in residence at **CRETA** (Rome, Italy).

√ **Colby Charpentier** explores, deconstructs and reinterprets traditional ceramic vessel forms. He received his MFA from the **Cranbrook Academy of Art** (Bloomfield Hills, MI) and BFA from Alfred University. He has been a resident artist at the **Morean Center for Clay** (St. Petersburg, FL), **Sonoma Ceramics** (CA) and the Harvard Ceramics Program (Boston, MA).

Charpentier has taught at the Massachusetts College of Art and Design and the Harvard Ceramics Program. He received the Franz Rising Star Award of the **International Porcelain Design Competition**.

The initiative is made possible by the **Windgate Foundation, Julianne and David Armstrong**, and the **Laguna Clay Company**.

• The board of trustees of **Winterthur Museum, Garden &**



Library (Wilmington, DE) voted unanimously to honor **Linda Eaton** and **Gregory Landrey** with emeriti status.

Eaton has been named senior curator emerita of textiles in recognition of her leadership at the institution, curatorial experience and knowledge of textile history. She retired on December 31, 2020, as the John L. and Marjorie P. McGraw Director of Collections and senior curator of textiles after 30 years at Winterthur.

Eaton has curated exhibitions such as *Treasures on Trial: The Art and Science of Detecting Fakes*; *Embroidery: The Language of Art*; and *Betsy Ross: The Life Behind the Legend*, co-curated with **Marla Miller**. She was also instrumental in *Costuming "The Crown"* (2019).

Eaton's publications include *Quilts in a Material World: Selections from the Winterthur Collection* (2007); *Printed Textiles: British and American Cottons and Linens, 1700–1850* (2014), a revision of **Florence Montgomery's** 1970 book; and *Erica Wilson: A*

Life in Stitches, co-authored with **Anne Hilker** (2020).

A specialist in textile conservation and textile history, Eaton has taught in the **Winterthur Program in American Material Culture** (WPAMC) and the **Winterthur/University of Delaware Program in Art Conservation** (WUDPAC).

Eaton trained at the **Textile Conservation Centre** and the **Courtauld Institute of Art** before working for the **National Museums of Scotland**. She arrived at Winterthur in 1991 as a textile conservator, became curator of textiles in 2000, was promoted to director of museum collections and senior curator of textiles in 2009, and was named the John L. and Marjorie P. McGraw Director of Collections in 2012.

Landrey has been named senior conservator emeritus of furniture in recognition of his leadership at the institution, experience as a conservator and professor, and international influence on conservation. He retired on January 23, 2021, as Dwight and Lorri Lanmon Director of Academic Affairs after 41 years at Winterthur.

Landrey joined Winterthur in 1979 as assistant furniture conservator and affiliated professor in the **Winterthur/University of Delaware Program in Art Conservation**. He served as head of the furniture conservation laboratory from 1986–1995; director of conservation from 1995–2006; and director of academic affairs, a position named for **Dwight and Lorri Lanmon** in 2013. He will continue in his role as affiliated professor.

Landrey started in the field at age 16, as a cabinet shop assistant for Corner Cupboard Antiques (Strafford, PA), where he built and restored furniture under **David Sloan** and worked as cabinet shop manager. He graduated from Gettysburg College in 1977 with a bachelor's degree in history. In 2007, the **Getty** (Los Angeles, CA) selected him for the **Museum Leadership Institute** program.

Landrey's expertise and research includes collections care and the history of Winterthur's museum rooms, with a focus on historic furniture and architecture, preservation of historic furniture coatings, techniques of traditional cabinetmaking, and historic automobiles. He was a primary contributor to *Conservation of Furniture* (2003, Butterworth-Heinemann).

Since 2013, Landrey has been an advisor to **Conservation Resources for Architectural Interiors/Furniture and Training** (CRAFT) in training Chinese students and professors in conservation according to international standards. He was conservator in residence at the **Palace Museum** for two semesters and has stewarded the Winterthur/University of Delaware partnership with CRAFT.

Appointments

• **Nichole N. Bridges** has been named Morton D. May Curator of the Arts of Africa, Oceania and the Americas at the **St. Louis Art Museum** (MO). She had already been in charge of the department as associate curator.

Since joining the museum

in 2013, Bridges has curated exhibitions such as *Adorning Self and Space: West African Textiles* (2015).



Bridges oversaw renovation of the Oceanic art galleries in collaboration with subject expert **Philippe Peltier** and is co-curating an installation of Australian Aboriginal art.

She has been associate curator at the **Newark Museum** (NJ) and head of the Department of the Arts of Africa, the Americas, Asia and the Pacific Islands at the **Baltimore Museum of Art** (MD). She holds a doctorate in art history from the University of Wisconsin, Madison.

• **Anna Conlan** is the new Neil C. Trager Director of the **Samuel Dorsky Museum of Art** (New Paltz, NY), where she has been curator and exhibitions manager since 2019. She has a master's degree in museum anthropology from Columbia University and in feminism and visual arts from the University of Leeds, and nearly two decades of art museum management.

• **Laura Domencic** has been

appointed executive director of the **Erie (PA) Art Museum**. She is a freelance art consultant, curator and consultant; has been leader of a three-year artist residency program in Ambialet, France; and was director of the **Pittsburgh (PA) Center for the Arts** for 11 years. She has a BFA from Carnegie Mellon University and MFA from Lesley University.

• **Aileen Fuchs** is the new president and executive director of the **National Building Museum** (Washington, DC). She will be the fifth director of the museum and replaces **Brent Glass**, who served as interim executive director since July 2020.



Fuchs has led the **Snug Harbor Cultural Center** (Staten Island, NY) since July 2017 and was executive director of exhibits and programs at the Brooklyn Navy Yard Development Corporation (NY), where she established and ran the **Museum & Visitor Center**. She also has been associate curator and content manager at the **American History Workshop** (Brooklyn, NY).

• **Lynda Roscoe Hartigan**,

deputy director for collections and research and chief innovation officer at the **Royal Ontario Museum** (ROM; Toronto; Canada), becomes the new director of the **Peabody Essex Museum** (Salem, MA) — and its first female director.



Alex Paul for Peabody Essex Museum.

Hartigan was named chief curator at the Peabody in 2003 and promoted to deputy director in 2016. She left the Peabody in 2020 to work at the ROM.

At the Peabody, she helped oversee an expansion that added 40,000 square feet of gallery space in 2019.

Before joining the Peabody, Hartigan spent about two decades at the **Smithsonian American Art Museum** (Washington, DC), where she built up an interest in folk art and work by Black artists. She is an expert on artist **Joseph Cornell**, and in 2006, organized a survey of his work that appeared at the Peabody, Smithsonian American Art Museum and **San Francisco Museum of Modern Art** (CA).

• **Titi Ngwenya** has been appointed as the first director of development and communications of the **Eliot School of Fine**

& Applied Arts (Boston, MA). She has served on the school's Advisory Board since 2017 and was director of communications at the **Fuller Craft Museum** (Brockton, MA) for the past 10 years, which included working with historian, writer and artist **Jonathan L. Fairbanks**, founder and former curator of the American Decorative Arts and Sculpture Department at the **Museum of Fine Arts, Boston** (MA).

• **Gary Roberts**, who served as a trustee in various roles for several years and a craft collector and community arts advocate, is the new president of the board of directors of the **Society of Arts + Crafts** (Boston, MA).

• **Barbara McLean Ward**, formerly director/curator of the **Moffatt-Ladd House & Garden** (Portsmouth, NH), has been appointed to the new position of senior grant writer and program developer at the **Black Heritage Trail of New Hampshire** (Portsmouth).



Ward holds a PhD in American and New England studies from Boston University and has

experience in research, teaching, program planning, grant writing, as well as curatorial expertise in American silver, American furniture, historic preservation and material culture studies.

Ward coordinated a recent project to restore the parlor of the Moffatt-Ladd House to show how material culture can help illuminate the lives of both the elite and the enslaved people who created and sustained the wealth that these objects embody.

Obituaries

• **John Francis Coppola**, who consulted in the arts and museum management after retiring from the **Smithsonian Institution** as director of the Office of Exhibits Central, died in February 2021.



President Barack Obama appointed Coppola to the Advisory Board of the **Institute of Library and Museum Sciences** (Washington, DC). He also was active on the board of the **Friends of the Art Museum of the Americas** (Washington, DC); was an advisor to the **Stonewall National Museum and Archives** (Ft. Lauderdale,

FL) and was an adjunct professor at the **Corcoran School of the Arts and Design/George Washington University** and on the DC campus of Stanford University.

Coppola was also a U.S. foreign service officer who managed an international traveling exhibitions programs for the **U.S. Information Agency (USIA)** and directed U.S. participation in several world fairs.

• **Richard H. Driehaus**, an investor who grew a grade-school coin collection into a fortune that he used to champion historic preservation, classical architecture and a Chicago museum, died in March at 78.

Driehaus was known for restoring landmarks in the Chicago area. His passion for collecting started with furnishings and moving to decorative arts and art nouveau for the landmark **Samuel M. Nickerson** mansion, a palazzo he restored as the **Richard H. Driehaus Museum**. The DAS received a special tour of the museum.

• **Wilhelmina Cole Holladay**, a co-founder of the **National Museum of Women in the Arts** (Washington, DC) died in February at 98. She was known as an ardent collector who found her focus in what the *Washington Post* called “the near-total absence of women from art museums and art history books.” She collected what became the earliest holdings of the museum and raised the funds for its downtown Washington location in 1987.

Her honors included the **National Medal for the Arts** in 2006.

• **Richard Wayne Johnson**, an authority on 20th-century U.S. medals and a writer/researcher, historian and senior consultant for the Medallic Art Company, died in 2020. Under the name **D. Wayne Johnson** or **Dick Johnson**, he covered American medallic art, coin and medal technology, U.S. medallic artists, future coins and medallic objects. He was the author of *Monograms of American Coin and Medal Artists* (2010), *Who's Who Among American Medallists* (2015) and *An Encyclopedia of Coin and Medal Technology* (2016).

• **William C. Ketchum, Jr.** died in April at age 90. In addition to practicing law for 20 years, he researched and wrote about Americana, and produced 40 books, including *Early Potters and Potteries of New York State*, considered the definitive work about early New York ceramics, and *American Folk Art of the Twentieth Century*, which received the 1984 Ambassador of Honor Award from the English Speaking Union.

Ketchum had a long-time association with the **American Folk Art Museum** (New York, NY), including teaching at its **Folk Art Institute**. He also taught at New York University, the New School and elsewhere. He was a member of the Board of Trustees of the **Westchester Historical Society** (NY) and a collector of American pottery, and donated many pieces of pottery to the **New York State Museum**.

• Textile designer **Jack Lenor Larsen** died in December 2020 at 93. He enrolled at the University of Washington to

study architecture but became more interested in interior and furniture design, as well as weaving, and apprenticed with a weaver in Los Angeles.

He is credited with persuading **Dale Chihuly** to try blowing glass. He also instructed architect **Louis Kahn** in weaving.

In the 1960s, Larsen started designing garments, introducing ikat and batik patterns to the U.S. market and co-authoring a book about the techniques that produced them. He and his associate **Win Anderson** reproduced the effect of Indian textiles embedded with small mirrors by using a layer of **Mylar** film for his 1970 upholstery fabric, **Magnum**.

Larsen also developed draperies that reduced the glare of modern glass buildings without detracting from their designs or decomposing in heat and light.

After graduate studies in weaving at **Cranbrook Academy of Art** (MI), he moved to New York City in 1951 and received a commission to design the curtains for **Lever House**. He opened **Jack Lenor Larsen Inc.** in 1952.

Larsen pioneered the use of stretch nylons over globular, midcentury-modern style seating designs; screen-printed velvets; and bath towels woven on specialized looms that produced double-sided textures and patterns. Many of his designs were produced on power looms for the modern commercial market.

He taught villagers in Haiti to weave strands of wild magnolia fiber used as wicks for oil lamps into cloth. Designer **Russel Wright** enlisted him to

work on economic development projects for the State Department, and he traveled to Taiwan and South Vietnam to advise local artisans about creating goods for export.

At the **Haystack Mountain School of Crafts** (Deer Isle, ME), Larsen taught, led the committee that invited **Edward Larrabee Barnes** to design the campus and served as board chair. From 1981 to 1989, he was president of the **American Craft Council**.

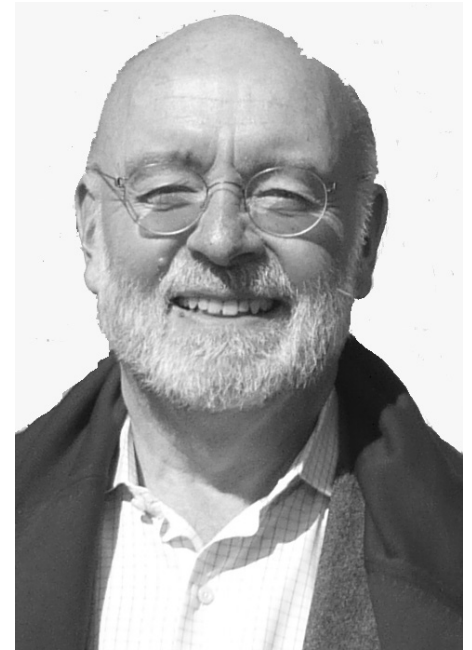
Larsen founded **LongHouse Reserve** (Easthampton, NY), which houses his collection of more than 1,000 craft artifacts.

By 1997, when he merged his business with **Cowtan & Tout**, the U.S. subsidiary of the British company **Colefax & Fowler**, Larsen had operations in 31 countries.

• **Christopher Monkhouse**, who inspired many in the decorative arts field, including **Jason Busch** (**American Folk Art Museum**), **Jennifer Carlquist** (**Boscobel House and Gardens**), **Leslie Fitzpatrick** (**Art Institute of Chicago, IL**), **Catherine Futter** (**Brooklyn Museum, NY; DAS president**), **Jennifer Komar-Olivarez** (**Minneapolis Institute of Art, MN**) and **Tom Michie** (**Museum of Fine Arts Boston, MA**), died in December 2020 at 73.

Monkhouse studied English country houses at the **Attingham Summer School** (Shropshire, England) in 1966. A 1969 Phi Beta Kappa graduate of the University of Pennsylvania, he earned a master's degree in art history at the **Courtauld Institute of Art** (London, England),

where he studied with Sir **Nikolaus Pevsner**.



He worked at the **Victoria and Albert Museum** (London, England) before returning to New England to serve as curator of European and American decorative arts at the **Museum of Art, Rhode Island School of Design** (RISD) from 1976 to 1991, where his major exhibitions included **American Furniture in Pendleton House** (1986).

In 1991, Monkhouse became founding curator of the **Heinz Architectural Center** at the **Carnegie Museum of Art** (Pittsburgh, PA). In 1995, he was named James Ford Bell Curator in the department of architecture, design, decorative arts, craft and sculpture at the Minneapolis Institute of Arts. His 2004 exhibition there, **Currents of Change: Art and Life Along the Mississippi River, 1850–1861**, combined his interest in Henry Wadsworth Longfellow and the culture of the U.S. Midwest.

Monkhouse became the Eloise W. Martin Curator and chair of the department of European dec-

orative arts at the Art Institute of Chicago in 2007. He curated *Ireland: Crossroads of Art and Design, 1690–1840* in 2015.

• **Elsa Peretti**, a model who became a designer for **Tiffany & Co.** in 1974, died in March. She started designing accessories such as belts, a silver bud vase worn as a pendant on a chain or leather strap, and a perfume bottle for **Halston**.

Peretti used silver as her primary metal and often based her ideas on simple shapes in nature. One of her earliest designs was a necklace shaped like a kidney bean, made in silver or gold, a design that she incorporated into other items, from cufflinks to purses.

Peretti designed earrings shaped like teardrops and used finely woven gold and silver mesh to create a metallic scarf that could be draped or tied. One of her best-known designs was the “bone cuff,” a wide metal band worn as a bracelet that featured a protuberance in the metal that let it fit over the wrist bone.

She also developed the concept of diamonds and pearls “by the yard” to reduce prices. One of her most-popular designs was the “open heart” necklace: a heart-shaped frame of silver with a chain through the empty center.

She expanded her items to include the design and manufacture of tableware, drinking glasses and leather goods.

In 2019, Tiffany estimated that its stores around the world sold an object designed by Peretti once every minute and items with the open heart design once every 3 minutes.

When Peretti announced plans to retire in 2012, her designs accounted for 10 percent of Tiffany’s annual sales. She negotiated control of her line of products.

• **Paul J. Smith**, the longest-tenured director of the **Museum of Arts and Design** (MAD; New York, NY) for more than 20 years, died in late 2020. He participated in the **American Craft Council** (ACC) “Young Americans” competitions and exhibitions in 1954, 1955, and 1958, and joined the ACC staff in 1957.



Smith’s association with the MAD (then the **Museum of Contemporary Crafts**) began in 1956, when then-director **David Campbell** invited him to participate in the museum’s inaugural exhibition, *Craftsmanship in a Changing World*. He was hired to create educational exhibitions and programs to investigate craft processes that included *Design Wood and Fiber Tools and Weaves* (later repackaged as the 1960 exhibition *Visual Communication in the Crafts [Fibers, Tools, and Weaves; Craftsmanship in Wood]* for MAD).

Smith became assistant to

Campbell, who was vice president and then president of the ACC before becoming director of MAD in 1960, and followed Campbell to MAD, first as assistant to the director (1960–62), then assistant director (1962–63) and finally director of the museum (1963–87).

Smith was a painter, ceramist, jewelry artist and woodworker, which informed his work as director. He led efforts to document the field through historical surveys; experimental projects; material investigations; and explorations into the relationship between art, craft and design.

In 1987, Smith was named director emeritus after 24 years as director of MAD and 30 years with the ACC. He advised the **Toledo Museum of Art** (OH) about the expansion of its glass collection and continued to curate exhibitions internationally, including *Collectors’ Annual 1988: Contemporary Art Glass* (Boca Raton Museum of Art, FL); *Studio Glass: Selections from the David Jacob Chodorkoff Collection* (1991, Detroit Institute of Arts, MI); and *Celebrating American Craft* (1997, Danish Museum of Decorative Art, Copenhagen). In 2011, he curated *Objects for Use: Handmade by Design* at the **American Craft Museum** (New York, NY).

Smith served on the boards of the **Penland School of Craft**, **Haystack Mountain School of Crafts**, **National Council of the Atlantic Center for the Arts**, **Louis Comfort Tiffany Foundation** and **Lenore Tawney Foundation**; advisory committees for Boston University’s **School**

Exhibitions

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

We have provided more information and images than usual about featured exhibitions, as well as the organizations and individuals supporting them, in recognition that institutions are under substantial economic pressure and our readers may not have the opportunity to view these exhibitions in person because of pandemic-related closures and travel limitations. Some exhibitions that might have closed by the time this issue arrives are still included to ensure our contributors can still enjoy learning about them.

Arkansas

Crafting America

Crystal Bridges Museum of American Art

Bentonville, AR

Through May 31, 2021

<https://crystalbridges.org>

Crafting America features more than 100 works in ceramics, textiles, wood, metal, glass, jewelry and “more unexpected materials” from the 1940s through today, highlighting artists such as **Ruth Asawa, Peter Voulkos, Jeffrey Gibson, Sonya Clark** and more.

The exhibition brings varied backgrounds and perspectives

of Artistry and the Parsons School of Design, among other organizations.

In 1987, Parsons awarded Smith an honorary doctorate in fine arts for his contributions to craft and design education. He was appointed to the ACC **College of Fellows** in 1988. He received the 2009 Aileen Osborn Webb Award for Philanthropy; the Legends Award from the **Watershed Center for the Ceramic Arts** in 2011; and the **Albert Nelson Marquis Lifetime Achievement Award** at the 2019 ACC annual conference.

in craft to the foreground, from the contributions of Indigenous artists to the new skills and points of view of immigrants to the United States. It is accompanied by a multi-author illustrated publication published by **Crystal Bridges** and the **University of Arkansas Press**.



Frederick Douglass/Arthur Ashe urn, porcelain, china paint, gold luster; 18 x 11 inches; Roberto Lugo. Collection of Mark McDonald and Dwayne Resnick. Image: Kenek; photo: Wexler Gallery.

Connecticut

Design in the American Home, 1650 to 1850

Wadsworth Atheneum

Museum of Art

Hartford, CT

thewadsworth.org

Ongoing



Apostle's Jug, lead-glazed stoneware; 1842–61; English. Bequest of Louise E. Hatheway.

This exhibition presents objects from the 17th to 19th centuries, from costly furnishings to inexpensive household necessities, to demonstrate the quest for color, texture and artful design in the home.

Delaware

With Hammer in Hand:

A Story of American Craft
Winterthur Museum, Garden & Library

Wilmington, DE

<https://www.winterthur.org>

Ongoing

As part of its 70th anniversary

ry in 2021, **Winterthur** updates its gallery of hand tools, furniture, tall clocks, business records and family papers, a collection that has been on view since 1960. The exhibition looks at skilled craftwork, trade and material life in the racially diverse community of East Hampton (Long Island, NY), in the 18th and early-19th centuries.

The collection features the nearly complete contents of the museum's woodworking, clock-making and watch repair shops, including more than 1,000 handtools.

District of Columbia

Sonya Clark: Tatter, Bristle and Mend
National Museum of Women in the Arts
Washington, DC
<https://nmwa.org>
Through May 31, 2021

This exhibition is the first survey of textile artist **Sonya Clark's** 25-year career and fea-

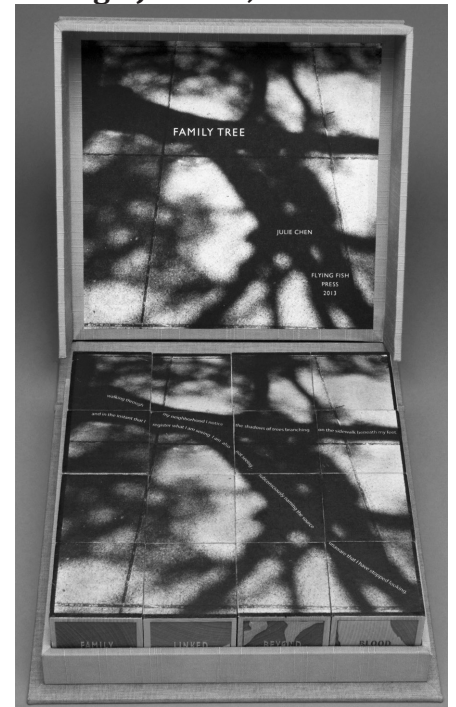
tures works made from pocket combs, human hair and thread; flags, currency, beads, cotton plants, pencils, books, a typewriter and a hair salon chair. Clark weaves, stitches, folds, braids, dyes, pulls, twists, presses, snips or ties materials into each object.

The exhibition focuses on central themes of heritage, labor, language and visibility. The 100 works on display include early beaded and stitched pieces paired with more-recent works in media such as sugar and neon.

The exhibition is made possible by the **Coby Foundation, Ltd., Share Fund, Sue J. Henry and Carter G. Phillips Exhibition Fund, Lenore G. Tawney Foundation, Clara M. Lovett, and Stephanie Sale.**

Julie Chen: True to Life
National Museum of Women in the Arts
Washington, DC
<https://nmwa.org>

Through June 30, 2021



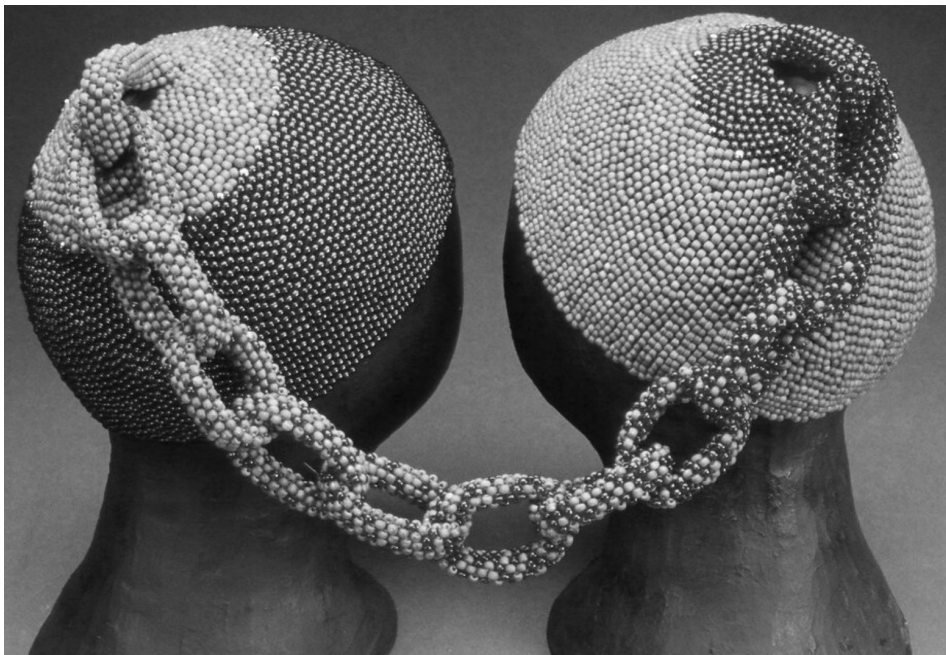
Family Tree, paper and laser-engraved wood, 9 ¼ in. x 8 ⅞ in. x 2 ½ in. overall; Julie Chen, 2013. Courtesy Cabell Library, Virginia Commonwealth University; © Julie Chen.

Book artist **Julie Chen** combines complex structures and poetic reflections to create artists' books. This exhibition includes a selection of the California-based artist's works in handmade papers and other materials from her 33-year career.

Georgia

Extra Ordinary: Magic, Mystery and Imagination in American Realism
Georgia Museum of Art/ University of Georgia
Athens, GA
<https://georgiamuseum.org>
Through June 13, 2021

Extra Ordinary reexamines the definition of magic realism and expands its canon of artists through works by **Ivan Albright, Paul Cadmus, Z. Vanessa Helder, Patsy Santo, Gertrude Abercrombie, Honoré Sharrer,**



"Blued," glass beads, 9 x 14 x 9 in.; Sonya Clark, 1998. Private collection; © Sonya Clark. Photo: Tom McInville.

Eldzier Cortor, Hughie Lee-Smith, Everett Spruce, Patrick Sullivan and others.

The term “magic realism” was popularized in 1943 during the exhibition *American Realists and Magic Realists* at the **Museum of Modern Art** (MOMA; New York, NY), organized with arts impresario **Lincoln Kirstein**. The **Georgia Museum of Art’s** exhibition and catalog includes works originally presented in the MOMA show.

Magic realism is grounded in the real world, showing fantastical elements as part of everyday life. Magic realists were inspired by the German New Objectivity movement, and adapted aspects of European surrealism.

Extra Ordinary defines magic realism and organizes a diverse group of artists into one style that may be unfamiliar to U.S. audiences.

The catalog includes essays by curator **Jeffrey Richmond-Moll** and scholar **Philip Eliasoph**, and entries about every work by **William U. Eiland**, museum director; **David A. Lewis**, professor of art history, Stephen F. Austin State University; **Maurita N. Poole**, director and curator, **Clark Atlanta University Art Museum** (GA); and **Akela Reason**, associate professor of history and director of museum studies, University of Georgia.

Hands and Earth: Perspectives on Japanese Contemporary Ceramics

**Georgia Museum of Art/
University of Georgia
Athens, GA**

<https://georgiamuseum.org>
Through August 15, 2021



“Protocell-E,”
natural ash-glazed
stoneware, 19 1/2 ×
25 × 20 1/2 inches.
Kurokawa Tōru
(Japanese, b. 1984),
2016. Collection of
Carol and Jeffrey
Horvitz.

Drawn from the **Carol and Jeffrey Horvitz Collection of Japanese Ceramics, *Hands and Earth*** features works by 20th- and 21st-century artists.

The exhibition traces the history of Japanese ceramics, beginning in the 1930s when the *mingei* (folk craft) movement sparked appreciation for the utilitarian pottery made by groups of artisans. The art form is rooted in both history and innovative.

Many of the contemporary ceramicists represented in the exhibition create objects that are experimental in both material and method. Others fashion functional objects using local clays and techniques passed down through generations.

Maryland

**Translations and Transitions/
Traducciones y Transiciones: A Celebration
of Mexican and Central
American Independence
(1821-2021)**

**Walters Art Museum
Baltimore, MD**

www.thewalters.org
Through November 7, 2021

This exhibition explores the cultural exchange between Indigenous and European peoples, focusing on the Indigenous societies that flourished in what is today Mexico and Central America. The exhibition features 19 works including books, gold adornments and ceramic vessels.

The exhibition is made possible by the **John G. Bourne Fund for the Exhibition of the Arts of the Ancient Americas** and **John G. Bourne Endowment for the Arts of the Ancient Americas**.

Betty Cooke: *The Circle and the Line*

**Walters Art Museum
Baltimore, MD**

www.thewalters.org
September 19, 2021–
January 2, 2022

Betty Cooke: *The Circle and the Line* is a retrospective of the Baltimore, MD, artist’s work, from her earliest designs in the 1940s and ’50s to the present.

Cooke attended the **Maryland Institute College of Art**, where she also taught for 22 years. Her jewelry has been featured in *Vogue* and received two

Diamonds Today awards from **DeBeers**. In 1996, she was made a Fellow of the **American Craft Council**.

Cooke is inspired by the natural world and kinetic forms, and uses metal tubing, enamel, wood and gemstones in her work, which is based in her conviction that with “a circle and a line, you can make anything.”

Betty Cooke: The Circle and the Line comprises approximately 160 objects from public and private lenders and Cooke’s own collection.

The exhibition is curated by **Jeannine Falino**, independent curator and past DAS award committee chair. It is accompanied by a fully illustrated publication, edited by Falino and published by the **Walters**.

Massachusetts

Fiber Stories

CraftBoston

Boston, MA

www.societyofcrafts.org

July 16–August 27, 2021

This exhibition presents crafts in fiber and decorative wearables, with stories from the artists.

Particle & Wave: PaperClay Illuminated

Fuller Craft Museum

Brockton, MA

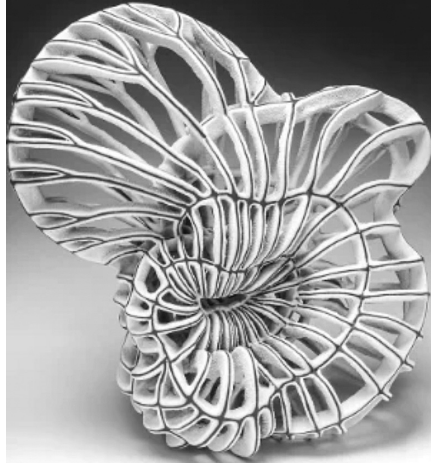
<https://fullercraft.org>

Through May 30, 2021

Particle & Wave features 45 artists from across the globe who are redefining the potential of the ceramic arts.

Paper clay, sometimes referred to as fiber clay, is any clay body to which processed cellulose fiber (paper being the most

common) has been added. This traveling exhibition provides historical information about the evolution of paper clay as an artistic medium and showcases the diversity of form and expression in the growing global community of paper clay artists.



Blue Vein #8, colored porcelain, paperclay, glaze. 15" × 8" × 15"; 2018. Shiyuan Xu.

Particle & Wave: PaperClay Illuminated is sponsored by the **Caroline R. Graboys Fund**.

Makers and Mentors: The Art and Life of Snow Farm — The New England Craft School Fuller Craft Museum Brockton, MA
<https://fullercraft.org>
Through July 4, 2021



Blub Blub, waxed linen thread, 14" × 10" × 10"; 2012. Lois Russell.

This exhibition celebrates the impact of the **Snow Farm** school (Williamsburg, MA) on contemporary craft. The invitational exhibition highlights the work of multiple generations of artists who have been part of the school; makers who have been an influence on the classroom, workshop and studio; and those whose careers have been shaped by the institution.

Makers and Mentors highlights the historical development of the school, along with the work of veteran, mid-career and young artists.



Arabesque Broccato, sterling silver, 18k gold, 24k gold foil, vitreous enamels, Nevada opal, Peruvian opal; 34" long, 2020. Linda Kaye Moses, Photo: Evan J. Soldinger.

Michigan

Breakfast

IMoDD's Fourth Biennial

Invitational and Juried Exhibition

International Museum of

Dinnerware Design

Ann Arbor, MI

www.dinnerwaremuseum.org

Through August 28, 2021

The **International Museum of Dinnerware Design's** Fourth Biennial Invitational and Juried exhibition, *Breakfast*, is about celebrating the first meal of the day. In addition to work by contemporary artists, historic works from the museum's permanent collection are woven throughout the exhibition.

Missouri

Nubia: Treasures of Ancient Africa
St. Louis Art Museum
St. Louis, MO
www.slam.org
Through August 22, 2021

With works spanning more than 2,000 years, *Nubia: Treasures of Ancient Africa* offers insights into the kingdoms that inhabited what is now the Sudanese Nile Valley. Although often overshadowed in the public imagination by Egypt, a series of civilizations flourished in ancient Nubia for more than 6,000 years. Its location made it a strategic link between central and eastern Africa, western Asia, and the Mediterranean, but its history was often misinterpreted.

The exhibition presents jewelry, pottery, sculpture, metalwork and more, showcasing

the collection of the **Museum of Fine Arts, Boston** (MA; MFA).

Nubia: Treasures of Ancient Africa is curated by **Denise Doxey**, curator of ancient Egyptian, Nubian and Near Eastern art at the MFA; organized by the MFA; and presented in St. Louis by the **Betsy and Thomas Patterson Foundation**, with additional support from the **Missouri Arts Council; National Endowment for the Arts;** and **Tiffany & Co.**

New York

Modern Gothic: The Inventive Furniture of Kimbel and Cabus, 1863–82
Brooklyn Museum
New York, NY
www.brooklynmuseum.org
July 2, 2021–February 13, 2022

Featuring more than 60 objects, this exhibition presents Modern Gothic design for the post-Civil War United States and traces the American success story of **Anton Kimbel** (1822–'95) and **Joseph Cabus** (1824–98) through new scholarship about the history of the design team. Objects include 40 pieces of furniture and ephemera that illustrate **Kimbel and Cabus's**

designs in a variety of contexts. The late 18th and early 19th centuries saw a revival of interest in the Gothic in Britain, and aspects of Gothic architecture were incorporated into building, interior and furniture designs. Modern Gothic, a later iteration of what became known as the Gothic Revival style, emerged in the 1830s in Europe and was promoted during the 1860s by architects and designers who rejected industrialization and advocated a return to handcraft.

Kimbel and Cabus synthesized British and continental European design sources to produce Modern Gothic furniture forms that combined bold, clean lines with surface decoration. They designed their wares at different price points to appeal to a broad range of customers.

The exhibition traces Kimbel and Cabus's business history, marketing practices, furniture forms, clientele and commissions. It includes a corner chair reupholstered with a recreated period-appropriate textile.

The exhibition is organized in nine thematic groupings that trace the partnership from 1863 to 1882. It opens with early furniture forms designed by Kimbel and Cabus and pays particular attention to their success at the 1876 **Philadelphia Centennial Exhibition**.

Examples of the firm's smaller Modern Gothic forms are also on view: decorated paper panels that depict medieval-style figural, geometric or abstract botanical motifs, and a room setting that the museum created based on period illustrations to demonstrate Kimbel



Winged Isis pectoral, gold; 2 11/16 x 6 11/16 inches; Nubian, Napatan period, reign of Amaninatakelebte, 538–519 BC; Harvard University — Boston Museum of Fine Arts Expedition. Photograph © Museum of Fine Arts, Boston.

and Cabus's furniture in context with appropriate décor.

The final gallery highlights monumental desks and ebonized cabinets that epitomize the firm's work at the peak of their success.

The exhibition honors **Barry R. Harwood**, late curator of decorative arts, who joined the Brooklyn Museum in 1988 and dedicated 30 years to developing its decorative arts holdings. At the time of his death, he was conducting research for a book about Kimbel and Cabus.

A fully illustrated catalog, co-published with **Hirmer Press**, accompanies the exhibition, co-authored by **Barbara Veith**, guest curator, and **Medill H. Harvey**, Ruth Bigelow Wriston Associate Curator of American Decorative Arts and Manager of the **Henry R. Luce Center** of the **Metropolitan Museum of Art**. The catalog includes contributions by **Max Donnelly**, curator of 19th-century furniture, **Victoria and Albert Museum** (London, England); **Alice Cooney Frelinghuysen**, Anthony W. and Lulu C. Wang Curator of American Decorative Arts, Metropolitan Museum of Art; and **Melitta Jonas**, art historian (Berlin, Germany).

Deedee and Barrie Wigmore provided leadership support.

Nature by Design

Cooper Hewitt National Design Museum

New York, NY

<https://www.cooperhewitt.org>
Through April 10 2022

Nature by Design presents textiles, jewelry, furniture, cutlery and more from **Cooper Hewitt's** collection of more than

210,000 design objects that show how nature and design intersect and converge. The exhibition shows how designers across the centuries have observed nature, investigated its materials, and imitated and abstracted its patterns and shapes.

From molded tortoiseshell and vulcanized rubber to bioplastic pellets and semi-synthetic yarn, the exhibition explores natural plastics and design achievements with these pliable materials.

"Botanical Lessons" includes an exploration of nature in the Smithsonian collections through 13 models on loan from the **National Museum of American History** that were teaching aids in the 19th century.

Since Pre-Hispanic times, the cochineal insect has been used as a natural colorant by indigenous peoples from the Americas. The installation explores the legacy of cochineal and its use among contemporary designers from across the Americas through lacquered furniture, textiles and works on paper. Examples feature pink-and-purple tones in an all-white domestic interior in the **Carnegie Mansion**.

"Botanical Expressions" focuses on key figures — **Christopher Dresser**, **Emile Gallé**, **William Morris** and **Louis Comfort Tiffany** — whose knowledge of the natural sciences and personal practices of gardening informed their output as designers. A timeline reflects botanicals in form and pattern, highlighting shifting styles and media in textiles, ceramics, glass, wallcoverings and more.

Nature by Design is made

possible by support from **Amita and Purnendu Chatterjee**.

Shapes from Out of Nowhere: Ceramics from the Robert A. Ellison Jr. Collection
Metropolitan Museum of Art
New York, NY

www.metmuseum.org

Through August 29, 2021

This exhibition celebrates a gift to the Met of modern and contemporary ceramics from **Robert A. Ellison Jr.** in honor of its 150th anniversary. The 125-piece gift includes more than 75 works by 49 artists. The collection charts the evolution of abstraction in clay from the second half of the 20th century to the present.

The exhibition highlights the approaches of artists who have challenged the history of clay and its reliance on the potter's wheel. Works range from slight deviations from traditional vessel forms to deconstructions.

Mid-20th-century works by **Axel Salto**, **Ken Price**, **Toshiko Takeazu**, **Katherine Choy**, **Peter Voulkos** and **Wing Ng** are alongside contemporary creations by artists such as **Aneta Regel**, **Kathy Butterly**, **Syd Carpenter** and **Lynda Benglis**.

Eight works by the late-19th-century artist **George Ohr** are loans from Ellison's private collection.

The gift and exhibition represent more than 40 years of collecting ceramics.

The related publication *Shapes from Out of Nowhere: Ceramics from the Robert A. Ellison Jr. Collection* is from **August Editions** and includes an introduction by **Adrienne Spi-**

nozzi, essays by **Glenn Adamson** and **Robert A. Ellison Jr.**, and artist biographies by **Elizabeth Essner**.

The exhibition is made possible by the **Modern Circle**.

In America: A Lexicon of Fashion
Metropolitan Museum of Art
New York, NY

www.metmuseum.org

Part 1: September 18, 2021–
September 5, 2022

Part 2: May 5, 2022–
September 5, 2022

Part One of this exhibition celebrates the **Costume Institute's** 75th anniversary and explores a modern vocabulary of American fashion. Part Two explores the development of American fashion through narratives that relate to the histories of those spaces.

In America: A Lexicon of Fashion features a fictional American home with transparent walls and examples of 20th- and 21st-century fashion. Designs by pioneers of American sportswear are alongside works by contemporary designers.

In America: An Anthology of Fashion is a collaboration between the Costume Institute and the American Wing.

Part Two features women's and men's historical and contemporary dress from the 18th century to the present through vignettes in period rooms. The interiors present a survey of more than 300 years of American domestic life.

Spanning 1670 to 1915, the interiors include a Shaker Retiring Room from the 1830s that explores the characteristics of American sportswear through

the work of **Claire McCardell**. A 19th-century parlor from Richmond, VA, features the designs of **Fannie Criss**, a dressmaker active at the turn of the 20th century.

A 20th-century living room designed by **Frank Lloyd Wright** highlights the architectural gowns of **Charles James**.

The exhibition is made possible by **Instagram**, with additional support from **Condé Nast**. Part Two is organized in part by **Amelia Peck**, Marica F. Vilcek Curator of American Decorative Arts and supervising curator of the **Ratti Textile Center**.

Film production designers **Nathan Crowley** and **Shane Valentino** of the **LAMB Design Studio** oversee exhibition design.

The Fisher Dollhouse:
A Venetian Palazzo in Miniature
Museum of Arts and Design
New York, NY

www.madmuseum.org
Through September 26, 2021

Inspired by Venice's **Gritti**

Palace, The Fisher Dollhouse: A Venetian Palazzo in Miniature features a 15th-century classical exterior and 10 rooms filled with historical and contemporary craft, art and design in miniature created by more than 10 international artists, many working in miniature for the first time.

New York collector, maker and arts patron **Joanna Fisher** conceived of the dollhouse in response to the COVID-19 pandemic. Familiarity with the **Museum of the City of New York's Stettheimer Dollhouse** and a suggestion from **Rachel Lee Hovnanian** that the project could be like a miniature version of **Peggy Guggenheim's Palazzo Venier dei Leoni** led Fisher to commission micro-artworks.

Another inspiration was **Queen Mary's Dollhouse**, designed by **Edward Lutyens** and presented to the royal family in 1924 in gratitude for leadership during the First World War.

The Fisher Dollhouse: A Venetian Palazzo in Miniature, also has scaled miniatures by



Miniature artworks and furnishings by various artists in ***The Fisher Dollhouse: A Venetian Palazzo***.

Photo: Jenna Bascom.

contemporary makers as well as antiques and vintage pieces.

The Baroque-style fireplace is by British maker **Sue Doviso**, who specializes in architectural elements. The porcelain sink is attributed to **Sonia Messer**, a 20th-century pioneer in dollhouse furniture manufacture.

“Venetian” touches include a painted bombe chest and bust of Julius Caesar are by miniaturist **David Castillo** (Barcelona, Spain). The Murano-style glass chandelier came from glass artists **Mario Ramos** and **Mariana Grande** (Madrid, Spain). **Fred Cobbs**, a miniature metalworker in Georgia, made tools and other items.

A ruby glass wine set is believed to have been made for Queen Anne. Fisher designed and made needlepoint rugs. There are no dolls but many miniature animals in the house.

The dollhouse was made to order by British set designer **Holly Jo Beck**, and draws on places such as the **Palazzos da Mula Morosini** and **Bernardo a San Polo**.

The pink façade also suggests **Julian Schnabel’s Palazzo Chupi** (Greenwich Village, NY).

The exhibition is made possible through Fisher’s support.

Ohio

Future Retrieval: Close Parallel
Cincinnati Art Museum
Cincinnati, OH
cincinnatiartmuseum.org
Through August 29, 2021

This exhibition features works by **Future Retrieval**, the studio collaboration of **Katie Parker** and **Guy Michael Davis**, former University of Cincinnati

College of Design, Architecture and Planning (DAAP) faculty members. They acquire and reinvent historical forms, and use a combination of traditional and cutting-edge production technologies to create works in porcelain and other media.

The exhibition reimagines artworks from the museum’s permanent collection.



Consolarium (detail), porcelain and hand-cut paper, 2020, Future Retrieval (est. 2008), United States (Cincinnati), © Future Retrieval.

The artists “borrowed” elements from the museum’s decorative art and design collection to reinterpret traditional motifs and rework familiar materials into new forms. The contemporary pieces in the exhibition are from between 2014 and 2020, while the works that inspired them date from the 18th to early-20th century.

Future Retrieval also presents a selection of the museum’s ceramic collection.

The exhibition is supported by **HORAN**.

Unlocking an Art Deco Bedroom by **Joseph Urban**

Cincinnati Art Museum
Cincinnati, OH
cincinnatiartmuseum.org
October 1, 2021–

January 16, 2022

In 1929, Viennese-born architect and designer **Joseph Urban** (1872–1933) was commissioned to create a bedroom for 17-year-old **Elaine Wormser**, who lived with her parents in Chicago’s Drake Tower. The bedroom has been fully conserved and installed as photographed in 1930.

The bedroom featured a combination of colors and patterns, black glass walls, and a reflective silvered ceiling, in the then-modern style now known as Art Deco. Elements from the interior are now on display in the **Cincinnati Art Museum**.

The exhibition provides new scholarship about this interior and Urban’s contributions to the development of U.S. modern design, the messaging conveyed by consumers when choosing modernism, and the changing roles for women in the late 1920s and early 1930s.

The exhibition is accompanied by a full-color illustrated catalog and includes essays by authorities on the bedroom, Urban and the introduction of modernism to the U.S. public.

Pennsylvania

Wood And...:
27th Annual Juried
Woodworking Exhibition
Wharton Esherick Museum
Malvern, PA
whartonesherickmuseum.org
Through September 12, 2021

The 26 artworks in **Wood And...** combine materials and represent different perspectives,



Bed and Bedcover, polychromed and gilt wood and hand-painted taffeta silk with velvet; 1929–1930, Joseph Urban (Austrian-American, 1872–1933), designer; Mallin Furniture Co. (American, 1929–1953), bed manufacturer, United States. Cincinnati Art Museum. Gift of Mrs. Thomas J. Reis, 1973.

creative visions and fields, from furniture to sculpture to design, inspired by **Wharton Esherick**.

The artists in *Wood And...* show how the qualities of wood can be reimagined or enhanced in combination with materials either familiar to artmaking, such as paint, clay, glass, fabric and metal, or less-conventional, like LED lights and rice.

First-place winner **Aspen Golann** combines glass and wood in her “Partially Draped Cabinet,” which explores gender and power, past and present.

“Riff on a Donso Ngoni (Mali)” by second-place winner **Christian Burchard** is a take on a classic “hunter’s instrument”: a wooden object transformed into a music maker by joining it with other materials.

Third-place winner **Jason Turnidge** brings training as an architect to his “Factory Low

Stool,” a combination of white oak and brass.



“Partially Draped Cabinet,” mahogany, bent laminated bars, hand-painted enameled glass panels, brass hardware, finished with super-blonde shellac; H: 50” x W: 48” x D: 18”. Aspen Golann, 2019.



Lamp, glass and brass, 1929, Joseph Urban (Austrian-American, 1872–1933), designer; Egli & Son (American, active 1920s), attributed manufacturer. Cincinnati Art Museum. Gift of Mrs. Thomas J. Reis.

Jurors were **Miguel Gómez-Ibáñez**, furniture maker and president emeritus of the **North Bennet Street School** (Boston, MA; 2006–2019), and **Samantha De Tillio**, curator and writer specializing in modern and contemporary craft; curator of collections at the **Museum of Arts and Design** (MAD; New York, NY); and a contributing editor to *GLASS: The UrbanGlass Art Quarterly*, with **Emily Zilber**, the **Wharton Esherick Museum’s** director of curatorial affairs and strategic partnerships.

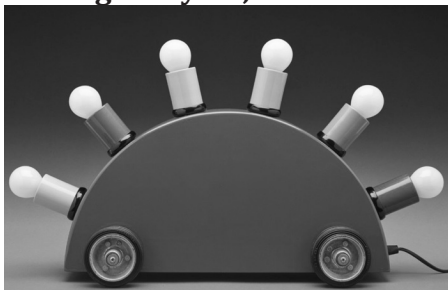
Exhibiting artists are: **1908 Design** (Jeff Tummelson and Sina Meier), **Kaillee Bosch**, **Christian Burchard**, **Jackie Cassidy**, **Kate Davidson**, **Annie**

Evelyn, Aspen Golann, Duncan Gowdy, Elizabeth Heller, Rebecca Juliette-Duex, Kristy Kún (with Burchard), Jill Kyong (with Jim Christiansen), Eric Laxman, Phillip Mann, Jillian Matthews, Delmar McComb, Tom Neville, Philip Roberts, Brittany Rudolf, Abraham Tesser (with Olena Nebuchadnezzar), Travis Townsend, Ruby Troup, Jason Turnidge, Nina Valdera, Cindy Pei-Si Young and Stephen Yusko.

Texas

Electrifying Design: A Century of Lighting

**Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
Through May 16, 2021**



Super Lamp, fiberglass, enamel, steel, rubber, 40 watt incandescent bulbs; designed circa 1978, Martine Bedin, designer; Memphis Milano, manufacturer. Purchase funded by Design Council. © 1978 Martine Bedin.

Over the past 100 years, the field of lighting design has been a catalyst for technological and artistic expression. *Electrifying Design: A Century of Lighting* examines lighting in daily life and in design movements, from the first electric light in the early 1800s to energy-efficient bulbs in the 21st century.

The exhibition presents rare and limited-production examples, organized by theme. “Typologies” focuses on differ-

ent types of lighting, from desk lamps to chandeliers; “The Bulb” addresses the importance and design of the lightbulb, from basic to whimsical; and “Quality of Light” considers the manipulation of light effects, including reflection, diffusion and light-filled sculpture.

Designers include **Achille Castiglioni, Christian Dell, DRIFT, Greta Magnusson Grossman, Poul Henningsen, Ingo Maurer, Verner Panton, Gaetano Pesce, Gino Sarfatti, Ettore Sottsass and Wilhelm Wagenfeld.**

***Curbed Vanity: A Contemporary Foil by Chris Schanck*
Dallas Museum of Art
Dallas, TX
www.dma.org
Through August 29, 2021**



Martelé dressing table and stool, silver, glass, fabric, ivory; 1899; William C. Codman, Dallas Museum of Art, Eugene and Margaret McDermott Art Fund, Inc., in honor of Dr. Charles L. Venable, 2000.

Curbed Vanity pairs the **Gorham Manufacturing Company’s Martelé** dressing set, an example of Gilded Age silversmithing from the DMA’s collection, with a contemporary interpretation built from objects collected in the streets around the artist’s studio and joined in aluminum foil.

***Devoted: Art and Spirituality in Mexico and New Mexico*
Dallas Museum of Art
Dallas, TX
www.dma.org
Through January 2, 2022**

Devoted: Art and Spirituality in Mexico and New Mexico features devotional works from the museum’s Latin American collection that explore inter-related artistic traditions in the two regions.

***Between Sea and Sky: Blue and White Ceramics from Persia and Beyond*
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
Through May 27, 2021**

This exhibition tells the story of blue and white ceramics through the lens of the **Hossein Afshar Collection of Persian Ceramics**, which is on long-term loan to the MFAH.

Between Sea and Sky: Blue and White Ceramics from Persia and Beyond begins with the early trade history of ceramics, when cobalt blue from the Persian Gulf met ceramic shapes and techniques from China, and continues with the introduction of stonepaste, which revolutionizes Persian ceramics in the 11th to 14th century.



“Adam and Eve and the Tree of Life,” carved cottonwood, pine, cedar; George López, 1956. Dallas Museum of Art, Dallas Art Association Purchase, 1956.

Rare Persian blues also play a role, from the lapis lazuli and blue turquoise to the more-commonly found cobalt. Locally mined and traded across Islamic lands and the world, Persian blues are rare and precious

Chinese blue and white porcelain from the **Ming** dynasty was highly prized and collected by Islamic courts in Iran, Turkey and India. The exhibition features three examples of Chinese blue and white porcelain loaned by the **San Antonio Museum of Art** (TX).

The section “Inspired by China” highlights the creative synthesis in 15th- to 17th-century Persian ceramics, which combine Chinese dragons and other motifs with Persian blues, shapes and decorative motifs.

Also together for the first time are blue and white works from the MFAH collections, including English porcelain and delftware from the **Rienzi** and **Bayou Bend** collections; Japa-

nese **Arita** ware from the **Sarah Campbell Blaffer Foundation**; and examples of global contemporary blue and white ceramics.

Virginia

Montgomery County in 45 Objects

Montgomery County Museum of Art and History

Dish, stonepaste; painted in blue on white slip under transparent glaze; Persian, Timurid or early Safavid, second half of 15th century. Hossein Afshar Collection at MFA, Houston.



Christiansburg, VA **www.montgomerymuseum.org** **Through 2021**

The 45 objects in this exhibition, which is inspired by similar exhibits in Richmond, VA, and the United Kingdom, use art to review all 245 years of the history of Montgomery County, VA.

Objects are from the museum’s collections; **Christiansburg Institute, Inc.**; and on loan from private collectors.

Mastering Craft:

Contemporary Concepts from Regional Makers

William King Museum of Art Abingdon, VA

www.williamkingmuseum.org **May 27–September 12, 2021**

Mastering Craft: Contemporary Concepts from Regional Makers features work from three previous instructors at the **Penland School of Crafts** (Bakersville, NC) — **Charity Hall, Vicki Essig** and **Annie Evelyn** — and three who taught at the **Arrowmont School of Arts**

(Gatlinburg, TN) — **Phil Haralam, Nicholas Stawinski and Fenella Belle.**

The exhibition presents ottomans that investigate the ways interior spaces shape memories; fabrics woven together to create a playful landscape rather than a functional quilt; whiskey jugs formed to contemplate the food industry, and more.

The **Rea Charitable Trust** sponsors the exhibit.

Tennessee Fancy: Decorative Arts of Northeast Tennessee 1890–1940

William King Museum of Art Abingdon, VA

**www.williamkingmuseum.org
Through October 31, 2021**

This exhibition looks at what made the decorative arts of Tennessee unique, and how style flourished across the state line.

By the mid-19th century, Tennessee had developed a style of its own, sometimes decorative, sometimes curious, but always “fancy.”

Ring bottle, green lead glaze, earthenware; 1850–1860, Christopher A. Haun, Greene County. Impressed pattern created using a tread stamp and coggle wheel.



The counties of Northeast Tennessee region — known briefly as the State of Franklin — produced artists who created designs in cobalt and manganese glazes on pottery from **Haun, Decker and Cain**. Patterned woods and the “rope and tassel” inlay are features of Greene County cabinetmakers. Woven coverlets and pieced quilts from the region have geometric patterns inspired by the traditions of people traveling along the Great Road to make new homes on the frontier.

The traditions and heritage of the early settlers in Tennessee began to develop into a unique decorative style as **Chippendale, Hepplewhite** and **Sheraton** cabinetry styles moved along the Great Road, and German, English, Scottish and Irish immigrants pushed westward after the American Revolution.

Tennessee Fancy is sponsored by the Bank of Tennessee with support from the **Rea Charitable Trust** and **Massen-gill-DeFriece Foundation**.

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Cabinet-secretary, painted cherry, gilding, copper, brass, leather, earthenware; 60 × 35 × 14 in. (152.4 × 88.9 × 35.6 cm); circa 1875. Kimbel and Cabus (New York, 1863–82). Brooklyn Museum; bequest of DeLancey Thorn Grant in memory of her mother, Louise Floyd-Jones Thorn, by exchange. Photo: Gavin Ashworth. See Exhibitions, New York, Brooklyn Museum of Art, *Modern Gothic: The Inventive Furniture of Kimbel and Cabus, 1863–82*.

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