

Decorative Arts Society



newsletter/fall 2017

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DAS

The DAS

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

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DAS Newsletter

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

We do not cover commercial galleries.

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

The newsletter of the DAS is published two times a year. Submission deadlines for 2018 are: **March 1** for the spring issue; **September 1** for the fall issue. Send material to:

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

Cover image:

Pair of armlets, silver and enamel, Hazara, Punjab (now Pakistan), ca. 1888, among ornaments and other traditional craft objects representing the Punjab region at the 1888 Glasgow International Exhibition. Glasgow Museums and Libraries Collections. See Exhibitions, *John Lockwood Kipling: Arts & Crafts in the Punjab and London*, Bard Graduate Center (New York, NY).

DAS news

From the president

Reveling in an array of interesting arts events

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

It is once again my pleasure to send greetings to all readers of the **Decorative Arts Society** newsletter. For me, one of the most rewarding aspects of participating in the DAS over the years has been our program offerings, which have enticed me to actually visit (rather than just think about visiting) any number of places of great interest. I am accordingly happy to report that we continue to offer an exciting array of events, thanks to the efforts of our energetic program chair, **Emily Orr**, assistant curator at the **Cooper Hewitt, Smithsonian Design Museum** and generous hosts at individual venues. Elsewhere in this issue, you will find a report on our recent visit to and tour of Brooklyn's **Green-Wood Cemetery** and the **Brooklyn Museum** (NY).

An upcoming issue will feature coverage of our visit to the Thoreau exhibit at the **Morgan Library and Museum** in Manhattan.

You can also look forward to future reports of a visit to the National Arts Club, located in the historic **Samuel Tilden Mansion** on Grammercy Park

South, Manhattan (NY), and an extraordinary three-day outing to upstate New York, highlighted by curator-guided tours of the **Tiffany** mosaic exhibition at the **Corning Museum of Glass** and the **George Eastman House Museum**, plus visits to the studio of metalsmith **Albert Paley**, an exhibition of art furniture by **Wendell Castle** and a privately owned **Herter Brothers** library. For details, see below or go to our website at www.DecArtsSociety.org.

Through the DAS, I have greatly enjoyed meeting others with like interests in the decorative arts, and discussing ways in which we can share information and encourage further interest, scholarship, exhibitions, publications, and collecting.

Because we are a nonprofit, all-volunteer organization, I am particularly keen to encourage broad and active participation. Please send news of appointments, promotions, opportunities, programs, exhibitions, acquisitions, award nominations – and do let me know (spschoelwer@mountvernon.org) if you have suggestions of ways in



which we can provide better service to the field. I look forward to hearing your ideas!

In closing, I thank all DAS supporters for the generous contributions that support our newsletter and other activities. I look forward to hearing from you or seeing you at future events.

DAS tours Rochester and Corning sites

As this issue of the DAS newsletter was being finalized, contributors were gearing up for a fascinating trip to Rochester and Corning, NY.

The event includes a visit to the studio and archive of metalsmiths **Albert Paley**; guided tour of **Wendell Castle Remastered**, at the **Memorial Art Gallery** (MAG; Rochester, NY) — the first exhibition to examine the digitally crafted works of studio and art furniture movement leader **Wendell Castle**; and free time to explore MAG collections; and guided tours of the **Tiffany's Glass Mosaics** exhibition at

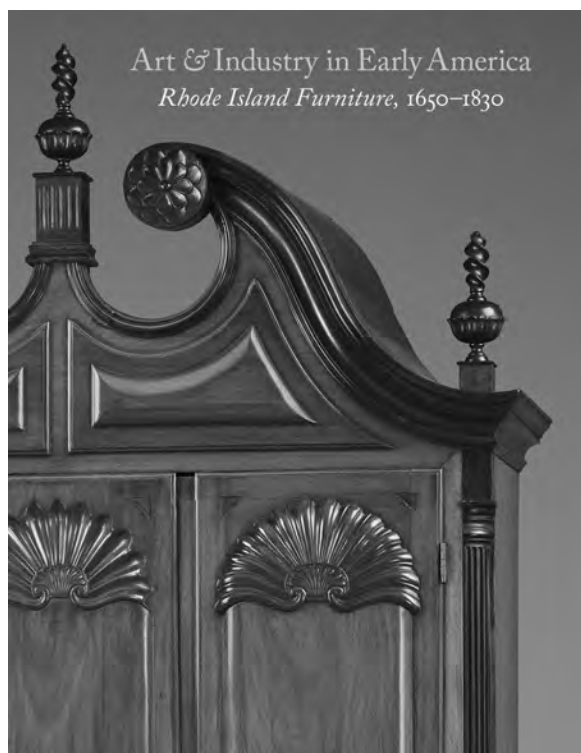
the **Corning Museum of Glass** (CMOG; NY) with co-curators **Kelly Conway**, curator of American glass at Corning, and **Lindsay Parrott**, director and curator of the **Neustadt Collection of Tiffany Glass** (Long Island, NY) and a former DAS officer; the CMOG European Gallery with **Kit Maxwell**, curator of European glass at Corning; the Modern and Contemporary galleries with **Alexandra Ruggiero**, assistant curator at Corning; and the **Juliette and Leonard S. Rakow Research Library** with library staff.

Highlights will be in the first 2018 issue of the DAS newsletter.

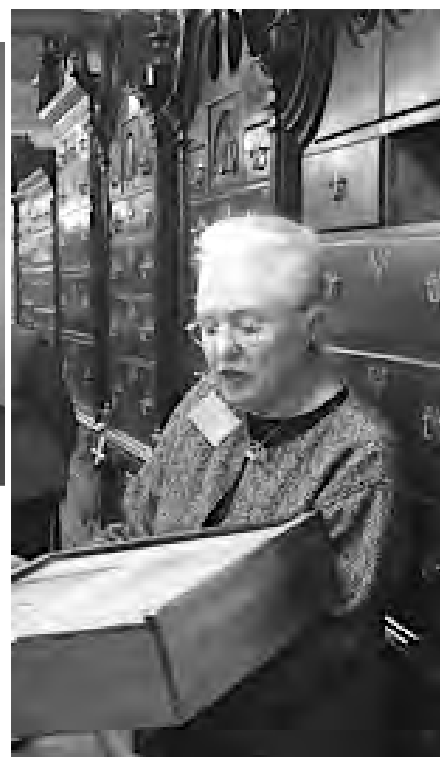
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DAS presents Montgomery Prize to outstanding new work of 2016



Lead author Patricia Kane (above) and describing a drawer during a 2016 DAS tour of the American Decorative Arts Furniture Study of the Yale University Art Gallery.



The **DAS** has chosen an outstanding publication as the recipient of its 2016 **Montgomery Prize**. The **Montgomery Award** will be announced in the spring 2018 issue of the *DAS Newsletter*.

The 2016 Montgomery Prize goes to *Art & Industry in Early America, Rhode Island Furniture, 1650-1830*, by **Patricia Kane**, Friends of American Arts Curator of American Decorative Arts, **Yale University Art Gallery** (New Haven, CT), with **Dennis Carr**, Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, **Museum of Fine Arts** (Boston MA); **Nancy Goyne Evans**, author, *Windsor-Chair Making in America: From Craft Shop to Consumer* (2005), *American Windsor Chairs* (1996) and *American Windsor Furniture: Specialized Forms* (1997); **Jennifer N. Johnson**, Marcia Brady Tucker Fellow, Yale University Art Gallery; and **Gary R. Sullivan**, owner, **Gary R. Sullivan Antiques Inc.** (Canton, MA).

“For almost a century, the furniture produced in Rhode Island has been lauded and extensively studied, but not until Kane’s exemplary team

tackled the most holistic study ever undertaken, stretching over a decade, has there been such an informative and enlightened publication,” said award committee chair **Wendy Cooper**, curator emerita of furniture, **Winterthur Museum, Garden and Library** (Winterthur, DE). “‘Comprehensive’ is hardly adequate to describe the extent to which she and the other authors went to discover primary documents and dissect the actual objects.

“Accompanying this superior publication is an ever-evolving website titled the Rhode Island Furniture Archive (RIFA), an additional resource that will continue to augment the publication.”

Art & Industry in Early America examines furniture made throughout Rhode Island from the earliest days of the settlement to the late Federal period. It features nearly 400 illustrations, including chairs, high chests, bureau tables and clocks. It also presents new information about the export trade, patronage, artistic collaboration and small-scale shop traditions that defined early Rhode Island craftsmanship.

In addition to iconic pieces from centers of production such as Newport

and Providence and by makers such as **John Goddard** and **Samuel and Joseph Rawson, Jr.**, the catalog showcases simpler examples made in smaller towns. More than 100 entries detail marks and inscriptions, bibliography, and provenance. New photographs encourage a deeper understanding of this school of American furniture making.

Art & Industry in Early America also received the 2017 Historic New England Book Prize.

About the DAS Montgomery Prize

The DAS presents the Montgomery Prize in memory of **Charles F. Montgomery**, a director of the **Winterthur Museum**, curator of the **Garvan** and related collections at the **Yale University Art Gallery**, and a professor of the history of art at Yale University, an inspirational teacher, creative curator and eminent scholar.

The prize may be awarded annually and is presented for the most-distinguished contribution to the study of American decorative arts published in the English language by one or more North American scholar(s) in the year for which the award is given.

DAS enjoys fascinating day trip to Brooklyn cemetery and museum

By Susan P. Schoelwer, DAS president and Robert H. Smith Senior Curator, George Washington's Mount Vernon

An intrepid DAS group gathered in Brooklyn on the first Saturday in June to explore two notable, but quite distinct, sites: New York City-area's **Green-Wood Cemetery** and the **Brooklyn Museum**.

We began our day at Green-Wood Cemetery, a fascinating open-air museum whose "permanent residents" comprise a veritable who's who of New York, including countless painters, sculptors, architects, designers, craftspeople and patrons of the arts. Founded in 1838, Green-Wood represents an early and influential American example of the early Victorian rural cemetery movement, which introduced picturesque, landscaped grounds in suburban locations to replace crowded, unsanitary burial grounds in churchyards in the midst of dense urban neighborhoods.

Like its famous predecessors (Paris's Père Lachaise Cemetery, 1804; Boston's Mount Auburn, 1831; and Philadelphia's Laurel Hill, 1836), Green-Wood initially functioned as a public park, offering a pleasant retreat in which to contemplate mortality as part of nature.

By the Civil War, the site was attracting more than 500,000 visitors annually (second only to Niagara Falls as an American tourist destination). Today, its 478 acres in the middle of Brooklyn offer visitors a veritable sculpture garden (with more than 100,000 stone and bronze statues and monuments, many by leading sculptors), plus more than 7,000 cataloged trees; not-to-be missed views of Man-

hattan and New York harbor; and a rich collection of art, artifacts and archives, housed in the cemetery's administration building.

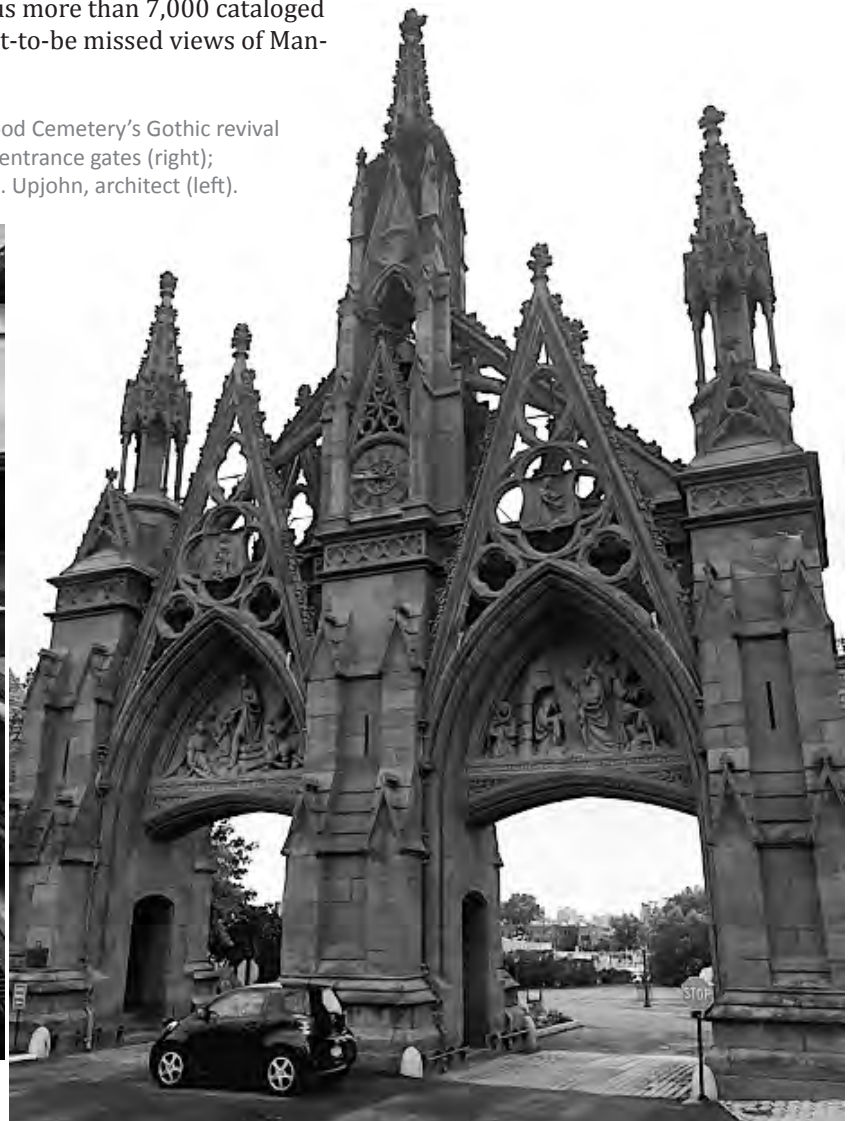
Green-Wood's historian, **Jeff Richman**, led a customized tour, beginning at the great Gothic Revival brownstone gatehouse, designed by **Richard Upjohn** and completed in 1863 – an edifice that Yale School of Architecture Dean **Robert A.M. Stern** lauded as "the finest example of High Victorian architecture in America."

Inside, we saw one of Green-Wood's most recent acquisitions — a marble carving of **Thomas Crawford's**

Green-Wood Cemetery's Gothic revival cemetery entrance gates (right); Richard M. Upjohn, architect (left).



Jeff Richman discusses item from Green-Wood Cemetery.



"Babes in the Wood," a poignant high Victorian portrayal of two innocents, entwined in each other's arms as they pass into eternal sleep. Once restored, the sculpture will be installed at the artist's gravesite, part of Green-Wood's ongoing effort to collect works by its denizens.

Boarding Green-Wood's trolley, we continued our exploration of the cemetery's vast grounds, making our first

stop at the 1911 limestone chapel. Modeled on Sir **Christopher Wren's** 17th-century bell tower at Christ Church College (Oxford, England), the chapel was designed in a late-Gothic style by the prominent Beaux Arts architecture firm of **Whitney Warren and Charles Delavan Wetmore** (best known for Grand Central Station).

Deteriorating and underused, the structure was closed in 1980 but revived in an award-winning 2001 preservation campaign. It has since gained a rather surprising new life as a popular reception venue, graced by stained glass from **Willet Stained Glass and Decorating Company of Philadelphia** (best known for the famed Cadet Window at

Babes in Wood sculpture for Crawford grave.



Green-Wood Cemetery Chapel.



Statue of Minerva (above); bronze “carpet” (below). Photos by Jeff Richman.



View of lower Manhattan from Green-Wood Cemetery.

West Point) and a massive chandelier suspended in the central dome.

The high point of our visit (quite literally) came at Battle Hill, the loftiest natural point in Brooklyn. Here we found **Frederic Wellington Ruckstall**’s bronze statue of Minerva, the Roman goddess of battle and wisdom. Erected in 1920 to commemorate the 1776 Battle of Long Island, she faces northwest, saluting the Statue of Liberty across New York harbor. The commanding view makes it easy to understand why the British and American armies fought so fiercely over this very piece of ground, now so peaceful.

Other memorials are more subtle, such as the cast bronze carpet of flow-

ers and pine boughs that covers the gravesite of financier and arts patron **Spencer Trask**.

Returning to Green-Wood’s main office, we sampled the rich collections that Richman, with the support of Green-Wood president **Richard Moylan** and the **Green-Wood Historic Fund**, has assembled to represent the myriad accomplishments of Green-Wood’s denizens. Holdings include paintings, prints, sculpture, photographs, stereo views, advertising art, ephemera, tobacco tins, typewriters, cameras and a wide array of other artifacts, plus archival documents.

Many of these items (including a DAS favorite, a stylish Art Deco radio

designed by **Walter Dorwin Teague**) were featured in a 2013 exhibition at the **Museum of the City of New-York**, *A Beautiful Way to Go: New York’s Green-Wood Cemetery* (<http://www.green-wood.com/2013/a-beautiful-way-to-go/>).

After lunch, we reconvened at the Brooklyn Museum. **Barry Harwood**, curator of American decorative arts, introduced us to highlights of the collection, which encompasses more than 25,000 American decorative arts objects, 10,000 domestic textiles and 23 period rooms dating from the 17th century to the 1930s.

The strength of the collection, he noted, centers on the mid-19th to



Chandelier. Photo by Jeff Richman.

Charles Merrill Memorial Window, glass, shells, pebbles; 74 3/8 x 78 1/8 in. (188.9 x 198.4 cm), ca. 1910, W. Cole Brigham (American, 1870–1941). Brooklyn Museum, gift of the Roebling Society, Mrs. Frank K. Sanders, Mrs. Hollis K. Thayer and H. Randolph Lever Fund, and Frank L. Babbott Fund. Photo: © Brooklyn Museum.

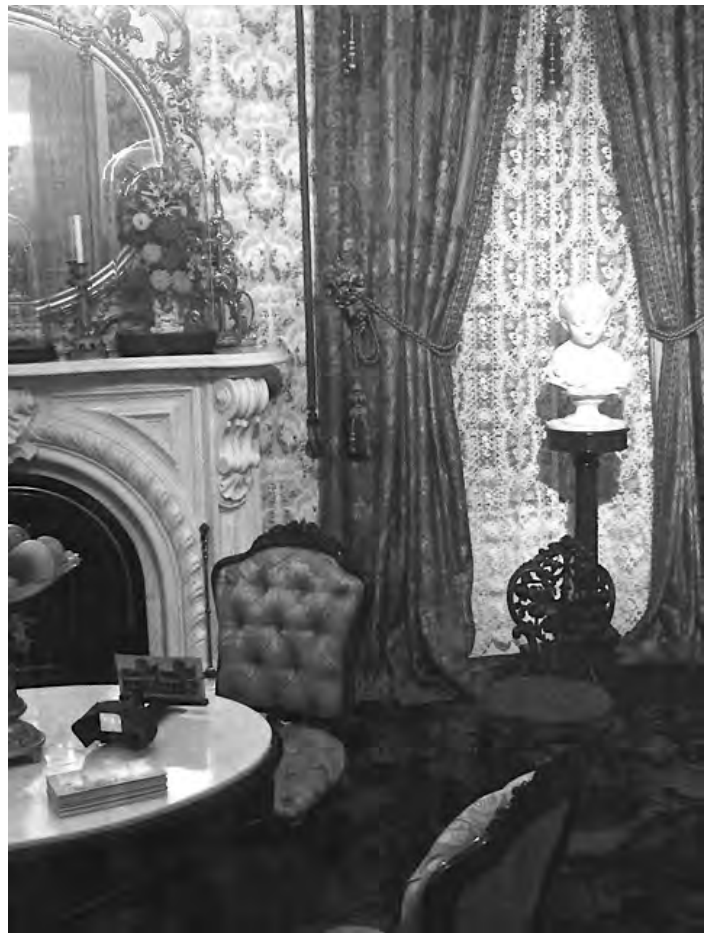


Mausoleum interior (right).





Art Deco radio. Photo by Jeff Richman.



Curator Barry Harwood interpreting decorative arts objects on exhibit (left). Parlor in Col Robert J Millgan House (above).



mid-20th century era, and is distinguished by a focus on upper middle-class (rather than elite) objects, with no distinction between the hand-made and the machine-made.

We began our tour with the museum's stunning collection of stained glass, featuring several examples salvaged from local buildings. The most distinctive was easily the "marine mosaic," created ca. 1910 by painter-turned-glass-artist **Walter Cole Brigham** (1870–1941) — a landscape enlivened with fascinating inclusions of seashells, sea glass, river stones and other "found objects."

We then proceeded to consider in depth two of the museum's noted array of period rooms: a mid-19th-century rococo revival parlor from Saratoga Springs (NY), and the fabulous Moorish smoking room, a vivid expression of the Aesthetic style, designed ca. 1881 by **George A. Schastey** for **Arabella Yarrington Worsham Huntington's** Manhattan townhouse, later owned by **John D. Rockefeller**. Both rooms were originally installed at the museum in 1953 — making them among the earliest large-scale museum installations of post-1850s decorative arts — and both were recently reinstalled and reinter-

preted, with an eye toward increasing the transparency of interpretive labels, responding to public interest in knowing "What is real and what is not?"

After a wide-ranging discussion of the many philosophical and practical challenges facing period rooms today, our afternoon concluded at the 19th-century Modern gallery, an intriguing array of objects that persuasively demonstrates the emergence of a machine esthetic long before the 20th century with which modernism is usually associated.

Photos by the author except as noted.

Events

Belonging: Georgia and Region in the National Fabric

Ninth Henry D. Green Symposium of the Decorative Arts
Georgia Museum of Art/University of Georgia
Athens, GA
<https://georgiamuseum.org>
February 1–3, 2018

This year's symposium highlights the diversity of material culture in Georgia and the region, and places Georgia in a broader conversation. The goal of the event is to consider the esthetic legacy of the 18th- and 19th-century resident of Georgia. The symposium aims to integrate the South into a wider national and global scholarship through the ways that it expresses national trends.

Topics will range from southern-made porcelain and Georgia imports of **Duncan Phyfe's** furniture, "vernacular" southern silver and the **Romanov** connection to diplomatic families.

Speakers confirmed at presstime include **Alexandra Kirtley**, **Philadelphia Museum of Art** (PA), and **Janine E. Skerry**, **Colonial Williamsburg** (VA). Independent scholars also will present research at the event. **Peter M. Kenny**, co-president of the **Classical American Homes Preservation Trust**, is keynote speaker. His lecture is sponsored by the **Georgia Humanities Council**.

To organize this year's symposium, 2017–2018 Beard Scholars **Joseph Litts** and **Victoria Ramsay** are working with **Dale Crouch**, curator of decorative arts at the **Georgia Museum of Art**. They are recipients of the **Beard Scholarship**, a new, paid internship in the decorative arts at the museum established by Drs. **Larry and Linda Beard**.

Cost is \$100 for the lectures only and \$300 for the lectures and supplemental activities. For more information, contact Shannon Woolsey, swoolsey@uga.edu or 706-542-0442.

Summer Courses
Attingham Trust
London, UK
www.attinghamtrust.org
June–September 2018

Applications are now open for 2018

courses from the **Attingham Trust** (London, UK).

- French 18th-century Studies, June 25–29: non-residential program led by Dr. **Helen Jacobsen** to foster deeper knowledge and understanding of French 18th-century fine and decorative art. Based at the **Wallace Collection** with one full study day at **Waddesdon Manor**; intended mainly to aid professional development with object-based study. Deadline to apply: January 26, 2018.

- 67th Attingham Summer School, July 12–29: intensive 18-day course led by **David Adshead** and **Tessa Wild**, with specialist tutors and lecturers; includes visits to approximately 25 houses in Sussex, Nottinghamshire, Derbyshire, County Durham and Northumberland; examines the country house in terms of architectural and social history, and the decorative arts, and encourages discussion on topical issues of conservation and interpretation. Scholarships available. Deadline to apply: January 26, 2018.

- Royal Collection Studies, September 2–11; led by **Rebecca Lyons** and run on behalf of the **Royal Collection Trust**, with specialist tutors (many from the **Royal Collection Trust**); strenuous 10-day course based near Windsor, with visits to royal palaces in and around London to study patronage and collecting of the Royal Family. Priority to those with professional or specialist knowledge. Some scholarship assistance available. Deadline for applications: February 12, 2018.

- Attingham Study Program: The Horse and the Country House, September 19–28: directed by **Elizabeth Jamieson**, intensive 10-day study program examining the country house as a setting for outdoor pursuits, such as hunting and racing, and as a focus for horse-drawn travel; based in East Anglia and Yorkshire, with visits focusing on houses with sporting art collections, noteworthy stable blocks, riding houses and carriage collections. Some scholarship support available. Deadline for applications: February 12, 2018.

For enquiries and pricing information, contact **Rebecca Parker**, rebecca.parker@attinghamtrust.org. **American**

Friends of Attingham, contact: **Mary Ellen Whitford**, admin@americanfriendsofattingham.org; 212-682-6840.

Ladis Trecento Conference
Museum of Fine Art, Houston
Houston, TX
www.mfah.org
November 8–10, 2018

The goal of this conference is to bring together scholars for a dialogue on 14th-century art; organizers seek participation of international colleagues and a balance of researchers at varying stages in their careers.

The Houston conference is the second newly established biannual forum for a renewed and innovative discussion of 14th-century art and culture. The original model for the conference was a series of small meetings on the Trecento, first organized in Georgia in the late 1990s by **Andrew Ladis**, a scholar of 14th-century art and a mentor to younger art historians; the title of the conference honors his legacy.

To create real dialogue, the conference will be limited to approximately 20 papers of 20 minutes each. There will be no concurrent sessions. Papers will be grouped into sessions of three according to shared issues or topics, but there is no single overarching theme.

All topics and all media are welcome, as long as they address the period ca. 1250–1425.

To ensure the wider public can also participate, a public keynote lecture will open the conference.

The call for papers is open to all scholars working on Early Italian art; targeted invitations will be extended to emerging scholars (those who have obtained the PhD in the last seven years) to encourage their participation. Beginning with the 2018 conference, organizers will also increase efforts to bring in Italian scholars and graduate students.

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

The call for papers will go out in early January with a probable deadline for submission in mid-March and a response date in May.

News

• **The Asian Art Museum of Art of San Francisco** (CA) has received a pledged gift of \$25 million from Yahoo co-founder **Jerry Uan** and his wife, **Akiko Yamazaki**, toward the museum's \$90 million transformation project – the largest gift in the history of the museum, which is owned by the city of San Francisco and run privately.

Yamazaki is chair of the museum board and a collector, mainly of Song dynasty ceramics.

The project architect is **Kulapat Yantrasast**, who turned a Masonic temple into the **Marciano Art Foundation** (Los Angeles, CA).

• **The Bennington Museum** (VT) has opened a permanent installation, the Early Vermont Gallery, featuring rotating textiles and presenting life in Vermont from 1761 through the early 1800s. The gallery presents more than 85 major pieces and smaller objects from the museum's collection.

• **Dale Chihuly's** *Mosaic Persian*, a work commissioned in 1998 for the home of collectors **Dale and Doug Anderson**, is moving to the entrance of the **Lowe Art Museum** (Miami, FL). The installation comprises 32 glass ele-

ments that will be reconfigured for the museum. It is expected to be installed by the spring of 2018 to coincide with the museum's "Year of Glass," which will run through the next calendar year and feature glass-focused programming and exhibitions.

The Chihuly work will be in the Myrna and Sheldon Palley Pavilion, which is being reinstalled in anticipation of the Year of Glass and includes works by studio glass movement artists such as, in addition to Chihuly, **Harvey Littleton, Dante Marioni, William Morris, Therman Statom, Lino Tagliapietra, Howard Ben Tré** and **Toots Zynsky**.

The work documents Chihuly's role since the last quarter of the 20th century, reflecting the evolution of blown glass from small, precious object into large-scale contemporary works.

• **The Metropolitan Museum of Art** (New York, NY) has acquired an ancient Egyptian gold cartonnage coffin from the 1st century BC with a highly ornamented lid. The mummiform coffin was inscribed for Nedjemankh, a high-ranking priest of the ram-headed god Heryshef of Herakleopolis.



Coffin detail, gold sheath and gesso relief.

The decorated surface of the coffin includes scenes and texts in thick gesso relief that were intended to protect and guide Nedjemankh from death to eternal life as a transfigured spirit. The exterior is sheathed in gold, which was associated in ancient Egypt with the gods and the divinized dead because of its permanent nature. According to ancient texts, the use of gold in the coffin would have helped the deceased be reborn in the next life.

Unique to this coffin are thin sheets of silver foil on the interior of the lid, intended to protect Nedjemankh's face. To the ancient Egyptians, the precious metals gold and silver symbolized the flesh and bones of the gods on a general level, or the sun and the moon; and specifically the eyes of the cosmic deity Heryshef, whom Nedjemankh served.

An inscription on the front of the coffin's lid connects gold and "fine gold" (electrum) to the flesh of the gods, the sun and the rebirth of the deceased. The association of the inscription with the actual use of metals on the coffin is a rare — and possibly unique — occurrence.

• **The Reliance Foundation**, an Indian philanthropic organization founded by **Nita and Mukesh Ambani**, has promised a gift to the **Metropolitan Museum of Art** (New York, NY) to



Mosaic Persian, glass, dimensions variable, Dale Chihuly (American, b. 1941), 1998. © Chihuly Studio.

Acquisitions

• **The Philadelphia Museum of Art** (PA) has acquired a number of gifts, promised gifts and purchases, including:

√ Japanese ink paintings mounted as handscrolls, hanging scrolls and folding screens;

√ nine pieces of early American furniture by cabinetmakers in colonial

New England and Pennsylvania, on display in the exhibition *Transplanting Traditions: Early Colonial Furniture from the Anne H. and Frederick Vogel III Collection*, including an early chest of drawers with abstractly patterned carving, made in Hampshire County, MA, between 1715 and 1725, in the

Hadley furniture style of joinery and ornament;

√ a stained glass piece by **Jean Chastellain**, commissioned in the 1520s for a new chapel of the **Temple Church** (Paris, France), depicting the adoration of the magi as part of a series of compositions created ca. 1529, that will be on display this fall.

News, continued

support exhibitions that examine the accomplishments and influence of the arts and artists of India across time and in all media. Topics will include early Buddhist art from the first century B.C. to the fourth century AD and 17th-century Mughal art.

Nita Ambani is a member of the Met's new **International Council**, as well as founder and chair of the foundation. The foundation is the philanthropic arm of Reliance Industries Limited and aims to play a role in addressing India's development challenges through innovative and sustainable solutions.

• **Warren Wilson College** (Asheville, NC) is launching a low-residency, three-year campus-wide craft initiative in collaboration with the **Center for Craft, Creativity & Design** as a master of arts in craft studies graduate-degree program.

Founding director **Namita Gupta Wiggers** is securing faculty from art history, studio practice, material and cultural studies, anthropology, design and curatorial studies so students can engage in critical study and experience different interdisciplinary configurations. Students will work through a multi-semester program in alternating residencies and self-study. Five residencies and four directed study semesters are required to complete the degree.

Wiggers also was director and co-founder of **Critical Craft Forum**, an online and onsite platform. She led the **Museum of Contemporary Craft** (Portland, OR) from 2004–2014 and served on the **Craft Think Tank** and

the board of the Center for Craft, Creativity & Design. She has written and done curatorial work on contemporary and historic craft.

The **Asheville Farm School** merged with **Dorland-Bell School** to create college. An institutional industry known as "Warren Wilson Crafts" lasted through the 1950s and '60s. Students worked 15 hours per week to produce woven goods to sell.

Student interest declined until the 2000s, when the college created three work crews — fiber arts, wood joinery and blacksmithing — and revived the tradition. In 2013, the art department added studio craft and material arts and greater support for woodworking, fiber arts and blacksmithing. Funding from the **Windgate Foundation** solidified craft programming in recent years.

The first cohort of students in the master of arts in craft studies is expected to start in the summer of 2018.

• The **Museum of Arts and Design** (MAD; New York, NY) has established the **Burke Prize**, a new annual award to reinforce the museum's "commitment to celebrating the next generation of artists working in and advancing the disciplines that shaped the American studio craft movement."

The Burke Prize is an unrestricted \$50,000 award to a professional under age 45 working in glass, fiber, clay, metals or wood. Applicants must be U.S. citizens or permanent residents. The award is named for **Marian and Russell Burke**, who collect craft and jewelry.

Marian Culbertson Burke has been interested in the traditional fine arts

since being a student of Renaissance art in Florence, Italy. She discovered "the excitement of craft and MAD" when she attended a MAD Art to Wear fashion show in the 1980s. She was elected to the board of trustees in 2013 and has since underwritten acquisitions for MAD's permanent collection.

Russell Ely Burke has been a professional in the fine arts for 48 years.

Recipients of the prize will be determined by a jury of professionals in art, craft and design after an open application process. Applications will be available starting in February 2018 with the first winner to be announced that fall. Further details are available at madmuseum.org/burkeprize.

• The **Museum of Glass** (Tacoma, WA) has been promised the collection of **Steven and Roslyn Shulman** (Long Beach, CA), containing nearly 700 pieces of glass by **René Lalique**.

From the late 1800s to the mid-1900s, Lalique's work was hailed as representing the most chic and sophisticated qualities of French Art Nouveau and Art Deco styles. Although Lalique began his career as a jeweler in the late 19th century, he was entranced by the possibilities of glass. His participation in the 1925 **Exposition Internationale Décoratifs et Industriels Modernes** in Paris helped define Art Deco style. Lalique's stylistic legacy influenced subsequent generations of designers and artists, including contemporary artists.

The Shulmans started building their collection in 1983 with the goal of representing select series designed by Lalique.

People

Appointments and moves

• **Bradley Bailey** has been appointed as Ting Tsung and Wei Fong Chao curator of Asian art at the **Museum of Fine Arts, Houston (TX)**. Currently associate curator of Asian art at the **Ackland Art Museum** at the University of North Carolina at Chapel Hill, Bailey will be the first to hold the position, which has been sponsored by **Anne and Albert Chao** and the Chao family, through the **Ting Tsung and Wei Fong Chao Foundation**, which has provided support to the Asian art department and MFAH for many years.



Most recently the first associate curator of Asian art at the **Ackland Art Museum** (University of North Carolina at Chapel Hill), Bailey has written and lectured widely, with a specialization in the art of Japan, focusing on the Meiji period (1868–1912) and artistic relations between Japan and the West. He has curated exhibitions on Japanese American and contemporary art at the **Mead Art Museum, Yale University Art Gallery** and **Recession Art** (New York, NY), and organized two special exhibitions of Japanese art at the Ackland Art Museum. He also led the reorganization and reinstallation of the Ackland Art Museum's galleries of Asian art, which include Indian painting and sculpture, Chinese ceramics, Korean pottery, and Japanese metalwork, highlighted by the exhibition **Color Across Asia** (2016).

Bailey earned his bachelor's, master's, PhM and PhD in art history, as well as his MBA, with emphasis on nonprofit

management and museums, from Yale University.

• **Jorrit Britschgi** is the new executive director of the **Rubin Museum of Art** (New York, NY), succeeding **Patrick Sears**, who has retired. He has been serving as director of exhibitions, collections and research at the Rubin. Before that, he was head of exhibitions and publications at the **Museum Rietberg** (Zurich, Switzerland).

• **Thomas P. Campbell**, former chief executive of the **Metropolitan Museum of Art** (New York, NY), is the second recipient of the **Getty Rothschild Fellowship**, which provides up to eight months of research and study at the **J. Paul Getty Museum** (Los Angeles, CA) and **Waddesdon Manor** (Buckinghamshire, England).

• **Jennifer Y. Chi** has joined the **Brooklyn Museum** (NY) as deputy director and chief curator after 10 years as exhibitions director and chief curator at the **Institute for the Study of the Ancient World (ISAW)** (New York University), where she founded and created the curatorial vision for its exhibitions programs.



In addition to bringing never-before-seen ancient material to American audiences, some of her exhibitions bridged antiquity and the contemporary world. Her upcoming **Restoring the Minoans: Elizabeth Price and Sir Arthur Evans** juxtaposes the Turner Prize-winning Price's **A Restoration** with original objects and material from the archive of the Minoan site of Knossos.

Chi will help shape the overall strategic direction of the museum, oversee-

ing its curatorial program and activities, including exhibitions, public programs, and display of its collections.

Chi holds a master of studies with distinction in classical archaeology from the University of Oxford and a PhD from the **Institute of Fine Arts**, New York University (NY).

• Director and chief curator **Anna Tobin D'Ambrosio** has been appointed president and CEO of the **Williams Proctor Arts Institute Museum of Art** (MWPAl; Utica, NY), succeeding Anthony Spiridigloizzi, who announced his retirement earlier this year.



D'Ambrosio received her bachelor's degree from College of the Holy Cross and holds a master's degree from the Cooperstown Graduate Program. She began her museum career by volunteering at **Historic Cherry Hill** (Albany, NY), an experience that affected her decision to study American decorative arts. She is a scholar in 19th-century American decorative arts, including furniture, glass and silver, and has lectured extensively across the country, served as curator for dozens of museum exhibitions, and written numerous books and articles, several of which have won national awards.

D'Ambrosio joined the MWPAl staff in 1989 as curator of decorative arts and was appointed director of the Museum of Art in 2012.

• **Jonathan Fairbanks** has retired as director of the **Fuller Craft Museum** (Brockton, MA). In recognition of his leadership, scholarship and service, the board has named him Senior Research Associate and Director Emeritus.

The position of executive director will be known as the Jonathan Leo Fairbanks Executive Director in honor of his indispensable contributions to the museum. Deputy director **Denise Lebica** will serve as interim director while a national search is conducted to fill the position.

Fairbanks was named director of the museum in 2012 after having founded the American Decorative Arts and Sculpture department at the Museum of Fine Arts, Boston (MA) and served as the department's curator from 1970–1999. He expanded the institution's contemporary craft holdings of furniture, ceramics, glass and fiber during his tenure. He received his training at the University of Utah (BFA, 1953), University of Pennsylvania and **Pennsylvania Academy of Fine Arts** (MFA, 1957), **Winterthur Museum**, and University of Delaware (MA, 1961). At Winterthur over the next decade, he became the associate curator for conservation.

Over the past five years as Fuller Craft Museum director, Fairbanks played a leading role as an advocate for American crafts, design and decorative arts while growing the museum's programming, collection and national reputation. In 2014, he adopted an additional role as trustee for the collection of the late **Joan (Jockwig) Pearson Watkins** (1924–2013).

- **Kevin Gavagan** has been appointed the new chair of the **George Eastman Museum** (Rochester, NY) board. His involvement with the Eastman Museum began in 1995, as a member of the **George Eastman Society**. He has served on the board of trustees for 11 years, including several as a vice chair.

- After 31 years of service, **Albert LeCoff** has retired from his role as executive director of the **Center for Art in Wood** (Philadelphia, PA). He will remain involved in an advisory capacity to advance the center's mission. The board of trustees launched a national search for his successor in September 2017.

The center began as LeCoff's "passion project." His focus on concentrated study and appreciation of wood turning stemmed from his experience as a professional wood turner and his background as a teacher and educator. He originally co-founded the organization with his brother **Alan** as the **Wood**

Turning Center and incorporated it under the current name in 1986. The brothers organized wood-turning symposia that became forums for makers from all over the world.



The center now sponsors four to five exhibitions a year; has a 22-year-old annual international residency program that hosts six artists, a photojournalist and a scholar; has a library of resources dedicated to the study and documentation of wood turning, woodworking and wood artists; and houses a collection of more than 1,100 objects.

LeCoff has been an advocate for emerging, mid-career and established artists in the field. In 2011, the center's mission expanded to signal a departure from solely wood-turned objects to recognition of wood art in all its forms, facilitated by various techniques and multiple materials.

Nathans graduated from Hamilton College and the Wharton School, and also studied at the **Winterthur Museum** and England's **Attingham Summer School**.



- **Harold B. "Hal" Nelson** has re-

tired from the **Huntington Library, Art Collections and Botanical Gardens** (San Marino, CA). His final project was a handbook documenting the 130-piece collection of early American furniture and related decorative arts given to the Huntington through the estate of Southern California collectors **Victor Gail and Thomas H. Oxford**. Once the handbook is published in the spring of 2018, funds from the donors' trust will endow his successor's position as the Gail-Oxford Curatorship of American Decorative Arts.



In what Nelson refers to as his "so-called retirement," he plans to spend his time advancing the mission of the nonprofit **Enamel Arts Foundation** he and his partner **Bernard Jazzar** created in 2007. Nelson and Jazzar recently guest-curated an exhibition for the **Renwick Gallery of the Smithsonian American Art Museum** (Washington, DC) and are working on a book about **June Schwarcz** (1918–2015), one of the leading figures in the late 20th-century enamels field. The Schwarcz monograph, supported by a grant from the **Windgate Charitable Foundation**, will be published in late 2018. For information about the foundation's mission, collection, and programs, go to www.enamelartsfoundation.org.

- **Susana Torruella Leval**, who served as director of **El Museo del Barrio** (New York, NY) from 1994 to 2002 and as chief curator there for four years, and was named director emerita by its board of trustees in 2002, is a new trustee of the **Brooklyn Museum** (NY). While at El Museo del Barrio, she received the New York State Governor's Arts Award (1999). She received the

Hunter College President's Medal for the Arts in 1995 and an honorary doctorate from Pace University in 2000.



Torruella Leval is a member of the advisory boards of the Center for Puerto Rican Studies at Hunter College, Mirror of Race Project, **Association of Art Museum Directors** and **Cultural Institutions Group**. She has served on the boards of the **Metropolitan Museum of Art**, Dreamyard, Aperture Foundation, American Academy in Rome, **Alliance for the Arts**, **American Association of Museums**, **Municipal Arts Society**, **Andy Warhol Foundation for the Visual Arts**, and **Museum of Jewish Heritage**. In 2011, President Obama named her to the board of the **Institute of Museum and Library Services**. In 2015, New York Mayor de Blasio named her chair of the **Mayor's Cultural Arts Advisory Committee**.

• **David Nathans** is the new executive director and CEO of the **Royal Oak Foundation**, the U.S. affiliate of the **National Trust of England, Wales & Northern Ireland**, which seeks to raise awareness of and advance the work of the National Trust of England, Wales and Northern Ireland by inspiring support from the United States for its efforts to preserve and protect historic places and spaces.

Nathans has extensive nonprofit experience, most recently as executive director of the **Martha's Vineyard Museum** (MA), where he provided strategic leadership, program oversight and management. Before that, he was

executive director of the **Emerson Gallery** at Hamilton College. He also has experience in the corporate sector, having worked in advertising, marketing and communications with Ogilvy & Mather, Merrill Lynch, and the Sydney Company.

• **Diane C. Wright** has been appointed as curator of glass at the **Toledo Museum of Art** (TMA; OH). A recognized scholar of the windows and mosaics of **Louis Comfort Tiffany** and his studio, Wright will be responsible for overseeing TMA's glass and decorative arts collection, including acquisitions, research, exhibitions and publications.

Since 2014, Wright has served as the Carolyn and Richard Barry Curator of Glass at the **Chrysler Museum of Art** (Norfolk, VA).



Wright received a BA in history from the University of Utah and a MA in the history of decorative arts from the **Parsons School of Design at the New School** (New York, NY). Before her position at the Chrysler Museum of Art, Wright served as marketing and communications manager at the **Pilchuck Glass School** (Seattle, WA), Marcia Brady Tucker Senior Curatorial Fellow at the **Yale University Art Gallery** (Hartford, CT) and museum educator at the **Corning Museum of Glass** (NY). She also completed graduate internships at the Chrysler Museum of Art, and the **Smithsonian's Freer/Sackler Museums** and **Blair House** (Washington, DC). She also is a former DAS board member and officer.

Among the exhibitions she has organized are **Sibylle Peretti; Root and**

Flower: The Natural World of Joey Kirkpatrick and Flora Mace; In the Box: Giampaolo Seguso — The Song of Glass; Monir Shahroudy Farmanfarmaian — Infinite Possibility: Mirror Works and Drawings, 1974-2014; Beverly Fishman: In Sickness and Health; Chihuly in the Garden, and Louis C. Tiffany and the Art of Devotion.

Wright has taught courses on decorative arts and design at George Mason University, the **Rhode Island School of Design**, **Corcoran College of Art and Design**, and Parsons. She has presented lectures on glass art throughout the U.S. and contributed numerous scholarly articles to journals, exhibition catalogues and books over the years.

Awards

• **Steven Miller**, executive director of **Boscobel House and Gardens** (Garrison, NY), has been accepted as a visiting scholar at the **American Academy** (Rome, Italy).

Miller has been in the museum field since 1971 and has served as a curator, director, consultant, trustee and educator. For the past 14 years, he has been an adjunct professor in the **Seton Hall University** MA program in museum professions. He holds a BA in sculpture from Bard College and an International Graduate Certificate in the Principles of Conservation Science from the **International Centre for the Study of the Preservation and the Restoration of Cultural Property** (Rome, Italy).

Miller joined Boscobel as executive director in 2013.

As a visiting scholar, Miller will complete a book about how museums remove collections or "deaccessioning"; he has written, lectured, advised and consulted on the subject. His deaccession book will follow **Wiley-Blackwell's** forthcoming publication of his museum studies textbook in September 2017.

• **Wilfried Zeisler** has been promoted to the chief curator and **Estella Chung** to director of collections at **Hillwood Estate, Museum & Gardens** (Washington, DC).

Zeisler leads collections research, stewardship and acquisitions, publications, and special exhibitions; continues to work with Russian and 19th-century art; and directs and advances the **Liana**

Paredes Fellows Program. Chung oversees collections management and conservation, the research and archives and continues to function as curator of American material culture, historian and head of the oral history program.

• **Jason Stein** and **Dan Tolson** have joined the Modern decorative art and design department of **Bonhams** as directors. Stein will be based in Los Angeles, CA and Tolson in New York, NY. Both are returning to Bonhams, having held senior specialist positions.

Stein rejoins Bonhams with more than 25 years' experience as a 20th-century decorative arts specialist with other international auction houses on both the East and West Coasts. Tolson has more than 20 years experience in 20th-century decorative arts, having pioneered design sales at international auction houses in London, Los Angeles and, most recently, **Sotheby's New York**, where he held the post of vice president, senior specialist.

• The new **Museum of Art and Design (MAD; New York, NY)** Fellows in its Artist Studios Program who work in the decorative arts are **Mimi Bai**, **Lexy Ho-Tai**, **Johannah Herr** and **Luum Melake**. Ho-Tai is also the Van Lier Fellow. The full-time fellowship is funded by the **New York Community Trust** and provides financial support and a studio at MAD to young people from historically underrepresented populations who are dedicated to a career in the arts.

Ho-Tai is an interdisciplinary artist who works primarily with found and recycled materials using traditional craft techniques.

Riley works with substances such as glass, lime and washing soda, creating or altering the circumstances of their manufacture, whether reversing the coloration in glass or making lime using antiquated burning methods. She earned a BFA in glass with honors from the **Rhode Island School of Design**.

Herr uses color, pattern and image density to create textile work that addresses societal issues.

Melake's recent studio practice focuses on handweaving mixed-media wall hangings using materials that range from common objects to industrial materials informed by her furniture design practice, such as metals,

cement and rubber. She earned a BA in architecture with a minor in art history at the University of California, Berkeley.

Bai designs furniture to reflect and reshape an understanding of these relationships. Chairs are a recurring motif in her work. She is enrolled in the **Whitney Museum of American Art** Independent Study Program and earned an MFA in sculpture/dimensional studies from Alfred University and a BA in sociology from Wesleyan University.

In memoriam

• **Paulus Berensohn**, a dancer who became a potter, died in June at 84.

Berensohn was the author of *Finding One's Way with Clay* (1972), which provided guidance on making pinch pots along with his perspectives on art, the environment, spirituality and creativity. He would leave his pots in the woods to "melt" back into the Earth, rather than fire them in a kiln.

After studying dance in college, taking workshops with Merce Cunningham and being a demonstrator with Martha Graham, Berensohn spent time at the **Land** commune, where he saw **Karen Karnes** working at a kick wheel and was inspired to take up pottery. He also met **M.C. Richards** at Land and enrolled in her workshop at the **Haystack Mountain School of Crafts** (Deer Isle, ME).

Berensohn's philosophy of ceramics was "a noncommercial enterprise that can foster human development and unlock human potential."

Berensohn taught crafts and pottery at **Pendle Hill** (Wallingford, PA) and Swarthmore College. He bought a property that he operated as a cooperatively owned artist's colony called **Endless Mountain Farm** (Scranton, PA). He started teaching pottery and journal-making workshops at the **Penland School of Crafts** (Bakersville, NC) in the late 1960s, an affiliation that lasted for almost 40 years.

Berenson started making tapestries in the late 1970s as therapy after a cancer scare left him too tired to make pottery.

• **Daphne Farago**, a self-taught collector of decorative arts, died in July. She was born in South Africa and met her husband, **Peter**, in Europe

after World War II. She emigrated first to Montreal, Canada, and then to the U.S. in 1950; they married in 1951 and settled in Rhode Island.

In the early 1960s, Farago served as a docent at the **Rhode Island School of Design (RISD) Museum of Art** (Providence, RI), where Peter earned a textile engineering degree.

Farago initially focused on American folk art and furniture. By the mid-1970s, she was highly regarded in the field and eventually donated her collection to the RISD Museum of Art, which established an exhibition center in her name.



After beginning a new second collection of contemporary craft, specializing in jewelry, glass, ceramics, fiber and furniture, Farago was an early benefactor and supporter of artists such as **Dale Chihuly**, **Ken Price**, **Sam Maloof**, **John Cederquist**, **Michael Glancy**, **Louis Mueller**, **Claus Bury** and **Wendell Castle**. In recent years, she donated hundreds of works to the **Museum of Fine Arts, Boston (MA)**, which established the **Daphne and Peter Farago Gallery** to memorialize the gifts.

• Collector and philanthropist **Victor L. Johnson** has died at 89. He and his wife, **Joan**, received the **Antiques Dealers Association (ADA)** Award of Merit in 2016. The collection of American folk art that he amassed with his wife was featured in the exhibition *Drawn with Spirit: Pennsylvania German Fraktur from the Joan and Victor Johnson Collection* at the **Philadelphia Museum of Art (PA)**. The couple endowed a gallery of Penn-

Exhibitions

sylvania decorative arts at the museum and promised their fractur collection to the museum; Joan Johnson has been a trustee since 1993.

The Johnsons began collecting Americana after they were married in 1955.

- Jeweler **Fred Leighton** has died at 85. He was known for providing antique Art Deco, Art Nouveau, Victorian, Indian Mughal and royal jewels, and 18th-century shipwreck emeralds, to celebrities. He sold jewelry acquired from estates, dealers, individuals and auction houses. Designers would show him sketches and he would provide jewels and settings to fit their ideas.

- **Liana Paredes**, former chief curator and director of collections at **Hillwood Estate, Museum & Gardens** (Washington, DC), died in March 2017.

- Logo and graphic designer **Alan Peckolick** has died at 76. Among his designs was a poster for late-night openings at the **Museum of American Folk Art, Whitney and Guggenheim Museum** (New York, NY) that is in the permanent collection of the **Gutenberg Museum** (Mainz, Germany).

- As briefly noted in the first 2017 issue of the DAS newsletter, **Clare Eddy Thaw**, who established the **Eugene V. and Clare E. Thaw Trust** with her husband to support their appreciation of the arts (as well as the environment and animal rights), died in June at 93. She was a benefactor of the **Fenimore Art Museum** (Cooperstown, NY), where she and her husband donated their collection of American Indian art. The Thaws also donated works to the **Frick Collection** (New York, NY), **Museum of Modern Art** (New York, NY), **National Gallery** (Washington, DC), **Georgia O'Keeffe Museum** (Santa Fe, NM) and others.

The Thaws were known for collecting medieval and Renaissance decorative arts, among other objects. Exhibitions of donated by the Thaws to various museums include **Nomadic Art of the Eastern Eurasian Steppes** at the Met.

The Clare Eddy Thaw Gallery at the **Morgan Library & Museum** (New York, NY) was inspired by Renaissance chambers that Renzo Piano encountered in Italy and provides filtered natural light for exhibitions.

California

Kukuli Velarde: Plunder Me, Baby
American Museum of Ceramic Art
(AMOCA)

Pomona, CA
www.amoca.org

Through February 11, 2018

This exhibition is part of the Getty-led **Pacific Standard Time: LA/LA**, an exploration of Latin American and Latino art in dialogue with Los Angeles, and the first West Coast exhibition by the U.S.-based Peruvian artist **Kukuli Velarde**, who was born in Cusco in 1962 and moved to the U.S. in 1988.

Velarde's ceramics works are augmented with a selection of pre-Columbian ceramic objects to illustrate her source material.

Velarde has a bachelor of fine arts degree from Hunter College and lives and works in Philadelphia, PA. Her work is included in the collections of the **Houston Museum of Fine Arts** (TX); **Racine Art Museum** (WI); **Fuller Craft Museum** (Brockton, MA); and **John Michael Kohler Arts Center** (Sheboygan, WI). She has received a John Simon Guggenheim Fellowship, Pollock Krasner Foundation Grant, USA Knight Fellowship, PEW Fellowship and Joan Mitchell Foundation Grant.

Mettlach: Folktales & Fairy Tales
American Museum of Ceramic Art
(AMOCA)

Pomona, CA
<http://www.amoca.org>

Through July 31, 2018

Mettlach: Folktales & Fairy Tales includes 140 objects representing folktales found in cultures throughout the world.

In 1748, **François Boch** began manufacturing ceramic dinnerware in France. In 1809, the Boch family purchased a former Benedictine abbey in Mettlach, Germany, on the Saar River near the border with France. **Jean-François Boch**, François Boch's grandson, designed many of the machines used to improve production at the new facility.

In 1791, **Nicholas Villeroy** acquired an earthenware factory in

Germany. Villeroy brought in specialists from England and France to modernize production. Around 1815, they developed a printing process to create decals that could be fired onto clay (prints under glaze).

The families merged their companies in 1836 to create **Villeroy and Boch** (V&B). The Mettlach factory reached its peak about 1880 but began to decline around the early 1900s due to a downturn in the economy and World War I. Today, V&B continues to produce bathroom wares, tableware and other ceramics.

Revelations: Art from the African American South

Fine Arts Museums of San Francisco/de Young
San Francisco, CA

www.famsf.org
Through April 1, 2018

Revelations: Art from the African American South is an original exhibition celebrating the acquisition of 62 works of art by 22 contemporary African-American artists, including quilts. Born in the era of Jim Crow segregation, with slavery in their inherited memory, the majority of these artists were self-taught.

Tiffany Favre Glass: Masterworks from the Collection of Stanley and Dolores Sirott

Huntington Library, Art Collection and Botanical Gardens
San Marino, CA

www.huntington.org
Through February 26, 2018

This survey of **Tiffany** favre glass vase production includes experimental pieces made in the 1890s to the peacock vases from early in the 20th century through 32 vases in a collection of almost 300 pieces.

Connecticut

Morgan: Mind of the Collector
Wadsworth Atheneum Museum of Art
Hartford, CT

<https://thewadsworth.org>
Through December 31, 2017

The Wadsworth Atheneum

Museum of Art celebrates the art-collecting career of financier **J. Pierpont Morgan** (1837–1913) through more than 100 objects, organized according to three of his collecting passions: antiquities, sacred relic, and objects with historical ties. Morgan traveled the globe to collect more than 20,000 works of art in a 23-year period. His acquisitions included decorative arts such as silver, porcelain, glass, tapestries, enamels, ivories and bronzes.

Morgan: Mind of the Collector unites more than 100 of these objects to illuminate Morgan’s pursuit of global culture, commemorating his collecting achievements and exploring his motivations, buying decisions, and impact on the evolution of art collecting and museums in America.



The Great Ruby Watch, case and dial: painted and raised enamel on gold, set with rubies; movement: gilded brass and partly blued steel, ca. 1670. German; watchmaker: Nicolaus Rugendas the Younger. Metropolitan Museum of Art, gift of J. Pierpont Morgan, 1917.

The founder of a banking dynasty still in operation today, Morgan was also an important philanthropist and became an avid art collector after the death of his father, **Junius Spencer Morgan** (1813–1890). His family was the third generation to support the Wadsworth Atheneum — his grandfather **Joseph** was one of the museum’s founders.

In 1889, Pierpont and his father contributed a combined \$150,000 to

the museum. After Junius died in 1890, Pierpont commissioned and funded the \$1.4 million **Morgan Memorial** in his father’s honor, more than doubling the museum’s size. These capital contributions are represented by a pair of wrought bronze and brass gates created by the **Gorham Manufacturing Company** (Providence, RI).

Pierpont’s ultimate gift to the Wadsworth Atheneum came in 1917, when, in accordance with his father’s will, **Jack Morgan** dispersed more than 1,350 objects from Pierpont’s collection to the Wadsworth Atheneum “for the instruction and pleasure” of the public. The gift formed the core of the museum’s European decorative arts collection; Morgan: ***Mind of the Collector*** corresponds with the centennial anniversary of that re-foundation.

A glass cameo cup on loan from the **Corning Museum of Glass** (NY) is known as the Morgan Cup (c. 1–99 CE); Morgan acquired it despite opposition from advisors who doubted its authenticity. It proved to be a rare object manufactured in the ancient Roman Empire.

In the same vitrine, the bronze *Draped Warrior* (c. 510–500 BCE) is one of 90 ancient objects Morgan bequeathed to the Wadsworth Atheneum. He collected illuminated prayer books and missals, Bibles, and enameled and metal reliquaries, including the Reliquary of Mary Magdalene (14th and 15th century), which is said to contain the saint’s tooth and now belongs in the collection of the **Metropolitan Museum of Art** (New York, NY).

A lifelong interest in European history and royalty attracted Morgan to works of art such as the Great Ruby Watch (c. 1670) that once belonged to the Baroness **Alphonse de Rothschild**, wife of the French banker. It is decorated with 85 clear rubies and painted enamel.

The diversity of Morgan’s objects and their quantity are seen in a selection of collection catalogs. Like many collectors of his time, Morgan commissioned leading scholars to document his properties in limited-edition volumes, making them accessible to people unable to see the works in person.

The exhibition is supported by the **Decorative Arts Council** of the Wad-

sworth, **Zachs Family Foundation**, **Duff Ashmead and Eric Ort**, and **David T. Langrock Foundation**, with additional support from **JPMorgan Chase & Co.**, the **Morris Joseloff Exhibition Fund**, **Dr. Tim McLaughlin** and **Dr. Marian Kellner**, **Michael and Genevieve Pfaff**, and the **Agnews Gallery** (London, England).

***“Things of Beauty Growing”*: British Studio Pottery**

**Yale Center for British Art
New Haven, CT**

www.yale.edu

Through December 3, 2017

This exhibition tells the story of studio pottery in Britain, from the early 20th century to the present, by focusing on the evolution of the vessel form. Vase, bowl, charger, set: This family of forms ties ceramics to its functional origins.



Moon Jar, stoneware, porcelain slip, paper fiber, wood ash, white glaze; 2016; Akiko Hirai, Collection of the artist, London. Photo: Jon Stokes.

The exhibition traces the major typologies that have defined studio pottery since the beginning of 20th century, while looking back to the precedents that inspired modern pioneer potters.

Things of Beauty Growing opens with the iconic form of the moon jar, originally developed in Korea during the Joseon dynasty and reinterpreted by contemporary potters as an emblem of transcendence. It traces the development of studio pottery through archetypal forms in a loose chronology, from the tea bowls that **Bernard Leach** brought from Japan and shaped into the foundations of British pottery to recent

works by **Julian Stair, Felicity Aylieff** and **Clare Twomey**.

Twomey's installation *Made in China* includes 80 large porcelain vases. The exhibition shows that the story of studio pottery is a global one — pots and potters alike have traveled between England, continental Europe, Asia, Africa and elsewhere. It also presents studio pottery as an ongoing concern for contemporary makers.

In addition to objects from public and private collections, several works created for the exhibition are on display.

Things of Beauty Growing: British Studio Pottery is organized by the **Yale Center for British Art** in partnership with the **Fitzwilliam Museum** (University of Cambridge), and co-curated by **Simon Olding**, director of the **Crafts Study Centre, University for the Creative Arts** (UK).

The exhibition is accompanied by a publication of the same title, co-edited by the curators and co-published with the Fitzwilliam Museum in association with Yale University Press, with contributions by an international team of scholars and the biographies and portraits of artists in the exhibition.

Georgia

Crafting History: Textiles, Metals and Ceramics at the University of Georgia

**Georgia Museum of Art
Athens, GA**

**<http://georgiamuseum.org>
February 1–April 29, 2018**

The University of Georgia (UGA) has offered instruction in ceramics, textiles and jewelry/metalwork since the early 1940s. This exhibition and its accompanying publication are the first to document the craft areas at UGA. In addition to celebrating this local heritage, the project investigates the history of American studio craft through the lens of a public university.

Artists represented include **Earl McCutchen, Frances Stewart Higgins, Wiley Sanderson, Glen Kaufman** and **Robert Ebendorf**.

Sponsors include the **Center for Craft, Creativity & Design; W. Newton Morris Charitable Foundation;** and **Friends of the Georgia Museum of Art**.

Curators include **Ashley Callahan,**

independent scholar, and **Mary Hal-lam Pearse**, associate professor of art and area chair for jewelry and metals, **Lamar Dodd School of Art**.

New Jersey

**When Objects Became Art
Newark Museum
Newark, NJ
www.newarkmuseum.org
Through 2018**

This installation highlights the museum's commitment to collecting and displaying modern ceramics and glass as art, spotlighting art ceramics purchased between 1911 and 1926 with three examples of art glass from the 1920s.

In 1910, the museum mounted an exhibition called *Modern American Pottery* and founded its decorative arts collection with examples from this display. In the 1920s, with the completion of its new building, the museum purchased more-modern ceramics. The museum started buying modern glass in 1912, including examples from a 1929 exhibition at **Bamberger's Department Store** titled *International Ceramics and Glass* that was echoed by an installation at the museum.

**Newark: City of Silver and Gold from Tiffany to Cartier
Newark Museum
Newark, NJ**

**www.newarkmuseum.org
Long-term installation**

Although **Tiffany & Co.** was Newark's most-famous silver manufacturer, the city was home to a number of important silver companies and the center of a gold jewelry industry. By 1900, sterling silver objects were being mass-produced at modest cost and sold through jewelry stores in every state in the country.

In the same period, 14-karat gold jewelry became a staple of modern fashion for both men and women. Newark jewelry workshops produced millions of pieces of gold jewelry annually.

New York

**War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics
American Folk Art Museum
New York, NY
<https://folkartmuseum.org>
Through January 7, 2018**

War and Pieced showcases the complex geometric quilts made by men using dyed wools derived from British military and dress uniforms. Once termed "soldiers' quilts" or "convalescent quilts," the pieced textiles are most closely associated with the Crimean War, as well as conflicts in India, South Africa and other regions of the British Empire during the 19th century.

Organized in collaboration with the



Soldier's quilt, military fabrics, beads; artist unidentified.

International Quilt Study Center & Museum (University of Lincoln–Nebraska) and co-curated by Dr. **Annette Gero**, international quilt historian, author and collector, the exhibition relates these military quilts to an earlier technique of pictorial inlaid or intarsia quilts, made with felted wools during the Prussian and Napoleonic wars beginning in the mid-18th century.

The quilts often incorporate thousands of pieces no larger than 1-inch square. Examples are drawn primarily from Gero's collection, with additional pieces from public and private collections, many never before on view.

The 240-page publication *War-time Quilts: Appliqués and Geometric Masterpieces from Military Fabrics* (Beagle Press, 2015) accompanies the exhibition.

The exhibition will be at the **International Quilt Study Center & Museum** from May 25–September 16, 2018.

John Lockwood Kipling: Arts & Crafts in the Punjab and London
Bard Graduate Center
New York, NY
www.bgc.bard.edu
Through January 7, 2018



Tobacco jar in the form of a bear holding a tree stump, terra-cotta. Inscriptions: "fumus gloria



Bride's robe, cotton, silk, paper, gold thread; 71x6x48 in. (180.3x15.2x121.9 cm); Brooklyn Museum collection. Photo: Jonathan Dorado, Brooklyn Museum (NY).

mundi/" and "forbear /RK/JLK/1896." John Lockwood Kipling, 1896. © National Trust Images/John Hammond.

John Lockwood Kipling: Arts & Crafts in the Punjab and London explores the life and work of **John Lockwood Kipling** (1837–1911), an artist, teacher, curator and figure in the Arts and Crafts movement. He was also a social campaigner for the preservation and promotion of Indian crafts and a designer of architectural sculpture whose creations can be seen on buildings in London, Mumbai and Lahore.

The exhibition focuses on Lockwood Kipling's advocacy for and promotion of the arts and crafts of India through his work at art schools in Bombay (now known as Mumbai) and Lahore, as well as his role as curator of the **Lahore Museum**, journalism over 25 years in India, and influence on his son — the writer and poet Rudyard Kipling (1865–1936), some of whose books he illustrated.

The exhibition includes 250 objects, encompassing metalwork and furniture, illustrated books and architectural ornaments, and ceramics and relief sculpture from the **Victoria and Albert Museum** (V&A; London, England) collections and lenders across Britain, the United States and Pakistan.

John Lockwood Kipling: Arts & Crafts in the Punjab and London was on view at the V&A in 2017.

The catalog is edited by **Julius Bryant** and **Susan Weber**, published with Yale University Press, and includes 17 essays by scholars of 19th-century art, architecture and design. Illustrated with 700 color images, including pieces featured in the exhibition, it has a chronology of Lockwood Kipling's projects, exhibition checklist and bibliography.

Support is from **Martin Levy**, **Camilla Dietz Bergeron** and **Gus Davis**, **Edward Lee Cave**, **Vera Mayer** and other donors.

Arts of Korea
Brooklyn Museum
Brooklyn, NY
www.brooklynmuseum.org
Reinstallation

Arts of Korea is a celebration of the **Brooklyn Museum's** Korean collection and a preview of its future Arts of Asia and the Middle East galleries. The renovated Arts of Korea gallery is triple its original size and will display more than three times more artworks and objects, many on view for the first time or after multiple decades in storage.

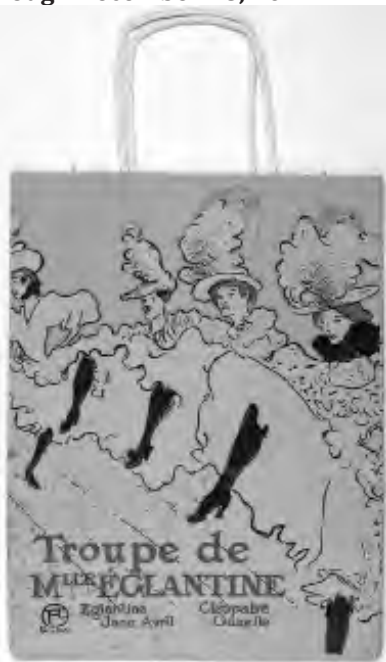
Arts of Korea presents 80 works of art, including a selection of ceramics, from early stoneware funerary vessels and inlaid celadons to later wares with freely painted underglaze decoration, and examples of metalwork, furniture, painting, jewelry and costume.

Arts of Korea features 1,800 years

of the region's art-making through artworks and objects such as a 12th-century ewer in the shape of a lotus bud, considered one of the world's finest Korean ceramics due to its modeling and decoration; a recent curatorial discovery of an extremely rare early 19th-century wide-brimmed official's hat for ceremonial occasions, later banned for its scale; a 6th-century pair of earrings that demonstrates the diffusion of art-making techniques along the Silk Road trade routes that connected East and West; and a heavily embroidered cloak worn by 19th-century Korean brides, called a hwalot, on view after extensive conservation treatments for the first time since its acquisition in 1927.

Reinstallation of the collection was made possible by three grants from the **National Museum of Korea**.

**Carry On! Selections from the J. Scott Patnode Shopping Bag Collection
Cary Graphic Arts Collection/
Rochester Institute of Technology
Rochester, NY
www.rit.edu
Through December 18, 2017**



Signature shopping bag, Sherry-Lemann, LTD., New York, NY.

This exhibition features 72 examples of shopping bag design from a collection of almost 1,200 pieces donated to the **Cary Collection** by **J. Scott Padnode**, retired director and curator of the Gonzaga University **Jundt Art Museum** (Spokane, WA), a collector of shopping

bags and literature about the genre. His gift to the **Cary Library** includes reference and supplemental materials.

The oldest item is a 1961 bag from Bloomingdale's; and most-recent additions to the collection are from 2010. Designers represented include **Yoko Ono, Keith Haring, Rudolph de Harak, David Hockney, Barbara Kruger, Willi Kunz, Annie Leibovitz, Roy Lichtenstein, Massimo and Lella Vignelli, and Andy Warhol**.

The collection combines a focus on design and functionality to interest students in industrial design, printing, hospitality, packaging design and more in everyday objects.

Between 1852 and 1990, developments and innovations in machines, adhesives, designs, plastics and printing techniques resulted in an ever-better, cheaper shopping bag. As manufacturing and printing bags became inexpensive, shopping bags became more and more common, with many stores giving them away for free. Between the 1960s and the 1990s, shopping bags attained a certain ubiquity in many consumer cultures.

The bags are not just tools, but canvases for design messages, demonstrating a variety of technique, shape, material and message. Their presence in stores, on the streets and in homes went from practical to symbolic to ideological.

Patnode graduated from Gonzaga in 1968 and began teaching there in 1970. He worked as an art professor for many years, teaching, among other things, courses in three-dimensional design for which he used the collection of shopping bags as a teaching tool. He opened the Jundt Art Museum in 1995 and was its director and curator until his retirement in 2013.

**Wendell Castle: Remastered
Memorial Art Gallery
Rochester, NY
www.mag.rochester.edu
Through December 31, 2017**

Wendell Castle Remastered presents the digitally crafted works of master furniture maker, designer, sculptor and educator Wendell Castle.

The exhibition features approximately 40 works of art, including examples that illustrate his stack-lamination

technique and selections from his mold-form fiberglass experiments. These are the inspiration for the contemporary works that Castle has been creating with his robot that uses a process similar to his early stack-lamination carving, but with greater precision and complexity.



Serpentine Floor Lamp, mahogany, 1965.
Photo: Montreal Museum of Fine Art.

Castle's current studio practice combines handcraftsmanship such as carving, rasping and finishing with digital technologies, including 3D scanning, 3D modeling and computer-controlled milling. These new works re installed with earlier pieces that inspired them.

Supporting sponsors include **Michael Jesselson**, Ameriprise Financial/Nocon & Associates, the **Robert L. & Mary L. Sproull Fund**, **Anne and Ronald Abramson Family Foundation**, **Canandaigua National Bank & Trust**, **Rubens Family Foundation**, and **Mr. and Mrs. Thomas F. Judson, Jr.**

The exhibition is part of the November 3-5, 2017, DAS trip to Rochester and Corning, NY, and an adaptation of an exhibition originally presented at the **Museum of Arts and Design** (New York, NY) in 2015.

**The Silhouette of Fashion: The 1850s
Merchant's House Museum
New York, NY
www.merchantshouse.org
Through January 8, 2018**

This part of a series of exhibitions

featuring **Tredwell** dresses from each decade of the 19th century is a one-piece day dress of cream, brown and salmon-pink plaid silk, sewn entirely by hand. It is trimmed with fringed rust-colored ribbon and has a 6.5" pocket sewn into the right side of the skirt.

One of the defining characteristics of ladies' fashion in the 1850s is the pagoda sleeve —wide, bell-shaped sleeves that require the use of detachable undersleeves to complete the look of the dress. The style was first introduced in 1848, and appears to have been a favorite of the Tredwell women — of the 39 dresses in the **Tredwell Costume Collection**, 20 are constructed with pagoda sleeves.

***Streams and Mountains Without End:
Landscape Traditions of China***
Metropolitan Museum of Art
New York, NY

www.metmuseum.org

Decorative art objects with landscape themes are part of this exhibition of Chinese paintings.



Brush holder, bamboo with hardwood rim and base, H. 7 in. (17.8 cm); D. 6 1/2 in. (16.5 cm); Gu Jue (active in late 17th century; Qing dynasty (1644–1911), Kangxi period (1662–1722); illustrates scenes from the famous poem “Ode to the Pavilion of the Inebriated Old Man” by Ouyang Xiu (1007–1072). Demoted in 1045 to the remote Anhui Province, Ouyang took solace in wine and the natural world. Eileen W. Bamberger Bequest, in memory of her husband, Max Bamberger, 1994.

***Japanese Bamboo Art: The Abbey
Collection***
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through February 4, 2018

This loan exhibition is devoted to masterworks of Japanese bamboo art, including works by six artists who were designated as Living National Treasures, and features more than 90 works from the late 19th century to the present.

The exhibition highlights key stages in the modern history of Japanese bamboo art while introducing the main lineages of bamboo masters and showing the emergence of a contemporary bamboo art.

For hundreds of years, both simple, everyday utensils and refined bamboo vessels were made according to local traditions and techniques passed down from generation to generation. It was not until the end of the 19th century that bamboo craftsmanship began to be recognized as one of the traditional Japanese decorative arts, and later as an art form.

The exhibition is organized by three geographical production areas — Kansai, Kantō and Kyūshū — and features masterworks by pioneer bamboo artists of the Meiji (1868–1912) and Taishō (1912–1926) periods, as well as later masters such as **Iizuka Rōkansai**, who created innovative works that became the foundation for contemporary bamboo art. The show also features pieces by modern bamboo artists.

The bamboo artworks are augmented by decorative arts objects exploring related themes, such as the four seasons, floral compositions (ikebana) and the tea ceremony.

Establishing lineages to pass down techniques and styles to disciples is a long-standing tradition in Japan, and many of the leading bamboo craftsmen founded their own schools, most of which are still active today. The exhibition demonstrates the transmission of the tradition through works created by the four masters of the Hayakawa lineage and four generations of the **Tanabe Chikuunsai** family.

Highlights of the exhibition include Basket for Transporting Sencha Tea Ceremony Utensils (ca. 1877–80s) by **Hayakawa Shōkosai I** (1815–1897), who is believed to be the first basket master craftsman to sign his works; Moon Reflected on Water (1929) by **Sakaguchi Sōunsai** (1899–1967) — in 1929, the first bamboo work accepted into a public, government-sponsored art

exhibition; Offering or Fruit Tray with Intersecting Circles Design (ca. 1947), an early work of smoked timber bamboo by **Shōno Shōunsai** (1904–1974), who, in 1967, became the first Living National Treasure of bamboo art; Autumn Breeze (2014) by **Uematsu Chikuyū** (b. 1947); and Flowing Pattern (2014), a piece by **Honma Hideaki** (b. 1959).



Flowing Pattern, timber bamboo, men'yadake (flexible species of bamboo), dwarf bamboo, rattan, lacquer; Honma Hideaki (Japanese, b. 1959), 2014.

The exhibition is made possible by **Diane and Arthur Abbey**. The majority of the works in their collection of Japanese baskets and bamboo works have never before been presented to the public; more than 70 pieces are recent promised gifts to the museum.

The Abbeys started collecting Japanese bamboo art, along with Western contemporary art, in the 1990s. Their collection of more than 200 baskets and bamboo sculpture encompasses pieces made in the late 19th century through masterworks of the postwar period created by Living National Treasure artists.

***Portable Storage: Tribal Weavings
from the Collection of William and
Inger Ginsberg***
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through May 7, 2018

Woven bags produced by and for nomads from Iran, Turkey and the Caucasus contained all of the necessities of life, from bedding to salt. **Portable Storage: Tribal Weavings from the Collection of William and Inger Ginsberg** highlights 19 patterned examples of woven bags, accompanied by one pile-woven saddle cover, that provide insight into a way of life practiced in the Middle East for hundreds of years. The 2015

gift expands the museum's holdings of tribal weavings from the region.

The exhibition includes bags designed to hold flour, salt and bedding, and more than a dozen examples of the khorjin or double bag used throughout the Middle East as a kind of briefcase-handbag, woven by women from the Shahsevan, Bakhtiari, Khamseh, Qashqa'i and other tribes that populated 19th-century Iran, Turkey and Transcaucasia. Each tribe had its own preferred weaving styles and techniques, by which the bags can often be identified.

Woven in hues of red, blue and yellow using traditional dyeing methods and natural materials, along with undyed white wool, these textiles are decorated primarily with geometric patterns. Stylized floral and animal motifs are also used.

Bags represent a variety of techniques, often several in combination in a single bag: slit-tapestry weave (kilim), brocading, warp-wrapping (sumak) and knotted pile. The latter technique was often used structurally to strengthen the bottoms of the bags and protect them from abrasion. While the weavers used wool and cotton for most of the pieces, one larger saddle bag is embellished with metal-wrapped yarns.

A large bedding bag from the Shahsevan tribe, which is based along the border between present-day Iran and the Republic of Azerbaijan, displays the marriage of esthetics and utility that is characteristic of these objects. Included in the otherwise-geometric ornament of one pile-woven saddlebag is the unexpected image of an elephant, demonstrating the creative latitude.

The Ginsbergs have been interested in small textiles since the 1970s and became more active as collectors in the 1990s. Their collection focuses primarily on tribes living in Iran and the surrounding areas.

The exhibition is organized with **Walter B. Denny**, University Distinguished Professor of Islamic Art, University of Massachusetts, Amherst, and is made possible by the **Hagop Kevorkian Fund**.

Art and Peoples of the Kharga Oasis
Metropolitan Museum of Art
New York, NY

www.metmuseum.org
Through September 30, 2018

In 1908, the **Metropolitan Museum of Art** began to excavate late-antique sites in the Kharga Oasis in Egypt's Western Desert. The museum's archeologists uncovered two-story houses, painted tombs and a church, and retrieved objects that reveal the multiple cultural and religious identities of people who had lived in the region between the 3rd and 7th centuries AD, a time of transition between the Roman and early Byzantine periods. The finds represent a society that integrated Egyptian, Greek and Roman culture and art through some 30 works from these excavations.

Objects are grouped according to the archeological context in which they were discovered and shows how archeological documentation can aid in understanding an object's original function. On view are copies of frescoes with Early Christian images, ceramics, ostraca (pottery shards used as writing surfaces), jewelry from burials, glassware and early 20th-century site photography.

Further research is available through "Excavations of the Late Roman and Early Byzantine Sites in the Kharga Oasis," an online resource accessible through the digital collection portal of the museum's **Thomas J. Watson Library**.



Bowl with Interior Geometric Decoration, earthenware, slip decoration, 4th–7th century. Made in Kharga Oasis, Byzantine Egypt. Metropolitan Museum of Art, Rogers Fund, 1925. Image © Metropolitan Museum of Art (New York, NY).

Studio Views: Craft in the Expanded Field

Museum of Art and Design
New York, NY

www.madmuseum.org
Through January 7, 2018

Studio Views: Craft in the Expanded Field features interdisciplinary artists at work on installations. Over 19 weeks, four alumni of the museum's Artist Studios Program — **Xenobia Bailey, Maria Hupfield, LJ Roberts** and **Sarah Zapata** this year — are invited back to MAD for two cycles of micro-residencies, with two artists working in the gallery at a time.

Studio Views also features the Point of View (POV) Gallery, with artwork and supporting materials from MAD's permanent collection to contextualize the artists' work in the history of studio-craft practice.

Marcia and Alan Docter provide leading support for the exhibition. Marcia Docter is trustee chair of the exhibition. Zapata's work is supported by the **Foundation for Contemporary Arts Emergency Grant**.

- Roberts works in textiles, with work shown at the **Victoria and Albert Museum, Brooklyn Museum, Orange County Museum of Art, Leslie-Lohman Museum of Gay and Lesbian Art, Powerhouse Museum, Oakland Museum of California, DePaul Art Museum** and **Smithsonian American Art Museum**.

Roberts is a past recipient of the White House Champions of Change Award for LGBTQ artists, a MacDowell Colony fellowship, the Fountainhead Fellowship, and residencies at the **Oxbow School of Art, ACRE** and the **Bag Factory** (Johannesburg, South Africa). Roberts was an artist-in-residence at the **Museum of Arts and Design** in 2009.

- Zapata uses materials that are common: yarn, ubiquitous objects, fabrics, paper, the kitchen sink. Zapata's work has been exhibited at **El Museo del Barrio, the New Museum, LA><ART, Deli Gallery, Chamber** and **Hudson Valley LGBTQ Community Center**. Zapata has also completed residencies at **MASS MoCA, A-Z West** and **Wave Hill**, and is the recent recipient of an NFA Project Grant from the **National Association of Latino Arts and Cultures**. Zapata was an artist-in-residence at the MAD in 2016.

• Bailey is best known for crocheted hats, large-scale mandalas and tents consisting of concentric circles and repeating patterns. Her designs draw influences from the African-American homemaker and the vanishing multi-cultural African-American, Asian and Native American community of her birthplace (Seattle, WA) and the 1960s funk esthetic.

Bailey has exhibited at the **Studio Museum** (Harlem, NY), **New Museum, High Museum of Art** and the MAD. Her work is in the permanent collections at MAD, the **Schomburg Center for Research in Black Culture** and **Allentown Art Museum**.

Bailey has been an artist-in-residence at the Studio Museum, **Society for Contemporary Craft** and **Marie Walsh Sharpe Art Foundation**; was recently a Fellow for Socially Engaged Art at **A Blade of Grass**; and was an artist-in-residence at the MAD in 2013.

• Hupfield is a member of the Anishinaabe Nation at Wasauksing First Nation (Ontario, Canada) and an alumna of the AIM program at the **Bronx Museum** and a **Joan Mitchell Foundation** recipient. She was an artist-in-residence at the MAD in 2012.

Derrick Adams: Sanctuary Museum of Art and Design
New York, NY
www.madmuseum.org
January 25–June 25, 2018

Derrick Adams is a New York-based, multidisciplinary artist working in textile- and paper-based collage, and other media.

Derrick Adams: Sanctuary is an exhibition of large-scale sculpture and mixed-media collage and assemblage on wood panels that reimagine safe destinations for the black American traveler during the mid-20th century. The body of work was inspired by *The Negro Motorist Green Book*, an annual guidebook for black American road-trippers published from 1936 to 1966, during the Jim Crow era in America.

Guest curator is **Dexter Wimberly**, executive director of **Aljira, a Center for Contemporary Art** (Newark, NJ).

Surface/Depth: The Decorative after Miriam Schapiro
Museum of Art and Design

New York, NY
www.madmuseum.org
March 22–September 3, 2018

This exhibition seeks to redress a gap in the history of American art through an exploration of the signature “femmage” of **Miriam Schapiro**, a feminist artist and founding member of the Pattern and Decoration movement who died at 91 in June 2015. Femmage is the term Schapiro coined to describe her hybrid of painting and collage, inspired by women’s domestic arts and crafts and the feminist critique of the hierarchy of art and craft.

Works by contemporary artists, including **Sanford Biggers, Josh Blackwell, Edie Fake, Jeffrey Gibson, Judy Ledgerwood, Jodie Mack, Sara Rahbar, Ruth Root** and **Jasmin Sian**, are on display alongside Schapiro’s femmages.

The exhibition also includes a selection of the artist’s source material drawn from her estate, such as fabric swatches, embroidery and other historic needlework, and folk art.

North Carolina

William Ivey Long: Costume Designs, 2007–2016
Mint Museum
Norfolk, NC
www.mintmuseum.org
Through June 3, 2018

This exhibition explores the recent work of theatrical costume designer North Carolina native **William Ivey Long** by featuring costumes from a number of his theatrical productions. He has received Tony Awards for several of his productions.

To focus on Long’s process, the exhibition includes sketches, swatches, mood boards and other preparatory materials, allowing for comparison of the different goals of theatrical costume and fashion.

Born in Raleigh, NC, in 1947, Long was raised in the world of the theater. After earning a degree in history at the College of William and Mary, he began graduate training in Renaissance art history at the University of North Carolina at Chapel Hill, but later transferred to the Yale School of Drama at Yale University, where he earned an MFA in set design in 1975.

Long moved to New York, where he worked as an assistant to the couturier

Charles James during the last three years of James’s life.

In addition to Broadway productions, Long has designed costumes for hundreds of other projects.

The exhibition is accompanied by an illustrated book.

Ohio

Glorious Splendor: Treasures of Early Christian Art
Toledo Museum of Art
Toledo, OH
toledomuseum.org
Through February 18, 2018

Glorious Splendor: Treasures of Early Christian Art features approximately 30 works of late Roman art from private collections and **Toledo Museum of Art** (TMA) holdings, most of which have never been exhibited before in a museum.

Christian art borrowed heavily from non-Christian traditions in techniques and choice of media, style, and iconography. **Glorious Splendor** traces these continuities through objects of the period: precious stones, metals and jewelry. Objects date from the 2nd century BC to the 7th century AD.

Highlights include a large silver paten showing the earliest surviving image of the Communion of the Apostles (AD 542); a gold pendant cross with openwork decoration and sapphires (6th-early 7th century AD); a cameo with pearls depicting the annunciation (6th century AD); and gold earrings with garnets (1st century AD).

Glorious Splendor is supported in part by **Taylor Cadillac**, the **TMA Ambassadors, James and Gregory Demirjian**, and **Sotheby’s**, with additional support from the 2017 exhibition program sponsor **ProMedica**.

Fired Up: Contemporary Glass by Women Artists
Toledo Museum of Art
Toledo, OH
toledomuseum.org
Through March 18, 2018

This exhibition is a celebration of the contributions made by generations of women glass artists. Drawn from the **Toledo Museum of Art** (TMA) glass collection and with loans from private collections, it presents more than 50 objects by women. The works range

from small scale to life-size in a variety of glass techniques and document nearly six decades of work, from the art that helped women forge a path in the Studio Glass Movement of the 1960s to of 21st-century innovations.

The discovery of glass as a serious artistic medium in the 1960s — sparked during the Studio Glass Movement — was important, but women faced an uphill battle in the early decades in their demand for recognition of their impact, vision and work.

The exhibition is co-curated by **Jutta Page**, executive director of the **Barry Art Museum** (Old Dominion University, VA) and former TMA senior curator of decorative arts and glass), and **Annie Carlano**, senior curator of craft, design and fashion at the **Mint Museum** (NC).

Fired Up: Contemporary Glass by Women Artists is sponsored by **O-I; Shumaker, Loop & Kendrick**, and the **Ohio Arts Council**, with funds received in the memory of Dr. **Edward A. and Rita Barbour Kern**.



Sea Ice Moves in Spring – Arthur Harbor, Western Antarctic Peninsula, fused layers of opaque white over translucent topaz and charcoal gray glass; cameo-engraved, April Surgent (American, born 1982), 2015. 18 3/8 x 27 1/2 x 3/4 in. Purchased with funds from the Libbey Endowment. Gift of Edward Drummond Libbey, 2016.

The Mummies: From Egypt to Toledo
Toledo Museum of Art
Toledo, OH
toledomuseum.org
February 3–May 6, 2018

In 1906, the founders of the **Toledo Museum of Art — Edward Drummond Libbey and Florence Scott Libbey** — visited Egypt, where they purchased a pair of Egyptian mummies as part of a collection of artifacts.

Due to conservation issues and ethical considerations over the display of human bodies, these mummies are only occasionally on view. This installation traces the history of Egyptian mummies,

from their lives and burial rituals in Late Dynasty Egypt to their rediscovery during the Napoleonic era and the resulting Egyptomania for subsequent generations. It places the mummies in historical context through additional Egyptian objects and artifacts from the TMA collection and loans from other institutions.

The exhibition will explore several intersecting issues for TMA and other cultural museums related to collecting and displaying of these objects, including whose these mummies are, whether they belong in an art museum and what can be learned from them.

All of Everything: Todd Oldham Fashion
Wexner Center for the Arts/Ohio State University
Columbus, OH
https://wexarts.org
February 3–April 15, 2018

Before branching into home wares, book publishing, craft supplies and making short films, designer **Todd Oldham** left his mark on the New York fashion scene. The exhibition features more than 70 ensembles, along with prints, accessories and more.

All of Everything: Todd Oldham Fashion was originally organized by and exhibited at the **RISD Museum** (Providence, RI), with support from the **Rhode Island State Council on the Arts**, through an appropriation by the Rhode Island General Assembly and a grant from the **National Endowment for the Arts**. Additional support was provided by the **Coby Foundation, Carol Nulman** and **American Modern Books**.

Pennsylvania
Patricia Urquiola: Between Craft and Industry
Philadelphia Museum of Art
Philadelphia, PA
www.philamuseum.org
November 19, 2017–March 4, 2018

Patricia Urquiola combines the artisanal and the industrial to create objects for the home and office. Objects range from a Nordic-inspired “Fjord” armchair and “Openest” lounge furnishings to stylish interiors for luxury hotels. This exhibition explores a selection of her designs and her creative

process from concept to final product, including sources of inspiration such as a Japanese whisk, a broken seashell, the shape of antibodies. Works on display include furniture; lamps; and an inlaid wall hanging in fragments of marble and semiprecious stones.



“Crinoline” chair, Patricia Urquiola (b. 1961–), made in Asia by B&B Italia (Novedrate, Italy); derives name and shape from structured petticoats of 1800s. Loaned by B&B Italia. Photo: © B&B Italia.

Urquiola trained as an architect in Madrid, Spain, and later graduated from Polytechnic University of Milan, where she studied with lighting designer **Achille Castiglioni**. Since opening a studio in 2001, she has collaborated with **Alessi, B&B Italia, Flos, Kartell, Moroso, and Haworth**. In 2015, she was appointed art director of the Italian company **Cassina**.

Urquiola has received Spain’s Order of Isabella the Catholic and the Gold Medal of Merit in Fine Arts. In November, she received the Design Excellence Award from **Collab**, a group that supports modern and contemporary design at the museum.

Texas
Casanova: The Seduction of Europe
Kimbell Art Museum
Fort Worth, TX
www.kimbell.org
Through December 31, 2017
Casanova: The Seduction of Europe explores life in the 18th century

through the eyes of **Giacomo Casanova** (1725–1798). Renowned in modern times for his amorous pursuits, Casanova lived in Italy, France and England, and his travels took him to the Ottoman Empire and Russia.

In the middle of the 18th century, Paris was the center of the fashionable universe. French artists and craftsmen often worked on commission for patrons, in whose circles Casanova strove to move. The table became more visually interesting, with a variety of serving dishes to present new recipes. The exhibition exemplifies the luxurious spaces of Casanova's Europe, where identity could be invented and performed, like a role on the stage—where a poor man might learn to appreciate the luxury that came with wealth.

The exhibition includes carved furnishings, porcelains, silver and period costume. It travels to the **Fine Arts Museums of San Francisco/Legion of Honor** (CA) and the **Museum of Fine Arts, Boston** (MA).

The Glamour and Romance of Oscar de la Renta

**Museum of Fine Art, Houston
Houston, TX
www.mfah.org**

Through January 28, 2018

Presented in collaboration with **Oscar de la Renta, LLC**, this exhibition features nearly 70 ensembles from de la Renta's corporate and personal archives, the archives of French label **Pierre Balmain**, private lenders and the collection of the MFAH. The exhibition is curated by **André Leon Talley**, former American editor-at-large for *Vogue* magazine and lifelong friend of the designer.

The exhibition highlights recurring themes throughout de la Renta's career, including the impact of Spain, Russia, China, Japan and the garden on his designs. Outfits are on display with paintings and decorative arts from the collection of the MFAH.

The ensembles are organized in four thematic sections. The exhibition opens with a look at Spain, the country where de la Renta launched his career. After arriving in Madrid, in 1951, de la Renta was hired by Spanish couturier **Cristobal Balenciaga**, who was similarly inspired by Spanish culture. de la Renta's experience of Spanish artists,

bullfights, flamenco dance and festive celebrations informed the silhouettes, ornamentation and palette of his collections, showcased in this section by ensembles featuring tassels, embroidery and ruffles.

The next section explores the influence of the geographical region spanning the Middle East to the Far East — including Russia, North Africa and Turkey — on de la Renta's designs. Some of his most romantic collections were created with this region in mind, represented in the exhibition by silk ensembles, caftans and harem pants, alongside Russian-inspired garments with furs, textiles and jeweled appliqué.

Another of de la Renta's lifelong passions was the garden. He cultivated an interest in all things horticultural from a young age on the grounds of his childhood home in the Dominican Republic and the gardens of his Connecticut residence.

Colors, applied flowers, floral-printed silk taffetas and full skirts evoking petals in bloom reflect the infusion of botanical themes throughout his work. He was also inspired by the 18th-century silhouettes, patterns and colors worn by Marie-Antoinette as reflected in the daywear and gowns on display.

The exhibition culminates in a display of de la Renta's technical skills in dressmaking, demonstrated by both ready-to-wear and custom couture creations, through gowns once worn by dignitaries, celebrities and philanthropists.

de la Renta (1932–2014) began his career in the early 1950s as an apprentice to Balenciaga. In 1961, he left Madrid to join **Antonio del Castillo** in Paris as an assistant in the couture department of **Lanvin**. Shortly after, he relocated to New York, establishing his own eponymous label in 1965. He created award-winning ready-to-wear and evening wear for customers ranging from everyday women to first ladies and celebrities.

In 1992, de la Renta became a designer for French label Balmain and the first American designer to lead a French couture house, a position he held until 2002.

Peacock in the Desert: The Royal Arts of Jodhpur

**Museum of Fine Art, Houston
Houston, TX**

www.mfah.org

March 4–August 12, 2018

A collaboration between the **Museum of Fine Arts, Houston** and **Mehrangarh Museum Trust** (Jodhpur, India) brings an exhibition of royal treasures from India to Houston. ***Peacock in the Desert: The Royal Arts of Jodhpur, India*** showcases nearly four centuries of artistic creation from the kingdom of Marwar-Jodhpur, one of the largest princely states in India, in the northwestern state of Rajasthan.

Through ceremonial objects, arms and armor, jewels, carved furnishings and more, ***Peacock in the Desert*** outlines the history of the Marwar-Jodhpur region and the Rathore dynasty that ruled it for more than seven centuries. Established in the 15th century, the city of Jodhpur was once the powerful capital of Marwar, a vast desert kingdom ruled by the Rathores, who were descendants of a hereditary social caste of Hindu warriors and kings (known as “kshatriyas”).

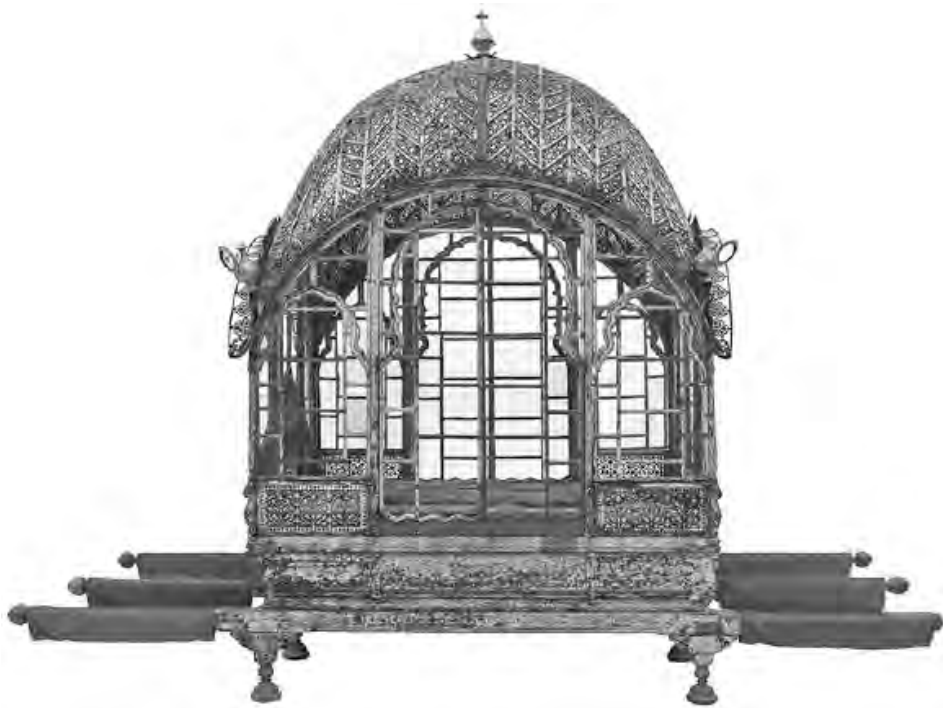


Choker necklace, gold, diamonds, pearls, emeralds, and enamel; 18th or 19th century, India, probably Deccan. The al-Sabah Collection, Kuwait.

Over the course of several centuries, the prosperity of Jodhpur attracted the attention of two successive empires who ruled India: the Mughals and the British. Both encounters reshaped Jodhpur's cultural landscape, introducing objects, artists, languages, architectural styles and systems of administration that influenced the royal identity of the Rathore dynasty.

Through some 250 objects from Indian courtly life, most never before seen outside Jodhpur, the exhibition illuminates how the Rathores acquired and commissioned objects amid these cross-cultural exchanges to leverage patronage, diplomacy, matrimonial alliances, trade and conquest.

Drawn primarily from the collections of the Mehrangarh Museum Trust and the private collections of the royal family of Jodhpur, the exhibition marks



Palanquin (Mahadol), gilded wood, glass, copper and ferrous alloy, Gujarat, c. 1700–30. Mehrangarh Museum Trust. Photograph: Neil Greentree.

the first time that most of these treasures — including paintings, decorative arts and furniture, tents, canopies, carpets, textiles and weapons — are seen outside of their palace setting at Mehrangarh Fort and the first time they will travel abroad.

The foundations of the fort were laid by the Rathores in 1459 as a military stronghold. The Fort, described by Rudyard Kipling as “a palace that might have been built by Titans and colored by the morning sun,” has been the seat of the Rathore dynasty since then, serving as a royal residence, center of cultural patronage and place of worship for the royal clan. Today, it houses the collection of the Mehrangarh Museum Trust, established in 1972 by the current dynastic head of the Rathore clan, His Highness Maharaja **Gaj Singh II**.

Objects from other collections, including the **al-Sabah Collection** (Kuwait), complete the presentation.

Peacock in the Desert is the result of a partnership with the Mehrangarh Museum Trust and is curated by a team of scholars and professionals from India. Dr. **Angma Dey Jhala**, associate professor at Bentley University, is project advisor and volume editor for the catalog.

Three central, underlying

themes build upon recent and emerging scholarship about the character of a traditional Indian kingdom.

Conquest and Alliance: The Rathores and the Mughals

The arrival of, and eventual takeover by, the Mughal Empire in 1561 began centuries of political and military alliances brokered between the Mughals and the Rathore clan. This section examines the movement of objects throughout these alliances in the 16th and 17th centuries, with sabers, daggers and rifles alongside 17th- and 18th-century paintings and illustrations of court and war scenes. The section culminates with the 17th-century Lal Dera tent, one of the oldest — and perhaps the only — intact Indian court tent of its time.

Zenana: Cross-cultural Encounters

Carpets, textiles, jewelry, and with intricately carved sandstone jalis (screens), from behind which women viewed courtly activities, evoke the setting of a royal zenana, the womens’ wing of a Rathore palace. Furnishings include a wood baradari (pavilion).

Durbar: the Rathore Court

As Mughal influence began to

decline in the late 18th century, the Rathore durbar (royal reception) capitalized on its diminished power by attracting artists and craftsmen from their weakened court. This, in addition to the growing trend of exchanging artworks as gifts, led to a period of intense creativity in artistic and decorative production and a cross-fertilization of Mughal and Rathore styles, as indicated by the woven canopy and textiles, and arms and armor on view.

The Raj

The last section of the exhibition explores the most dramatic period of transformation in Jodhpur’s history, triggered by the arrival of the British in 1818, through garments, decorative arts, and a 1944 Stinson L-5 Sentinel aircraft illustrate the influence of the British on the region and the unprecedented scale on which Jodhpur royalty began to embrace modernity and western culture as the movement for Indian independence.

The exhibition is accompanied by a fully illustrated catalog, *Peacock in the Desert: The Royal Arts of Jodhpur, India*, written by **Karni Singh Jasol** and edited by **Angma Dey Jhala**, with contributions by **Peter Alford Andrews, Robert Elgood, Catherine Glynn, Shailka Mishra** and **Giles Tillotson**.

Informed by emerging scholarship and archival research, *Peacock in the Desert* takes a multidisciplinary approach to examining Jodhpur and the region of Marwar. The publication offers a new perspective on the acquisition and commissioning of objects through patronage, diplomacy, matrimonial alliances, trade and conquest, and sheds light on the influential role of women at the royal courts for the first time.

Peacock in the Desert also features newly commissioned photography of the nearly 250 objects on display.

Support is from **Nidhika and Per-shant Mehta, Medha and Shashank Karve, Mrs. Sushila and Dr. Durga D. Agrawal, Milton D. Rosenau, Jr.** and **Dr. Ellen R. Gritz, and Mr. and Mrs. Paul S. Likhari**.

The accompanying catalog is generously supported by **Furthermore**, a program of the **J.M. Kaplan Fund**.

The exhibition travels to the **Seattle Art Museum (WA)** and **Royal Ontario**

Museum (Toronto, Canada) in 2018 and 2019.

Bestowing Beauty: Masterpieces from Persian Lands

Museum of Fine Art, Houston
Houston, TX
www.mfah.org

Through February 11, 2018

Bestowing Beauty: Masterpieces from Persian Lands presents more than 100 works highlighting the artistic and cultural heritage of Iranian civilization from the 6th to 19th century. Drawn from a collection of Persian art in private hands and rarely publicly displayed, the works include carpets, textiles, manuscripts, ceramics, lacquer, metalwork, scientific instruments and jeweled objects.

Highlights include ceramics, inlaid metal wares, woven silk fabrics and a monumental silk carpet from the height of Safavid dynasty carpet production.



Summer Carpet, velvet, cotton, and metal-wrapped thread; Iran, Safavid period, late 16th to 17th century.

Celebrating an agreement between the Museum of Fine Arts, Houston, and a private collector, works from these holdings will be presented in a series of special exhibitions over five years. ***Bestowing Beauty*** is the inaugural exhibition in the series.

Objects are grouped by several themes: Faith and Piety; Love and Longing; Kingship, Banquets and Battles; and Earth and Nature.

Virginia

René Lalique: Enchanted by Glass
Chrysler Museum of Art
Norfolk, VA

<http://www.chrysler.org>
Through January 21, 2018

The Chrysler presents a comprehensive look at **René Lalique**, who combined artistry and industrialization to bring luxury to the masses. Trained as a jewelry designer in the Art Nouveau style, he freelanced for **Cartier** and **Boucheron** before opening his own shop in 1885.

By 1890, jewelry from Cartier's Parisian studio was a favorite of celebrities and social elites. His experiments with glass in jewelry steadily grew into a pursuit of its own, and within a few years, his perfume bottles were quite the rage. By 1909, he was mass-producing them in a factory.

This exhibition focuses on Lalique's work with glass over decades of creativity. As tastes moved from Art Nouveau to Art Deco, he was hailed as a leader and innovator in both. By the time he died in 1945, he had produced jewelry, medallions, bottles, tableware, smoking accessories, lamps, clocks and even automobile "mascots" (more commonly known as radiator caps or hood ornaments today).

The exhibition includes historic images and one of his Lalique's patent applications, as well as production molds and design drawings.

The exhibition debuted at the **Corning Museum of Glass** (CMOG; NY). It features additional selected Lalique works from both private collectors and the Chrysler's permanent collection. A fully illustrated catalog accompanies the show.

Washington

Complementary Contrasts: The Glass and Steel Sculptures of Albert Paley

Tacoma Museum of Glass
Tacoma, WA

<https://museumofglass>
Through September 3, 2018

This exhibition highlights the significance of glass in the body of work of **Albert Paley**, who has incorporated glass into many commissions and exhibition works for more than a decade.

Paley launched his career nearly 50 years ago as a jewelry maker. As his

work became more elaborate and larger in scale, he transitioned to furniture and freestanding sculpture and, in the 1970s, delved into large, site-specific works. His collective artworks favor natural curves and lines that defy the rigid materials from which they are made.

As a student at the **Tyler School of Art** (Philadelphia, PA) in the 1960s, Paley developed an interest in glass as an artistic medium and watched its evolution in the milieu of contemporary art. In 1998, he was invited to **Pilchuck Glass School** to collaborate with **Dante Marioni**. His experience using fire to manipulate metal translated naturally into his glass design. Since this initial introduction, Paley has collaborated with a number of glass artists and created more than 100 works that incorporate glass.

Although glass and steel share similar properties under intense heat, it is the complementary characteristics of the final forms that appeal to Paley.

Complementary Contrasts includes works initiated during his residencies at the Museum of Glass in collaboration with **Martin Blank**, supported by additional pieces from the archive at **Paley Studios**. Works on paper illuminate Paley's process of incorporating glass.

The exhibition is sponsored by the **Art Alliance for Contemporary Glass**.

Contributors to the DAS enjoyed a tour of the Paley studio (Rochester, NY) in early November. Highlights and images will be featured in the first 2018 issue of the DAS newsletter.

Michael E. Taylor – Traversing Parallels

Museum of Glass
Tacoma, WA

<https://museumofglass>
October 28, 2017–May 12, 2018

Michael E. Taylor, an American studio glass artist, educator and lecturer, best known for his geometric glass sculptures, uses glass to make connections between technological breakthroughs and their implications. He is a pioneering master of cut and laminated glass works, whose geometric constructions and fractal abstractions are inspired by science, history, philosophy, current events and even music.

Taylor credits his university teaching career as instrumental to his artistic process. He has taught at several universities, including more than 20 years as professor in the **School for American Crafts** at the **Rochester Institute of Technology** (NY). His career in academia made it possible for him to experiment and explore new ideas in his art.

His awards include a Fulbright-Hays Research Grant to Sweden and Central Europe; National Endowment for the Arts, Visual Arts Fellowship; New York Foundation for the Arts Grant; New York State Council on the Arts, Visual Artist Fellowship; Louis Comfort Tiffany Foundation Grant; Thord-Gray Fellowship of the American-Scandinavian Foundation; Korean-American Cultural Exchange, Samsung-Corning Foundation; Grand Prize-International Exhibition of Glass, Kanazawa, Japan; Danforth Foundation for Humanities Grant; United States Department of Information Services,

Cultural Specialist Award, Mexico; and Portuguese-American Foundation Grant.



Artificial Intelligence Codes/Rosetta Stone, glass and wood; 36 x 12 x 14 in. (91.4 x 30.5 x 35.6 cm), 2014. Michael Estes Taylor (American, b. 1944). Collection of the artist. Photo: Courtesy of the artist.

35.6 cm), 2014. Michael Estes Taylor (American, b. 1944). Collection of the artist. Photo: Courtesy of the artist.

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DECORATIVE ARTS SOCIETY, INC.

WELCOME

DAS

Welcome to the Decorative Arts Society, Inc.

We are pleased to present the **Decorative Arts Society, Inc. (DAS)** website. The DAS has developed this website in cooperation with the **Decorative Arts Society, Inc.** for the encouragement of interest in, the appreciation of and the exchange of information about the decorative arts. To achieve its purposes, the DAS sponsors speaking programs, exhibits, books, gifts, newsletters and the **Decorative Arts Society** magazine. It supports its members, artists, academics, collectors and those who are interested in the decorative arts.

Send change-of-address information by e-mail to news@dasdecorativearts.org.

To join or as a contributor please request a copy of our contribution form by sending an e-mail message to news@dasdecorativearts.org.

Events
 While the Decorative Arts Society sponsors many programs, exhibits and events that occur throughout the year, we list them here as a service to our members.

Newsletter
 The newsletter of the **Decorative Arts Society, Inc.** serves as a forum for communication about research, exhibitions, publications, conferences, events, and other activities.

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DAS awards — an important recognition of the Society's members.

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Oiseau de feu (Firebird), illuminated surtout de table (table decoration), bronze base, colorless glass; mold-pressed, acid-etched intaglio design; designed 1922. René Lalique, designer; Lalique et Cie, manufacturer. Photo: Corning Museum of Glass. See Exhibitions, *René Lalique: Enchanted by Glass*, Chrysler Museum of Art (Norfolk, VA).

Ms. Moira Gallagher, DAS Secretary
Research Assistant
The American Wing
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DATED MATERIAL



Detail from behind-the-ropes access to Brigham stained glass window in Green-Wood Cemetery (Brooklyn, NY) showing artist's use of seashells. See coverage of DAS trip to Green-Wood and Brooklyn Museum.

newsletter/fall 2017

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DAS

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