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DAS

The DAS

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

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Cover image:

High chest of drawers, mahogany; drawer linings, chestnut, eastern white pine, cottonwood (upper case: sides and backs, cottonwood; bottoms, chestnut; wide drawer in lower case: sides, cottonwood; back and bottom, chestnut; lower side drawers in lower case: sides and backs, chestnut; bottoms, eastern white pine; middle drawer in lower case: sides, cottonwood; back and bottom, eastern white pine); eastern white pine; chestnut; replaced cleats on bottom of upper case, southern yellow pine; 225.7 x 100.1 x 56.2 cm, 1759, John Townsend, American (1732–1809). Photo: Yale University Art Gallery. In *Art and Industry in Early America: Rhode Island Furniture, 1650–1830* (see Exhibitions, Yale University Art Gallery, Connecticut).

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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 2016 are: **March 31** for the spring issue; **September 30** for the fall issue. Send material to:

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

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DAS news

DAS sees changes on board, is at peak of service and vitality

For the past 10 years, I have had the honor and pleasure to serve as president of the **Decorative Arts Society (DAS)**. Believing strongly that changes in leadership are beneficial to every organization (not to mention any incumbent of the office), I have decided to step down. I am delighted to announce that **Susan P. Schoelwer**, the Robert H. Smith Senior Curator at **George Washington's Mount Vernon**, has agreed to lead the DAS as our next president.

I am also pleased to welcome **Emily Orr**, assistant curator of modern and contemporary American design at **Cooper Hewitt, Smithsonian Design Museum**, to our board, who has already begun working on fall programming.

The best part of serving as president has been the opportunity to work with so many dedicated and talented individuals who generously volunteer their time to the DAS. I'm particularly grateful to present and past officers and members of the board of directors,

to the chairs of the **Robert C. Smith** and **Charles F. Montgomery Award** committees, and to **Gerry Ward** and **Ruth Thaler-Carter** for their dedication in bringing out each new issue of the newsletter.

I owe special thanks to **Nicholas Vincent**, who stepped down as vice president in April, for organizing many successful trips and events, and to **Stewart Rosenblum**, whose tireless work on behalf of the DAS extends well beyond his responsibilities as treasurer.

The DAS was founded as a chapter of the **Society of Architectural Historians**, and it continues to play a significant role in bringing together academics, museum professionals, collectors, dealers and enthusiasts, all of whom share a passion for decorative arts. The Smith and Montgomery publication awards recognize landmarks in scholarship. Our events and trips enable us to see and experience important collections, historic sites and groundbreaking exhibitions.

We have two day-trips scheduled

for the fall of 2016: to New Haven, CT, to see the exhibition **Art and Industry in Early America: Rhode Island Furniture, 1650–1830**, the culmination of many years of research by former DAS president **Patricia E. Kane** and her colleagues, and to **Winterthur** (Wilmington, DE), to see the exhibition **Made in America**, in which **Museum of Fine Arts (MFA) Boston** curator **Dennis Carr** explores the complex interchanges between Asia and Europe that took place in the Americas. I'm looking forward to participating in these fall programs and continuing to see all of you at these and future events.

Each and every person who is part of the DAS contributes to its amazing vitality — long may it continue!



Save the dates!

Plan now to participate in upcoming DAS private tours of these special exhibitions scheduled for the fall of 2016 in Connecticut and Delaware. DAS contributors will receive further information about logistics in late summer.

Made in the Americas: The New World Discovers Asia

Led by **Dennis Carr**,

Exhibition curator and Carolyn and Peter Lynch Curator of Decorative Arts and Sculpture, **Museum of Fine Arts, Boston (MA)**

Saturday, **October 8**, 2016

Winterthur Museum, Garden & Library, Wilmington, DE

Rhode Island Furniture and Its Makers, 1650–1830

Led by **Patricia E. Kane**,

Friends of the American Arts Curator of American Decorative Arts
Yale University Art Gallery

Saturday, **November 12**, 2016

Yale University Art Gallery, New Haven, CT

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DAS explores “Gilded” exhibition at the Met



On April 9, the DAS toured the *Artistic Furniture of the Gilded Age* exhibition at the Metropolitan Museum of Art (New York, NY), led by DAS officers **Moira Gallagher** and **Nicholas Vincent**.



DAS officers Moira Gallagher (above, left) and Nicholas Vincent (above, right) of the Metropolitan Museum of Art lead DAS tour of *Artistic Furniture of the Gilded Age* exhibition (below). Photos: Stephanie Tegnazian.



DAS enjoys visit to Georgia sites

By Whitney White, Museum Manager, Pebble Hill Plantation, Thomasville, GA (<http://www.pebblehill.com>)



Curator Dale Couch leading a private tour for DAS participants at the Georgia Museum of Art.

Spiral staircase at the High Museum of Art, Atlanta, Georgia.



In reflecting on the recent DAS visits to the **Henry D. Green Symposium** (Athens, GA), **High Museum of Art** (Atlanta, GA) and two private homes (Newnan, GA), it is hard to believe we did everything in just four days. The experience was packed with educational information and provided networking opportunities with others interested in all things decorative arts.

The trip started with a wonderful guided tour of the High Museum of Art with **Sarah Schleunig**, curator of Decorative Arts and Design. The museum boasts more than 2,000 decorative arts objects dating from 1640 to the present day. Despite living in South Georgia and being a native Georgian, I must admit I had not been to the High in years. To tour the museum with this knowledgeable guide was such a special experience.

A newly commissioned work in the lobby by contemporary artist **Molly Hatch** consists of 456 painted dinner plates. The High commissioned the artist to create the work based on inspiration drawn from two **Chelsea Factory** plates from ca. 1755 that are part of the permanent collection. What an eye-catching exhibit as one first walks into the museum.

The **Henry D. Green Symposium** at the University of Georgia (Athens) opened with a keynote lecture by **Robert M. Hicklin Jr.**, proprietor of the **Charleston Renaissance Gallery**, entitled “The Story of Southern in Pictures.” Over his career, he has traveled in search of particular works of interest and shared personal stories about how he came to acquire many of his pieces.

During the opening reception at the **Georgia Museum of Art**, **Dale Couch**, curator of Decorative Arts at the **Henry D. Green Center for the Study of the Decorative Arts**, led a gallery tour. A spectacular desk with bookcase made in the Augusta, GA, area was a highlight of the tour. The extremely tall piece is “visual proof of the beauty of southern furniture,” according to Couch. The height of the cabinet was designed in proportion to the rising ceiling heights in southern homes that were meant to accommodate the hot climate. The piece is of river birch, beautifully stained to look like mahogany, with three-part inlay design in the Charleston style.

Both Friday and Saturday were filled with lectures on various southern decorative arts topics from a wide variety of perspectives. A few of the

presentations were made by master’s and doctoral students. It is always nice to see the next generation of scholars interested in the decorative arts and learn what research projects have drawn them to the field.

In her presentation on “Women in a Man’s World: Louise Dubose and the Battleship Georgia Silver,” **Deborah Prosser, PhD**, dean of Libraries, University of North Georgia, reviewed President Theodore Roosevelt’s efforts to improve relations between the North and South. He decided there would be a **Georgia House** (patterned after Bulloch Hall, where his mother had spent much of her childhood), and Georgia Day, celebrated at the **Jamestown Exposition** in 1907.

Mrs. **Louise Dubose** believed “there is a key patriotic role for women” and took on the project of securing the presentation silver service for the **USS Georgia**. Believing in the populist movement mentality that all should give towards this endeavor, not just a wealthy few, she created various projects from 1902 to 1907 to raise the approximately \$8,000 necessary for the purchase of the Gorham set. The service was presented to President Roosevelt, who arrived at



A view of University of Georgia campus, Athens, Georgia. Pair of turned chairs, soft maple posts, hickory rounds, split oak seats. Unidentified maker, ca. 1790–1820. Gift of Denny and Peggy Galis in honor of Sarah Mathews Stay.



the Jamestown Exposition on the *USS Georgia*. The service was returned to the state after the decommissioning of the battleship in 1920. Today, the punch bowl is on display in the reception hall of the Georgia Governor's Mansion, typically filled with fresh flowers. Her lecture prompted me to want to include a tour of the mansion the next time I am in Atlanta.

We spent Friday evening touring and enjoying dinner at the **Taylor Grady House**, which was declared a National Historic Landmark in 1976. The home, built ca. 1844 by General Robert Taylor and his wife, is operated today by the Junior League of Athens for tours and events.

Saturday found the group visiting two private residences that are a part of The Hill, where **Lee Epting** began creating an "orphanage" for endangered historic homes in 1976. Today, some 17 structures have been relocated to this area. The evening began at the **Thurmond-Barks-Knowlton House**, built ca. 1818 and ended at the **Donnald-Epting House**, ca. 1800. The southern dinner fare, cooked in part on an open hearth, completed the overall timeless feel one received from visiting these historic homes.

Sunday brought about a real treat for the group: visits to two collections at private residences in Newnan. One house, designed by **Daniel Pratt**, was originally constructed in Milledgeville, GA, ca. 1820s. In 1970, the present owner had it moved to his family's prop-

erty in Newnan. The house managed to survive with no damage to the interior despite sitting empty for several years. One of the most remarkable features is its original wood graining and marbling. The work has held up in amazing condition considering its age of almost 200 years.

The grounds, designed by **William Pauley**, the first professional landscape architect in Georgia, are equally spectacular: a boxwood garden, rose beds, summer garden and a swimming pool. We also were able to add a second private home, also of the 19th century, to

the itinerary. It had been slated for demolition and was moved to the current owners' farm property about 15 years ago. All of the original floors, doors and mantels are intact. Much of the furniture is mid-18th-century American. The owners' graciousness was a perfect way to end the trip.

This trip was a wonderful educational experience, but it also provided an opportunity for getting to know the other members of the DAS. This was my first experience attending the symposium and my first trip with the DAS, but will certainly not be my last!



DAS Georgia trip participants and host, after the tour of a private home and gardens.

Book review

History of blue-and-white porcelain comes to light

Asia in Amsterdam: The Culture of Luxury in the Golden Age, edited by Karina H. Corrigan, Jan Van Campen and Femke Diercks, with Janet C. Blyberg, with essays by Karina H. Corrigan, Jan Van Campen, Femke Diercks, Jos Gommans, Martine Goselink, Pieter Roelofs and Jaap Van Der Veen. Peabody Essex Museum/Rijksmuseum and Yale University Press, 2015. ISBN: 9780300212877 (hard cover) ISBN 9780875772295 (soft cover). 356 pages with 112 illustrations hard cover or paperback. Published in conjunction with the exhibition *Asia in Amsterdam: The Culture of Luxury in the Golden Age*. (Corrigan is H.A. Crosby Forbes Curator of Asian Export Art, **Peabody Essex Museum**; van Camen, curator of Asian Export Art, **Rijksmuseum**; Diercks, curator of European Ceramics, **Rijksmuseum**; and Blyberg, assistant curator for Exhibitions and Research, **Peabody Essex Museum**.)

Reviewed by *Eliza de Sola Mendes, Independent Decorative Arts Scholar*

On a recent visit to the Bloomingdale's Wedding Registry in New York City, I overheard a discussion by a young lady soon to be wed, sitting with her mother and the wedding consultant. Asked by the registry assistant what kind of china she wished to look at, she immediately remarked with great emphasis: "Oh, 'Blue and White'—Chinese style, just like my mother's." Little did this newly engaged young woman likely know of the great historic legacy and fascinating story behind this concept in porcelain (let alone porcelain's origins itself), that she so perfectly defined with just three words: "blue and white."

The connotation is as clear today for those who love porcelain as it would have been for a young Dutch bride of Amsterdam in the 17th and 18th centuries in regard to the boatloads of fabulous Chinese porcelains, as well as other exotic treasures from the Orient, that also were becoming available for purchase for European homes then.

What all of this conjures up even today, hundreds of years later, we can now explore in this beautiful exhibition volume *Asia in Amsterdam*. It is grandly "covered" with a glorious blue-and-white porcelain illustration from a tin-glazed earthenware **Delft** plaque of 1670–1690. The theme continues throughout the catalog with numerous examples among many other fine objects and in paintings that give us fascinating glimpses into the life of a 17th-century Dutch home. It is an impressive visual beginning, leading to the powerful scholarly series of essays and objects that bring to life this great period in Dutch history.



The exhibition took five years to assemble. The catalog has been written by a team of 30 international scholars, with entries for 150 works of art, and includes expert studies of Dutch and Asian paintings, textiles, ceramics, lacquer, furniture, silver, diamonds and jewelry, including objects from 69 lenders from 14 countries. The purpose is to give us a colorful and engaging picture of life and art in the cities of both Amsterdam and Batavia (Jakarta), the 17th-century Dutch trade center in Asia.

The book delves into the relationships of the Dutch maritime trade in many settlements throughout Asia—including Indonesia, Sri Lanka, India, China, Malaysia and Japan—and provides historical documents with numerous maps, travel sketches and print illustrations that enhance the exhibition's selections.

Luxury is what the maritime Dutch explorers who took over the earlier Portuguese routes, now under the banner of the **East India Company** or **Vereenigde Oostindische Compagnie** (VOC), created as a lifestyle for a new middle class as they searched for seasonings such as peppercorns, cinnamon, clove and nutmeg.

The VOC, formed in 1602, created six separate divisions in six cities and can be considered the first joint stock company. At its peak, VOC would have 40,000 Dutch and other European and Asian workers with a fleet of more than 100 ships and over 600 outposts. Their traders traveled in India, Ceylon, Malaysia, the Moluccas, Indonesia, Sri Lanka, Vietnam, China and Japan. In addition to spices, they also brought back tea, cotton, silk, saltpeter, opium, precious stones, sapper wood, pewter, pearls, copper, gold, silver and—of course—the blue-and-white porcelains that would be mimicked by **Delftware** in a far different form and substance. Delftware would develop its own audience, making it still popular today.

What objects of desire does the catalog highlight from the exhibition as illustrative of that life of luxury? The curatorial team had to choose very carefully to craft the picture of the period they wished to show us, with more than 200 works in the show itself.

We see the ever-present blue-and-white china, poised on uneven planes of oriental carpet folds, peeking out of paintings on lavish tables of curiosities in still lifes that seem hardly "still," such as in paintings by **Willem Kalf** (1619–1693), **Willem Claesz** (1594–1680) and **Jan Jansz** (1605/1606–1652). Swirling

Acquisitions

• The **Corning Museum of Glass** (CMoG; NY) has acquired:

√ a rare example of Swedish Art Nouveau production — the earliest example of 20th-century Swedish glass in the museum's collection, designed by **Betzy Ählström** (Swedish, 1857–1934), one of the first acknowledged women designers in Europe.

Although women worked in many European glass factories, their jobs generally involved processing finished glass rather than design and production. Ählström was one of the first women in Europe, with **Anna Boberg** (Swedish, 1864–1935), to be hired as a designer in a glassworks. She only worked at the **Reijmyre** glassworks for a brief time, from 1901 to 1902, but her design of the marquetry vase with water lilies was one of the Reijmyre products exhibited in 1902 at the **Exposition Internationale des Arts Décoratifs Modernes** in Turin, Italy.



Marquetry Vase with Water Lilies, cased, blown, hot-worked and hot-applied decorative elements; H: 21.3 cm, D (max): 15.1 cm. Betzy Ählström, Reijmyre Glasbruk AB, Reijmyre, Sweden, about 1902. Gift of the Ennion Society.

silver and echoing swirls of citrus peels gave the luxury-conscious Amsterdam viewer confirmation of their ownership of masterpieces in blue and white.

Next to brilliant displays of flowers, we also see a marvelous array of foods on Chinese kraak dishes, including turkey pie, pretzels, cheeses, shellfish, citrus, and all manner of fruits, vegetables and nuts in paintings that could remind a 21st-century millennial viewer of the cellphone food shots they send out on Facebook. Remarkably, they are telling their audience a somewhat similar status message: “Hey, we have enough money to eat this glorious luxury meal, take a look and, by the way, notice all the high-end details.”

There are so many fascinating objects of note as you roam the catalog, each telling the tale of the times in an individual and yet, in a collective way, adding to the story. Japanese-style dressing gowns (*Japense rokken*) of Indian chintz and others of Japanese silk are depicted for the Dutch burgomasters, as seen in a painting by **Michiel van Musscher** of 1686 in his oil-on-canvas of the VOC director **Johannes Hudde**. In

Adriaen Coorte's (1659/1664–1707) “Still Life With Seashells” of 1698, and others, the shells seem to be depicted largely for decorative admiration rather than scientific study.

Amusingly to us, **Cornelis Cornelisz's** (1562–1638) “Neptune and Amphitrite” of 1616–1638 shows the two mythical figures examining shells just the way a Dutch VOC trader of the time might have done. The Dutch Golden Age was unfolding in front of their eyes, and sometimes even in their ears, as the painting by **Cornelis de Man** (1621–1706), “The Curiosity Seller” of 1650–1700, where a young boy listens with fascination, holding one of these exotic shells to his ear as a group of customers surrounds the animated dealer. Mounted shells are also in the catalog, such as an enormous mounted turbo shell with a gilded silver mounting, attributed to **Daniel Schilperoort** in 1607. Even the dollhouse of **Petronella Oortman**, of Amsterdam (c. 1686–1710), from the collection in the **Rijksmuseum**, holds a miniature cabinet of miniscule shells.

In addition to many objects of

Ählström's designs were technically quite different from the cased and cameo-cut glass typical of Swedish art nouveau production at the turn of the 20th century, but her use of the *marquetric de verre* (glass marquetry) technique, and her choice of the theme of water lilies, executed in an impressionistic, painterly style, was directly influenced by French art glass designer and manufacturer **Emile Gallé** (French, 1846–1904).

√ Sphere Chandelier by **Fernando and Humberto Campana**, who founded the **Estudio Campana** (Sao Paulo, Brazil) in 1983. Inspired by Brazilian street life and carnival culture, the brothers began their practice by making furniture from scrap and waste products such as cardboard, cloth and wood scraps, plastic tubes, stuffed toys, and aluminum wire.

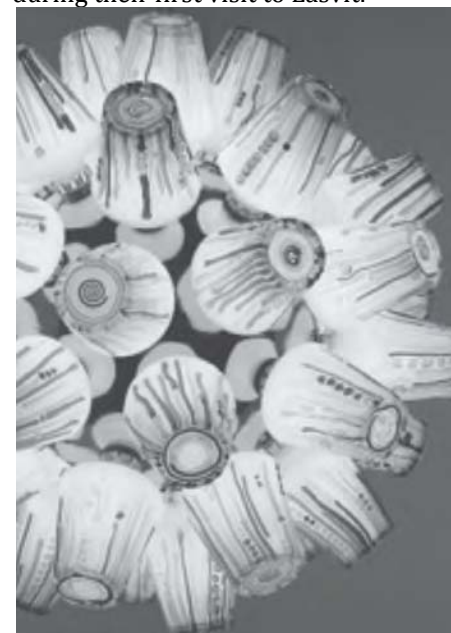
The museum commissioned the chandelier from the brothers' **Candy**

virtue from the Orient and inspired by it, we are also treated to a few delectable **Rembrandt** works depicting all that was transpiring in his Golden Age world. There are three etchings and three drawings in the exhibition. In the catalog, the most interestingly named work by Rembrandt is of 1634's “Self-Portrait as an Oriental Potentate with a Weapon,” showing himself in flowing robe with a large dagger across his chest. We learn, in fact, that Rembrandt had a large collection of exotic items, antiquities and objects of the natural world, among them Asian objects, and he had 60 pieces of Indian hand-made weapons.

This is certainly a landmark volume in the field of decorative arts for the period of the Golden Age in the Netherlands and would look quite elegant on her coffee table.

Eliza de Sola Mendes is an independent decorative arts scholar and published author who has worked in museums in the U.S. and abroad as a curator and registrar, as well as in auction houses. Her specialty is in antique dollhouses, miniatures and toys.

Collection. It was designed by the Campanas and manufactured by **Lasvit**, a Czech glass manufacturer specializing in high-end and custom design for furnishings, interiors and architecture. Made of colorless glass, the chandelier is mold-blown and cased with colored hot-applied glass cane. The collection was inspired by the candies sold in popular markets in Brazil and the way that colored glass appeared to melt like candy, which the Campanas observed during their first visit to Lasvit.



Sphere Chandelier, Candy Collection, mold-blown and cased; hot-applied glass cane, Humberto Campana, Fernando Campana, Lasvit, Novy Bor, Czech Republic, 2015. Overall D (max): about 83 cm.

The Sphere Chandelier is the first Campana design to enter the museum's collection and the Contemporary Art + Design Wing's first example of contemporary Brazilian design.

√ a painted and weathered locomotive headlight featuring a pressed lead-glass lens patented by **John L. Gilliland** (British, about 1782–1868) for the **Brooklyn Flint Glass Company** on August 10, 1852. It was reportedly used on the Housatonic Railroad.

√ Nocturne 5 by contemporary American glass artist **Karen LaMonte**, the first American artist to work in the glass foundries at **Železný Brod** using monumental glass casting. LaMonte produces figurative art with the lost wax process and usually works in translucent colorless glass. Nocturne 5, darker in color and sentiment than her previ-

ous work, depicts a life-size, standing female wrapped in drapery with an ombre tone inspired by ancient Tanagra terracotta figurines.



Nocturne 5, black glass; mold-melted using lost wax process, grit-blasted, acid-polished. H: 150 cm, W: 63.5 cm, D: 56 cm. Karen LaMonte, Czech Republic, 2015.

Nocturne 5 was cast in three pieces that join at the waist and knees of the figure. The glass itself is a new formula developed by LaMonte to achieve her desired degree of color and density, conceived and manufactured using her now-standard manufacturing process: She makes her molds in two stages, first, of the underlying body, and second, of the drapery around the body. Once the composition is completed, she uses the lost wax casting process to create the final glass sculpture.

√ “Tantric Object” by Swiss studio jeweler **Bernhard Schobinger**, the 30th Rakow Commission. Schobinger scavenges for materials unrelated to traditional jewelry. “Tantric Object” is made from the bottoms of old Swiss glass poison bottles, shaped like skulls, cut, and decorated with gold lacquer. The end plate displays the molded word “GIFT,” which in English means “a present”; in German, “poison.” The piece is

based on a belief in Tantric Buddhism, where necklaces made from skulls are symbols of emptiness and the illusion of reality.

Schobinger also gave the museum a new work, Glassfly Ring, that is composed of a found glass bottleneck, two commercial eyeglass lenses for the wings and **Akoya** pearls for the eyes.

• The **Dallas Museum of Art** (TX) has received a bequest, under the will of long-time supporter Dorace Fichtenbaum, saying the museum could choose works from her collection after her death. Among the 138 works the museum chose are pieces of African art and Native Americans ceramics.

• **Historic Deerfield, Inc.**, has acquired the ca. 1700 desk owned and signed by the Reverend **Nehemiah Bull** (1701–1740) of Westfield, MA, who was the father of Deerfield blacksmith and gunsmith **John Partridge Bull** (1731–1813).

The museum verified ownership of the desk by comparing a signature on the bottom of two drawers to the writing in an account book and journal of Nehemiah Bull, which are owned by the **Pocumtuck Valley Memorial Association** (Deerfield, MA).

The desk appears to be a special commission designed to store separate files of papers and probably was made in Springfield, MA, in about 1700 or somewhat earlier. The turning style of the legs and the brackets are related to other objects in the same timeframe with Springfield associations.



Bull desk.

The Reverend Nehemiah Bull was ordained in Westfield in 1726. He was a colleague of the Reverend **Edward Taylor of Westfield**, who was born in England in the 1640s, came to Westfield in the early 1670s, groomed Bull as his

successor in the Westfield pulpit after 1726 and died in 1729. Taylor is also remembered for his poetry and journals, which all had to be stored somewhere, such as the Bull Desk.

The desk could have originally been owned by Taylor, since few people in Bull's realm would have commissioned a special design of this sort. Taylor's 1729 probate inventory lists "1 Studdy Table" at 10 shillings, which could refer to Bull's desk.

- The **Japanese American National Museum** (Los Angeles, CA) has acquired several lots of objects from World War II internment camps. Planning is still underway for how these items will be conserved and displayed.

- The **Metropolitan Museum of Art** (New York, NY) has acquired "one of the most important examples of goldsmith's work from colonial Spanish America": a 17th- to 18th-century repoussé and chased gold crown with 443 emeralds.

The Crown of the Virgin of the Immaculate Conception, known as the "Crown of the Andes," is a diadem encircled by vinework, set with emerald clusters in the shape of flowers, topped by imperial arches and a cross-bearing orb. The crown was made to adorn a statue in the cathedral of Popayán in the Spanish viceroyalty of New Granada (now Colombia). It was constructed in two sections—the diadem first, in around 1660, and the arches second, around 1770. A number of votive crowns from the colonial period survive in cathedral treasuries in Spanish America, but few are of comparable size and quality.

The Crown of the Andes has been privately owned in the United States since 1936 and only rarely been on public view. It is an anchor for the development of a new area of collection at the Met and signals the museum's renewed interest in Latin American art. It was a common practice in the Spanish world to bestow lavish gifts, including jewels and sumptuous garments, on sacred images of the Virgin to petition for her intercession or to give thanks for it.

- The **Museum of Lacquer Art** (Münster, Germany) has acquired a Dutch experiment with lacquered metal from the early 1600s.

- The **Museum of Fine Arts, Boston** (MFA; MA) has acquired the

Progress Vase, a silver-plated urn made at the **Reed & Barton** factory (Taunton, MA) in the 1870s, that will be exhibited at some point in the future. The company's papers will go to the Harvard Business School and **Rhode Island School of Design**.

- Jewelry holdings of the **Newark Museum** (NJ) have increased with the acquisition of manuscripts from the Newark-based jewelry company **Krementz & Co.**, creating a comprehensive jewelry design archive that is accessible to the public.

Founded by **George Kremenz**, a German immigrant raised in Indiana with relatives in Newark, the company was the largest and longest-lived of all of Newark's jewelry manufacturers, operating in the city from 1866 to 2009. Kremenz produced a range of jewelry in 14-karat gold for the middle-class market, starting with one-piece collar buttons and including brooches, bracelets, necklaces, gold-mesh purses, cufflinks and accessories.

The company sold higher-end products anonymously to upscale jewelry stores throughout the United States, including **Tiffany & Co.** The brand was known in the retail world because of its "gold overlay" jewelry, which they produced from the early 20th century until the family sold the business in 1997.

In 2013, **Richard (Rick) Kremenz**, former chairman of the board and great-grandson of the founder, made a gift to the museum's Library and Archives of approximately 150 objects, comprising the company's complete design archives from 1864 to 1969.

A second donation of archival materials came to the Library and Archives in 2015 thanks to **Emily Rebmann**, a graduate student in the **Winterthur Program in American Material Culture** at the University of Delaware. She is now the engagement officer at the **Cleveland Museum of Art** (OH) and was the first graduate student to write a master's thesis using the Kremenz archive; her topic was men's jewelry.

A number of rare books about jewelry that served as design sources for Kremenz & Co. also have been transferred to the library's Rare Book Collection.

Other recent gifts include:

- √ a group of puppets represent-

ing the diversity of characters in Sogo bò, a puppet tradition performed in south-central Mali that translates as "the animals come forth," inspired by the everyday world, often in a humorous way.



Puppet representing elderly man (Cèkòròba), unrecorded artist, late 20th century, Mali. Gift of Peter and Mary Sue Rosen.

- √ a factory print textile collected in Monrovia, Liberia, circa 1969 that celebrates the impact of "swinging '60s" fashion on the continent, part of a larger donation of 25 factory print textiles. It complements one of the first textiles collected by the museum, an example of weaving by a Dyula artist from Côte d'Ivoire acquired by museum founder **John Cotton Dana** in 1928.

- Various institutions will be exhibiting items connected to **Shirley Temple Black**. The **Smithsonian Institution** (Washington, DC) has received the donation of her creamy-enamel childhood typewriter from collector **Steve Shoboroff**, who purchased it in an auction of Temple Black's costumes, dolls and other souvenirs. The **Santa Monica History Museum** (CA) will exhibit outfits such as a red plaid dress and red-and-gold polka-dot dress. The **Museum of Fine Arts, Boston** (MA) hosts an exhibition featuring gifts of a smocked red silk dress and coral-trimmed blue dress, along with research into Temple Black's dressmaker, **Elise of Hollywood**.

Events

Annual Carder Steuben Symposium
Corning Museum of Glass
Corning, NY
www.cmog.com
September 15–17, 2016



Blue Aurene Vase, Frederick Carder, Steuben Division, Corning Glass Works (Corning, NY), 1920–1929. Gift of Frederick Carder.

Every year, the **Carder Steuben Club** holds a symposium on **Steuben** glass, particularly that made during the era of **Frederick Carder**. The symposium offers lectures and presentations by experts on the glass of Frederick Carder, including museum and library scholars, glass artists and designers, glass dealers, scientists, and collectors.

Members of the club often participate by showing their collections or sharing some of their specialized expertise. Additional programming and exhibition tours are also done in conjunction with exhibitions concurrently on display at the **Corning Museum of Glass**. The resources of the **Rakow Research Library** are also featured.

While the symposium is focused on the glass of Frederick Carder, programming also covers other subjects related to Carder Steuben glass, such as contemporary manufacturers, care and conservation of glass, glass photography, glass technology and glass color, among other topics.

The Dundas Sofa, gilt pine and beech with later silk upholstery, Designed by Robert Adam, made by Thomas Chippendale, c. 1765. MFAH purchase funded by the Brown Foundation Accessions Endowment Fund.



Fee applies. Registration is required. For more information or to register, visit cardersteubenclub.org.

A Sense of Proportion: Architect-Designed Objects, 1650–1950
Rienzi's Biennial Symposium
Museum of Fine Arts Houston
Houston, TX
September 23–24, 2016

The biennial symposium *A Sense of Proportion: Architect-Designed Objects, 1650–1950*, presented by **Rienzi**, the house museum for European decorative arts of the **Museum of Fine Arts, Houston**, focuses on objects that embody or extend an architect's ideas or esthetic.

Scholars discuss objects made for particular spaces, used to explore new design sources and intended to be part of an integrated space. An example is a recent acquisition, the nine-foot-long Dundas Sofa, designed by **Robert Adam** (1728–1792), neoclassical architect of the 18th century, and made by **Thomas Chippendale** (1718–1779), the English furniture maker. It is from the only suite of furniture known to be a collaboration between them.

Rienzi houses European paintings, sculpture, furniture, porcelain and silver from the mid-17th through mid-19th centuries. Built in 1953 as a residence and opened to the public as a house

museum in 1999, Rienzi evokes European houses of the 18th century with architecture reminiscent of the Italian Palladian style, surrounded by period European decorative arts and paintings. Details are at mfah.org/rienzisymposium.

Annual Seminar on Glass
Corning Museum of Glass
Corning, NY
www.cmog.com
October 16–17, 2016

The **Corning Museum of Glass's** 55th annual seminar focuses on the work of **Leopold Blaschka** and his son **Rudolf**, and the exhibition *Fragile Legacy: The Marine Invertebrate Glass Models of Leopold and Rudolf Blaschka* (see Exhibitions).

From 1863 to 1890, the Blaschkas crafted glass models of marine invertebrates in their studio in Dresden, Germany, and shipped them to museums and universities around the world for study and display. Cornell University (Ithaca, NY) acquired 570 Blaschka models as a teaching collection in 1885.

Presentations explore collecting; teaching from models; creating models for teaching, conservation and photography; and a demonstration of the Blaschkas' lampworking techniques.

To register, go to <http://www.cmog.org/programs/lectures-seminars/annual-seminar-on-glass/registration>

News

- The **Armory** (New York, NY) has invested in an \$8 million restoration of several features and rooms of its 1881 design, such as **Tiffany** glass embedded into wood carvings and a Tiffany plaster and blue-glass mosaic over the fireplace. One of only a few surviving interiors by Tiffany includes metallic designs painted on California redwood ceiling timbers; Tiffany windows with red glass that turns blue in the sun at a certain angle; and dragons, lizards, sea serpents, fighting birds, and Greek and Roman battle scenes on the ceiling.

The original designs were by **Stanford White**, early in his career, and **Louis Comfort Tiffany**, just as he moved from painting to making glass. **Candace Wheeler**, one of the first American interior designers, worked with the textiles and wallpapers. The restoration work is being overseen by **Ascan Mergenthaler**, a senior partner in **Herzog & de Meuron**.

- The **Baltimore Museum of Art** (MD) has raised nearly \$80.7 million recently, added almost 4,000 donations to its collection and completed a \$428 million renovation.

- The Contemporary Art + Design Wing of the **Corning Museum of Glass** (CMoG; NY) became LEED Silver Certified in February, based on the building's water and energy efficiency and its reduction of greenhouse gas emissions. The building uses SORAA LED lighting, which reduces energy use for lighting by up to 76 percent.

- The **Corning Museum of Glass** (NY) has released its first-ever scholarly electronic resource, "The Techniques of Renaissance Venetian Glassworking," created by scholar and artist **William Gudenrath**. It details techniques used to make glass at **Murano**, the glassmaking island in Venice, between ca. 1500 and 1700. Descriptive text, 360-degree photography and high-definition video provide interpretations of historical Venetian glassmaking techniques not known for centuries.

RenVenetian.cmog.org presents more than 40 narrated demonstrations that illustrate the recreation of 25 objects in the Corning collection, along with 10

other techniques. The Kress Foundation funded the project.

- The **Detroit Institute of Art** (MI) has received a \$1.7 million bequest from the estate of retired teacher and museum volunteer **Elizabeth Verdow**.

- The **Flagler Museum** (Palm Beach, FL) has restored several seating pieces by **Pottier & Stymus**. The items are among pieces that museum founder and oil and railroad magnate **Henry Flagler** and his third wife, **Mary Lily Flagler**, bought ca. 1902. At the time, the architecture firm of **Carrère & Hastings** was completing the Beaux-Arts mansion, called **Whitehall**, that Flagler had commissioned as a wedding present.

The Louis XV-style sofas, banquettes and armchairs have mahogany and beech frames with sculpted leaves, flowers, scrollwork and spiderweb motifs. The tapestry upholstery shows courtiers in pastoral landscapes.

The seats were made in the 19th-century style by **F. Carey Howlett**, a furniture conservator. The team has spent about a year on the pieces, replicating missing feet on chairs and adding glues; consolidants and 22-karat gold to the gilding; and stabilizing and repairing upholstery with netting, tinted paper and fabric painted to resemble tapestry.

- The **Frick Collection** (New York, NY) has received 450 portrait medals as a promised gift from **Stephen K. and Janie Woo Scher**. The museum plans to display the medals in their own gallery and will present them in an exhibition, with a catalog, in 2017.

- The **Fuller Craft Museum** (Brockton, MA) has received a gift of \$1 million from the **Joan Pearson Watkins Revocable Trust** for its efforts at continuing to enhance its collection and exhibition of contemporary craft.

- **Historic Deerfield** (MA) has received a \$22,690 grant from the **E. Rhodes and Leona B. Carpenter Foundation** to support conservation of a Chinese export lacquerware sewing table. Conservators at the **Williamstown Art Conservation Center** (MA) carried out the treatment over a year.

The sewing table, made in Canton (now Guangzhou), China, around 1849, is pierced and carved with dragons, lotuses and lion's paw feet as well as embellished with layers of lacquer and gold decoration. Part of this table's history involves the woman who owned it, **Eliza Brown Clarkson** (1824–1907) of Gloucester, MA, and her narrative of loss and devotion on the high seas.

Unlike many women of her generation, she did not receive this object as a souvenir from a seafaring relative or purchase it in a retail shop. She traveled with her ship captain husband, **James A. Clarkson** (c. 1816–1849), aboard the *Marathon* to Java, the Philippines, and Canton, China, in 1849. Her husband died on the journey home. She left the ship at St. Helena with her husband's body, where she lived in the American consulate until a lead casket was prepared for his remains.



Sewing table, pierced and carved with dragons, lotuses and lion's paw feet; embellished with layers of lacquer and gold decoration; contains 18 inner compartments, four with lacquered covers and others with carved ivory containers for silk thread and needles, and assortment of ivory sewing birds, winding spools and shuttles. Silk work bag originally on a sliding panel on the underside has been recreated in red silk by conservators.

Her husband's account book in-

an invoice for a "work table with ivory fittings" valued at 24 Spanish dollars — an expensive sum at the time.

A disfiguring varnish that had covered the sheen and variegation of the gold decoration also has been removed.

- The **Art Institute of Chicago**, **High Museum of Art, Los Angeles County Museum of Art** (LACMA), **Museum of Fine Arts, Houston** (MFAH), and **Nelson-Atkins Museum of Art** have announced the second class of fellows designated for the **Andrew W. Mellon Undergraduate Curatorial Fellowship Program**.

The fellowship provides specialized training in the curatorial field to students across the United States who exemplify historically underrepresented groups in the curatorial field and support the goal of promoting pluralistic museums.

The two-year fellowship provides hands-on experience in a museum setting. Fellows are matched with museum curatorial mentors.

The program is supported by a five-year pilot-phase grant from the Foundation. The partner museums hope to host 2016 Summer Academies as a part of this program, and encourage potential applicants to check the institutions' websites in coming months for more information.

Fellows in the decorative arts for the 2015–2017 program are:

- ✓ **High Museum of Art:** **Nina Goodall**, University of Georgia; curatorial mentor, **Katherine Jentleson**, Merrie and Dan Boone Curator of Folk and Self-taught Art, and **Karuna Srikureja**, Emory University; curatorial mentor, **Michael Rooks**, Wieland Family Curator of Modern and Contemporary Art.

- ✓ **LACMA:** **Canan Cem**, University of California, Los Angeles; curatorial mentor, **Sharon Takeda**, senior curator and department head of costume and textiles, and **Audrey Min**, University of California, Los Angeles; curatorial mentor, **Stephen Little**, Florence and Harry Sloan Curator of Chinese Art, and Department Head, Chinese and Korean Art.

- ✓ **MFAH:** **Emilia Duno**, Rice University; curatorial mentor, **Mari Carmen Ramírez**, Wortham Curator of Latin American Art. **Mai Kolkailah**, University of Houston; curatorial men-



Objects in glass, ceramics, wood and more at the Milwaukee Art Museum.



tor, **Aimée Froom**, curator of Arts of the Islamic Worlds.

- ✓ **Nelson-Atkins Museum of Art:** **Nicholas Olivares**, **Kansas City Art Institute**; curatorial mentor; **Colin Mackenzie**, senior curator of Chinese art, and **Isabel Vargas**, **Kansas City Art Institute**; curatorial mentor, **Kimberly Masteller**, Jeanne McCray Beals Curator of South and Southeast Asian Art.

- The **Milwaukee Art Museum** (WI) reopened to the public in November 2015 after a multi-year, \$34 million renovation project. Two buildings on the museum's campus — the 1957 **Eero Saarinen**-designed War Memorial Center and 1975 **David Kahler**-designed addition — have been restored and reconfigured to provide more space for art, and a new east addition includes another special exhibition gallery. Four floors, at 150,000 square feet, display the museum's permanent collection, with decorative arts in the

American art galleries, European art galleries, and galleries devoted to 20th- and 21st-century design.

- The **Minneapolis Institute of Art** (MN) has been refreshing its 16 period rooms by upgrading furnishings and exploring the artists and patrons who made those rooms possible. Spaces include formal 18th-century parlors, a 1910s hallway designed by Frank Lloyd Wright and a 1920s kitchen in a German apartment building. Needlework and botanical studies showing the role of women in salon culture will be on view in two rooms salvaged from early-18th-century British homes. Artifacts from Cherokee tribes of South Carolina and African-born slaves will be on view in rooms from a Charlottesville house of the 1770s.

Other museums and historic houses are undertaking similar renovation and restoration projects, including **Gracie Mansion** (New York, NY);



Sugar bowl and cover (left), porcelain with printed, enamel and gilt decoration, 1817; made by partnership of Dagoty and Honoré, Paris, 1816–1820, from the state service for James Monroe (president 181–1825). Gift of the McNeil Americana Collection.



Platter, teacup, custard cup, dinner plate, dessert plate from 1861 State Dinner and Dessert Service for Abraham Lincoln (president 1861–1865) with wine goblet, 1861–1882 (below). Greenpoint Flint Glass Works (Brooklyn, NY), 1860–1882; ordered from and decorated by E. V. Haughwout & Co., New York, 1857–1870. Gift of the McNeil Americana Collection.

house museums in Newport, RI; and elsewhere. The **Metropolitan Museum of Art** (New York, NY) recently installed a dressing room for the 1880s that was created for **Arabella Worsham**, who became an arts patron. Recently discovered furniture made by **George A. Schastey**, designer of the Worsham townhouse, is on display. Concerts have featured a piano decorated with carved flowers, ribbons and nymphs, made by Shastey and commissioned for William Clark, a thread manufacturer in Newark, NJ.

- The **Museum of Modern Art** (New York, NY) has revised its plan for expansion, with plans to undertake the \$400 million project in three phases so the museum can remain open throughout the process. The project will add about 50,000 square feet of exhibition space and replace a staircase from 1939 that had been removed.

- The **Philadelphia Museum of Art** (PA) has opened the McNeil American Presidential China Gallery, featuring the collection of American presidential china donated to the museum in 2006 by Philadelphia chemist and philanthropist **Robert L. McNeil, Jr.**

The new installation showcases more than 200 examples of ceramics

and glass used by American presidents from George Washington to Ronald Reagan and is the most comprehensive collection of its kind on public view other than the **White House** and the **Smithsonian Institution**.

The tablewares illustrates changing styles and forms of ceramics and glass. The installation includes examples from each of the 15 state services purchased between 1817 and 1968 for official entertaining at the White House, along with tablewares used by presidents and their families for private occasions, or owned by individual presidents and first ladies before or after holding office.

- The **Speed Art Museum** (Indianapolis, IN) re-opened to the public on March 12, 2016. The Speed also received a \$1 million gift from **Brown-Forman Corporation** as part of its capital campaign.

- The **San Francisco Museum of Modern Art** (CA) reopened on May 14 after adding a 10-story, \$305 million new building designed by **Mario Botta** that nearly tripled gallery space. To celebrate, there are 19 exhibitions on view showcasing 1,900 works. Mobiles by **Alexander Calder** will be among the highlights of the new space.

- The **Tacoma Art Museum** (WA) has received 225 works as gifts from **Becky Benaroya**, widow of **Jack Benaroya**, including objects in glass by northwestern and international artists. She also gave almost \$14 million to the museum for a new gallery. **Olson Kundig** (Seattle, WA) will design the 7,390-square-foot extension, which is expected to open in fall 2018. The funds will also go to an endowment and to support a dedicated curator.

- The **Yale Center for British Art** (New Haven, CT) has reopened after completing the third phase of a multi-year building conservation project. More than 500 works from the center's holdings, largely the gift of the institution's founder, **Paul Mellon**, are on display in the newly renovated and reconfigured galleries.

The reinstallation traces the relationship between art and Britain's imperial ambitions from the 16th century to the present and reveals how often the story of art in Britain focuses on a narrative of international exchange and addresses the impact of immigration and travel on British art and culture across the centuries, and the role that the arts have played in the history of Britain's imperial vision.

Appointments

- **Glenn Adamson** has stepped down as Nanette L. Laitman Director of the **Museum of Arts and Design** (MAD; New York, NY) and plans to work on exhibition, research and institutional development projects. He will continue to work with the museum's curatorial team, including on an exhibition of the ceramic works of Peter Voulkos.

Adamson created the position of Windgate Research Curator in collaboration with the **Bard Graduate Center**, to further enhance the scholarship of MAD's publications and exhibitions. He also expanded MAD's artist-in-residence program by engaging younger artists from traditionally underrepresented communities.

Robert Cundall, currently MAD managing director, will serve as interim director while the board seeks a permanent replacement for Adamson.

- **Christopher Bedford**, director of the **Rose Art Museum** (Brandeis University, NJ), has been named director of the **Baltimore Art Museum** (MD), succeeding **Doreen Bolger**, who retired in 2015. Bedford also has been named commissioner for the U.S. Pavilion at the 2017 **Venice Biennale**.

Before joining the Rose, Bedford was in curatorial positions at the **Wexner Center for the Arts** (Columbus, OH), **Los Angeles County Museum of Art** (LACMA; CA) and J. Paul Getty Museum (Los Angeles, CA).

- **Barbara Drake Boehm** has been named the Paul and Jill Ruddock Senior Curator for the **Met Cloisters** of the **Metropolitan Museum of Art** (New York, NY), a newly created position that will support **C. Griffith Mann**, the Michel David-Weill Curator in Charge of the Medieval Department and the Cloisters, by overseeing collections and program design and implementation for the Cloisters. She will help lead strategic planning, project management and operational budget development, and will coordinate the logistical and creative aspects of curatorial and related programs.

Boehm is currently co-curating an international loan exhibition, *Every*

People Under Heaven: Jerusalem 1000–1400, with her Met colleague Melanie Holcomb. Past exhibitions include *Enamels of Limoges* (1996), and *Prague, The Crown of Bohemia* (2005). She inaugurated a program of focus exhibitions at the **Cloisters** with *The Game of Kings: Medieval Ivory Chessmen from the Isle of Lewis* (2011) and *Search for the Unicorn* (2013).

Boehm has published on subjects relating to her exhibition projects and research on the Met's permanent collection. Between 2012 and 2015, she served as director of Curatorial Studies, a joint program of the Metropolitan Museum of Art and the **Institute of Fine Arts, New York University**. She has shared her research in lectures and courses at the **Courtauld Institute, Musée du Louvre, Edinburgh University, J. Paul Getty Museum, and Dar al-Athar al-Islamiyyah** (Kuwait), among others.

Boehm holds a PhD and MA from the **Institute of Fine Arts, New York University**, and BA from Wellesley College. She began her career at the Met as a curatorial assistant in the Department of Medieval Art in 1983, was promoted to curator in 1998 and assigned to the Cloisters in 2008.

- **Genevieve Cortinovis** has been promoted to assistant curator of Decorative Arts and Design at the **St. Louis Art Museum** (MO). She wrote in the *St. Louis Modern* catalog about the city's contributions to modernism, particularly in areas of sculpture, stained glass and textiles. She also curated the complementary recent exhibition *Blow-Up: Graphic Abstraction in 1960s Design*.

Cortinovis holds a master's degree in the history of decorative arts, design and material culture from the Bard Graduate Center and a bachelor's degree in art history from Barnard College. She joined the museum as a research assistant in 2012, after working with traditional weavers, dyers and printers in Cambodia.

- **Whitney W. Donhauser** has been named the new director of the **Museum of the City of New York** (NY), replacing **Susan Henshaw Jones**, who retired at

the end of 2015. She had been senior adviser to the former president of the **Metropolitan Museum of Art** (New York, NY) and oversaw the permanent exhibition *New York at Its Core*, which opens in November.

- **Seth Feman**, manager of Interpretation at the **Chrysler Museum of Art** (Norfolk, VA) since 2012, has been named curator of exhibitions and acting curator of photography.

Feman joined the Chrysler just before it closed for expansion, renovation and the reinstallation of the collection. As manager of Interpretation, he oversaw the development of labels, introductory panels and other educational materials and is credited with creating an accessible, jargon-free standard for communicating scholarly information about the Chrysler Collection.

In his new role, Feman is responsible for the study, care, interpretation and presentation of works of art in the museum's collection and incoming loan shows.

- **John D.M. (Jack) Green** has been appointed deputy director for collections, research and exhibitions at the CMOG. He comes to the museum from the **Oriental Institute Museum** (OIM; Chicago, IL), where he was chief curator. Green will assist in the strategic leadership of the museum and manage the collections, exhibitions, education, conservation, digital, publications, and science departments, as well as the **Rakow Research Library and The Studio**.



At the OIM, Green oversaw the offices of the registrar, collections, photography, and special exhibitions,

in addition to the museum's archives, curatorial staff, and museum store.

Green received his BA in archaeology at the University of Liverpool and his MA and PhD from the Institute of Archaeology at University College London, and specializes in the art, archaeology, and history of the ancient Middle East and East Mediterranean. He previously held positions as curator for the Ancient Near East at the **Ashmolean Museum**, University of Oxford, and coordinator of the *Tell es-Sa'idiyeh Cemetery Publication* in the department of the Middle East at the **British Museum**. He also taught at the University of Oxford and University of Liverpool.

• The board of trustees of the **Fine Arts Museums of San Francisco** (CA) have chosen **Max Hollein** as the new director. He was director of **Schirn Kunsthalle** (Frankfurt, Germany) since 2001 and director of the **Städel Museum** since 2006.



Hollein studied art history at the University of Vienna and business administration at the Vienna University of Economics. He oversaw the expansion of the Städel Museum, completed in 2012, which doubled the institution's gallery space and created a new wing for the presentation of art since 1945.

Hollein began his career at the **Guggenheim Museum** (New York, NY), where he curated numerous exhibitions, including the American pavilion at the **Seventh Venice Architecture Biennale** in 2000 and the Austrian pavilion at the **Venice Art Biennale** in 2005.

He is a member of supervisory and advisory boards of the **State Hermitage Museum** (Saint Petersburg, USSR),

Palais de Tokyo (Paris, France), **Istanbul Modern Museum** (Turkey), **Neue Galerie** (New York, NY) and **National Gallery** (Prague, Czech Republic). He was named a Chevalier dans l'Ordre des Arts et des Lettres in 2009 by the French Minister of Culture and received the Austrian Medal of Honor for Science and the Arts in 2010.

• **Quincy Houghton**, currently associate director for Exhibitions at the **J. Paul Getty Museum** (Los Angeles, CA) will join the Metropolitan Museum of Art (New York, NY) as associate director for Exhibitions this summer. She will lead the museum's program of loan exhibitions and installations highlighting aspects of its collection.

Houghton has worked at the Getty Museum since 1994. She manages the exhibitions department staff as well as the design and preparation departments. From 1994 to 1998, as transition manager, she coordinated all aspects of the museum's move from the **Getty Villa** to the **Getty Center**, including installation of the collections.

Before joining the Getty, Houghton worked for the **Los Angeles County Museum of Art** (CA) from 1991 to 1994 as a special assistant to the director, managing a variety of board-designated projects.

Houghton received a BA magna cum laude in Fine Arts from Harvard University in 1984.

At the Met, she will succeed Jennifer Russell, who will retire this spring. • **Alexandra Kirtley**, the Montgomery-Garvan Associate Curator of American Decorative Arts at the St. Louis Art Museum (MO), has also been promoted to full curator.

Since joining the museum staff in 2001, she has been responsible for acquisitions including porcelains and Philadelphia furniture of the Revolutionary War era. Among the exhibitions she has organized are **Colonial Philadelphia Porcelain: The Art of Bonnin & Morris** (2008) and **Classical Splendor: Painted Furniture for a Grand Philadelphia House** (forthcoming in 2016), with **Peggy Olley**, the museum's associate conservator of Furniture and Woodwork (see **Exhibitions**).

Kirtley serves on the Curatorial Advisory Board of the United States Senate's **Commission on Art**; is a trustee

of the **Andalusia Foundation**, which oversees the **Biddle** family's Delaware River estate; and is a member of the Board of Governors of the **Decorative Arts Trust**. She received her A.B. degree in Art History from Hamilton College in 1993 and an MA from the University of Delaware-**Winterthur Program in Early American Culture** in 1999.

She is preparing a comprehensive catalog of early American furniture in the museum's collection.

• **Thomas J. Loughman** has been appointed the 11th director and CEO of the **Wadsworth Atheneum Museum of Art** (Hartford, CT). Loughman most recently served as associate director of Program and Planning at the **Clark Art Institute** (Williamstown, MA).



At the Clark, Loughman spearheaded initiatives aimed at raising awareness of the museum and its collections globally. He also researched the Clark's pre-history, tracing the historical record of museum founder **Sterling Clark's** 1908 expedition through China, while making connections with China's present-day museum leaders. His efforts paved the way for Clark-exclusive exhibitions that brought artifacts from China to the United States for the first time, including **Unearthed: Recent Archaeological Discoveries from Northern China** (2012), **Cast for Eternity: Ancient Ritual Bronzes from the Shanghai Museum** (2014) and **Through Shên-kan: Sterling Clark in China** (2012).

Recently, Loughman led the launch of an exchange program to bring Chinese museum professionals to the United States for training in American

museum practices, funded by the **Henry Luce Foundation**.

He currently serves on the board of directors for the **U.S. National Committee of the International Council of Museums** (ICOM-US) and is involved with both the **American Alliance of Museums** (AAM) and the **Association of Art Museum Directors** (AAMD).

Before joining the Clark, Loughman was curator of European Art and assistant to the director for Exhibitions at the **Phoenix Art Museum** (AZ) and was a **National Endowment for the Arts** Curatorial Fellow at the Philadelphia Museum of Art (PA); held teaching positions at Pennsylvania State University and elsewhere; and worked at the **Isabella Stewart Gardner Museum** (Boston, MA), Metropolitan Museum of Art (New York, NY), **Williams College Museum of Art** (Williamstown, MA) and **National Gallery of Art** (Washington, DC).

Loughman holds a PhD in art history from Rutgers University, an MA from the **Clark/Williams College Graduate Program in the History of Art** and AB from Georgetown University. He is a J. William Fulbright Fellow, Samuel H. Kress Foundation Travel Fellow, Rutgers University Dissertation Fellow and a Rutgers University Excellence Fellow. He also attended the **Museum Leadership Institute** at the Getty Center (Los Angeles, CA) in 2008.

Loughman replaces director and CEO **Susan L. Talbott**, who has retired.

• **Christine Macel**, chief curator of the **Pompidou Center** (Paris, France), has been named visual arts director of the 57th **Venice Biennale (May 13–November 26, 2017)**. She has been at the center since 2000 and founded and manages the department of Contemporary and Prospective Creation. She was a curator and inspector of fine arts in the **French Ministry of Culture** before joining the center. She also was the curator of the biennale's Belgian Pavilion (2007) and French Pavilion (2013).

• **Frances Morris** is the next director of the **Tate Modern** (London, England). She has been top curator of international art and succeeds **Chris Dercon**. She start working at the Tate in 1987 and has degrees from Cambridge University and the **Courtauld Institute of Art** (London, England).

• **Nicholas B.A. Nicholson** has joined **Freeman's** as senior vice president, division head of American & European Furniture & Decorative Arts effective. He also will lead the English & Continental Furniture & Decorative Arts department at Freeman's, which includes silver, *objets de vertu* and Russian works of art.

Nicholson has more than 20 years of auction and art advisory experience and has worked with private collectors, international museums, institutions and independent appraisal firms. He is considered an expert on Russian works of art, and his background, interests and expertise cover such diverse areas as American neoclassicism, **Tiffany** silver and 20th-century jewelry, among others.



Nicholson began his career working for a dealer in continental furniture and decorative arts. He joined **Christie's** Continental Furniture and Decorative Arts department in the early 1990s, where he was involved in the cataloguing and auctions of **Alice Tully, Bernheimer & Co.**, and Rudolf Nureyev. He was promoted to specialist within Christie's New York Russian Department and sold Russian works from the estates of Landsell Christie, Jane Englehardt and Frank Sinatra. He also participated in the landmark sale of the **Fabergé** Imperial 25th Anniversary Clock, which set auction records for Fabergé, clocks and silver.

Nicholson became the American curator of **Jewels of the Romanovs; Treasures from the Russian Imperial Court**, a touring exhibition of works from five Russian lending institutions, including a selection of the Imperial Crown Jewels from the State Diamond Fund of the Russian Federation. By the end of the decade, he joined an online art advisory firm and later opened his

own, **Nicholson Art Advisory**.

Nicholson is currently chair of the board of directors of the **Merchant's House Museum** (New York, NY) and serves on the collection committee of the **Museum of Russian Icons** (Clinton, MA).

• The **Wadsworth Atheneum Museum of Art** has appointed **Anne Butler Rice** as Georgette Auerbach Koopman Director of Education. She oversees public and community programs, school and teacher programs, docent and tour program, and visitor services. Another focus will be in-gallery interpretation.

Rice has held positions of increasing responsibility since joining the Wadsworth Atheneum's staff in 2005.

As associate museum educator for Adult Audiences, she developed educational programs related to permanent collections and special exhibitions for. As Public Programs manager, Rice played a leading role in the museum's Community Engagement Initiative, and helped secure grants to support interpretive programming for the museum's newly installed European Art galleries. She has served as interim director of Education since **Johanna Plummer's** departure last fall.



Before joining the Wadsworth Atheneum in 2005, Rice was the museum educator for Teacher Programs at the **Brooklyn Museum of Art** (New York, NY). She has held lecturing and teaching positions at the **Yale University Art Gallery**, **Metropolitan Museum of Art**, **Cathedral and Treasury of St. Mary** (Aachen, Germany), and Brandeis University. She holds a BA in the History of Art and Religion from Bowdoin College, and an MA in Religion with a concentra-

tion in Art History from Yale University.

• **James Rondeau** is the new director of the **Art Institute of Chicago** (IL), succeeding Douglas Druick. Rondeau has been chair and curator of modern and contemporary art at the institute for the past 10 years.

• Independent curator, writer and historian Susie Silbert has joined the CMOG as the new curator of modern and contemporary glass. She is responsible for the acquisition, exhibition, cataloguing and research of the museum's modern and contemporary collection, and will oversee programming of the Contemporary Art + Design Galleries.



Silbert fills the position following the retirement of **Tina Oldknow**, curator from 2000–2015. She will oversee future programming for the new wing's five galleries, Ben W. Heineman Sr. Family Gallery of Contemporary Glass and Modern Glass gallery, and will continue to expand the museum's collection of glass from 1900 through the present.

Silbert has partnered with institutions and arts organizations such as **Parsons The New School for Design**, **UrbanGlass**, the **Houston Center for Contemporary Craft** and the **Center for Art in Wood**. She has worked on numerous exhibitions featuring diverse media, and has contributed to exhibition catalogs for the **Museum of Fine Arts, Houston** (TX) and the **Chrysler Museum** (Norfolk, VA). She has also worked with galleries and artists, including as curator and collaborator at the studio of glass innovator **Mark Peiser**, and is a glassworker herself.

Silbert holds a master's degree

in decorative arts, design history and material culture from the **Bard Graduate Center** (New York, NY) and a BFA, concentrating in glass, from the University of Wisconsin-Madison.

• **James S. Snyder** will move from director of the **Israel Museum** (Jerusalem) in 2017 to international president for the museum's worldwide activities and director emeritus, leading development of an international network of organizations, programming, collections and facilities.

• **Susan L. Talbott**, who recently retired as director and CEO of the **Wadsworth Atheneum Museum of Art** (Hartford, CT), has been appointed to the rank of Chevalier in the Order of Arts and Letters by France's Minister of Culture, **Fleur Pellerin**, for her service on the board of the **French Regional American Museum Exchange** (FRAME).



Awards

• Recipients of the Furniture Society's 2016 Award of Distinction are **Edward (Ned) S. Cooke, Jr.**, Charles F. Montgomery Professor of American Decorative Arts in the Department of the History of Art at Yale University (New Haven, CT), and **Thomas Hucker**. Their awards will be presented at a luncheon ceremony on June 24 at the society's 20th anniversary conference (see **Events**).

Cooke's scholarly focus is on American material culture and decorative arts. His work on modern craft includes his role as founding co-editor of the *Journal of Modern Craft*, as well as co-curator and co-author of six seminal exhibi-

tions and accompanying catalogues on contemporary furniture: **New American Furniture** (**Museum of Fine Arts**, 1989); **Inspiring Reform: Boston's Arts and Crafts Movement** (**Davis Museum**, Wellesley College, 1997); **Wood Turning in North America Since 1930** (**Yale University Art Gallery**, 2001); **The Maker's Hand: American Studio Furniture, 1940–1990** (**Museum of Fine Arts, Boston**, 2003); and **Inspired by China: Contemporary Furniture-makers Explore Chinese Traditions** (**Peabody Essex Museum**, 2006).

Cooke also contributed to **Furniture by Wendell Castle**, with **Joseph Giovannini** and **Davira Taragin** (**Founder's Society of the Detroit Institute of Arts**, 1989). He served as a two-term trustee of the Furniture Society during its early years and has spoken at many society conferences since they began 20 years ago.

Hucker is honored for "... his perseverance and brilliance, the excellence of his cumulative body of work, and his inexhaustible passion for exploring new ideas."

He received his Certificate of Mastery from Boston University's **Program in Artisanry** in 1980 and studied the Japanese tea ceremony at the **Urasenke** school from 1977 to 1980. In 1982, he was an artist-in-residence at **Tokyo University of Fine Arts** and, in 1989, he received a Fulbright grant to study interior and industrial design at **Domus Academy** (Milan, Italy).

Hucker has taught at the **Appalachian Center for Crafts** (Smithville, TN), **California College of the Arts** (Oakland, CA), **Parsons School of Design** (New York, NY) and **New York School of Interior Design** (NY), and the Industrial Design department at **Pratt Institute** (New York, NY).

His work is in the permanent collections of museums around the country and has been featured in museum exhibitions such as **Inspired by China**, **Peabody-Essex Museum** (Salem, MA; 2006); **The Maker's Hand, Museum of Fine Arts, Boston** (MFA; 2004); and **New American Furniture**, also at the MFA (1989).

• **Akris** creative director **Albert Kriemler** will receive the **Couture Council's** 2016 Award for Artistry of Fashion on September 7, 2016, in recog-

nition of his commitment to craftsmanship and dedication to creating well-tailored, wearable pieces that blend luxury with functionality.

Obituaries

• **Jeffery Aronoff**, a designer of chenille scarves, throws and fabrics, died in December 2015 at 62. He won a Cody Award early in his career.

• **Gladys-Marie Fry**, an author and exhibition curator focusing on quilts made by slaves in the pre-Civil War south, died in November 2015 at 84. She was a professor of folklore and English at the University of Maryland for 30 years before her retirement in 2000. Her books include *Stitched from the Soul: Slave Quilts from the Antebellum South*, and she wrote or contributed to eight museum catalogs.

She curated a dozen exhibitions, including ones at the **Renwick Gallery** of the **Smithsonian Institution** (Washington, DC), **Anacostia Community Museum** (Washington, DC) and **Museum of American Folk Art** (New York, NY).

• **Robert W. Gutman**, former graduate dean at the **Fashion Institute of Technology** (FIT; New York, NY) in the 1950s, has died at 90.



Photo: Harcourt Brace & Company.

As dean, Gutman was instrumental in providing storage space for the **DAS** and making it possible for the **DAS** to hold symposia in the mid-1980s.

Gutman was trained in music and art history, earning BA and BA degrees in music from New York University. He taught art history and interior-design history at FIT and was the founding

dean of the institute's graduate division before retiring in the late 1980s. He was also a visiting faculty member at **Bard College** and elsewhere.

• Art historian and author **Hugh Honour**, who wrote *The Visual Arts: A History* with **John Fleming** and published an expanded version in 1982 as **A World History of Art**, has died at 88.

Honour was an assistant at the **Leeds Art Gallery** (England) and the affiliated **Tudor-Jacobean Temple Newsam House**. He began contributing reviews and articles to the *Times of London* and *Connoisseur* magazine after moving to Italy with Fleming and becoming part of the the artistic and literary community centered on I Tatti, the villa of art historian **Bernard Berenson**.

He wrote *Chinoiserie: A Vision of Cathay* (1961), which set chinoiserie in a political and economic context and a form of Western fantasy. That led to organizing a traveling exhibition, *The European Vision of America*, for the U.S. Bicentennial (1976). He also wrote *Romanticism* (1979), which focused on the visual arts.

• Ceramicist **Harrison McIntosh** has died at 101. He was known for his modern approach to classical vessel forms in the 1950s, work in sculptural spheres floating on geometric chrome forms, and enhancing surface decoration with thin sgraffito lines or rhythmic brush spots.

McIntosh took his first ceramics class with **Glenn Lukens**, at USC in 1940, and set up a studio in his parents' garage in Los Angeles. After the war, thanks to the GI Bill, he was accepted by **Millard Sheets** into the then-new MFA program at the **Claremont Graduate School**.

While studying under **Richard Petterson** at Scripps College, he and fellow potter **Rupert Deese** opened a ceramics studio. He took workshops with **Bernard Leach** and with **Marguerite Wildenhain**.

McIntosh married **Marguerite Loyau**, who came to Claremont from France on a Fulbright scholarship. They built a home in Padua Hills in 1958 with a studio where he and Deese shared equipment, kiln and work space for 50 years.

McIntosh was among the first gen-

eration of West Coast potters to work with hand-thrown stoneware. With woodworker **Sam Maloof**, he helped define California design at mid-century and interpreted a modern esthetic with natural materials.

He designed prototypes for **Metlox** pottery, tiles for **Interpace**, and dinnerware and glassware for **Mikasa**.

McIntosh was a Fellow of the **American Craft Council**, served as a consultant-panelist for the **National Endowment for the Arts**, and had an oral history recorded in the **National Archives of American Art, Smithsonian Institution** (Washington, DC).

• **David Llewellyn Reese**, who joined the **Louis Armstrong House Museum** (Queens, NY) in 2012 as its first curator, has died at 63. He held an MA from the University of Virginia with a concentration in American architecture of the 19th and 20th centuries.



Reese's career included serving as director of the **Abigail Adams Smith Museum** (New York, NY), **Gunston Hall** (Alexandria, VA) and—through five mayorships—**Gracie Mansion** (New York, NY), as well as advising the **Morris-Jumel Museum** and others. He loved the decorative arts, was active in the **Attingham Summer Program** and **Victorian Society in America**, and often presented lectures about the decorative arts. He also contributed writings to *The Elements of Style*, a *Practical Encyclopedia of Interior Architectural Detail* (1991).

• **June Schwarcz**, an artist in enamel work, died in August 2015 at 97. She will be the subject of a survey of her work at the **Renwick Gallery** of the **Smithsonian Institution** (Washington, DC) in 2017.

Exhibitions

California

Wendy Thoreson: Wrought Clay
American Museum of Ceramic Art
Pomona, CA

www.amoca.org

July 9–August 28, 2016

Wendy Thoreson began her career as a functional potter and now challenges herself to make objects that would never belong in the kitchen cabinet. In college, she took basic blacksmithing classes and enjoyed making tapered scrolls; the classes gave her an understanding of how to treat, shape and work (wrought) the metal. She ultimately focused on ceramics but continued to be inspired by the lines and details of wrought iron and Victorian styles, translating blacksmithing techniques by curving, twisting and working the clay.

Dirk Staschke: Nature Morte
American Museum of Ceramic Art
Pomona, CA

www.amoca.org

Through September 18, 2016

This exhibition features works in clay inspired by the Flemish and Dutch “Vanitas” still-life paintings of the 16th and 17th centuries.

Emperors’ Treasures: Chinese Art
from the National Palace
Museum, Taipei

Asian Art Museum of San Francisco
San Francisco, CA

www.asianart.org

Through September 18, 2016

Emperors’ Treasures explores the identities of nine rulers who reigned from the 12th through 20th centuries. Examining each one’s contribution to the arts and the eras’ changing styles reveals how emperors’ personal tastes shaped the evolution of art in China. More than 75 objects are on view in the U.S. for the first time, including ceramics, jades and more.

Passed from dynasty to dynasty and once sheltered in Beijing’s Forbidden City, these objects were conveyed to Taiwan amid conflict and now reside in the **National Palace Museum, Taipei**.



Meat stone, banded jasper (naturally occurring stone that forms in layers), carved to resemble braised pork belly, Qing dynasty (1644–1911). Photo: © National Palace Museum, Taipei.

Windfall by Box Collective
Craft & Folk Art Museum

Los Angeles, CA

www.cafam.org

Through September 4, 2016

Windfall features new furniture and functional objects from members of the Los Angeles-based **Box Collective**. The works in the exhibition were fabricated from trees that fell in north-eastern Los Angeles during the windstorm of 2011. Works on display are by **Robert Apodaca, Casey Dzierlenga, Harold Greene, David Johnson, RH Lee & JD Sassaman, Samuel Moyer, Andrew Riiska, Stephan Roggenbuck, Cliff Spencer and William Stranger**.

Kay Sekimachi: Simple Complexity/
Works from the Forrest L. Merrill
Collection

Craft & Folk Art Museum

Los Angeles, CA

www.cafam.org

Sept. 25, 2016–Jan. 8, 2017

This survey of the work of fiber artist **Kay Sekimachi** from the 1960s through today is drawn from the collection of **Forrest L. Merrill**. With an economic approach to the use of color and pattern, Sekimachi’s sculptural forms highlight the structure of her pieces

and emphasize the natural properties of the materials she uses.

Little Dreams in Glass and Metal:
Enameling in America, 1920 to
the Present

Crocker Art Museum

Sacramento, CA

www.crockerartmuseum.org

June 19–September 11, 2016

This traveling exhibition features about 120 items from the collection of the **Enamel Arts Foundation**, launched in 2007 by **Bernard N. Jazzar** and **Harold B. Nelson**, Los Angeles, CA-based collectors and curators. Objects include jewelry, boxes, vessels, plaques and sculptures with motifs that are abstract or stylized versions of marine animals, birds, scarabs, flowers, scenes from the bible, and more. Surface textures include seams, cracks, gold spheres, glass shards, and gems such as diamonds and pearls.

The title of the exhibition is taken from a quotation by **Karl Drerup**, a German enameler who fled to New Hampshire with his wife to escape the Nazis. The catalog is from the University of North Carolina Press.

Glass for the New Millennium

Crocker Art Museum

Sacramento, CA

www.crockerartmuseum.org

July 10–October 2, 2016



Ojigi—Bowing (detail), glass, cast, 52 1/2 x 23 x 19 in. Karen LaMonte, 2010. David Kaplan–Glenn Ostergaard Glass Collection.

This exhibition surveys the work of some 70 global artists pushing the medium’s boundaries. Included are **Dale Chihuly, Nick Mount, Klaus Moje, Lino Tagliapietra, Marvin Lipofsky** and others, who made glass a vehicle for ideas, transforming the 20th-century Studio Movement.

Works include life-sized, figural forms by **Karen LaMonte**; cast-glass abstractions of **Richard Whiteley**; and the sculptures of **Masahiro Asaka** and **Christina Bothwell**.

The Luster of Ages: Ancient Glass
from the **Marcy Friedman**
Collection

Crocker Art Museum

Sacramento, CA

www.crockerartmuseum.org

July 17–October 16, 2016

Glass was used in the ancient world for beads, vessels and eventually small windows. This exhibition explores glass vessels that have survived the ages, from colored miniature amphoras to perfume bottles, from the 6th century BCE to the 10th century CE. All from the eastern Mediterranean, objects on display reflect the forms and influences of Greek, Roman and Phoenician cultures in the Holy Land.

Claire Falkenstein: Beyond Sculpture
Pasadena Museum of California Art
Pasadena, CA

<http://pmcaonline.org>

Through September 17, 2016

The exhibition is one of several currently being developed by the **Falkenstein Foundation**, which inherited the contents of the artist’s home and storage units. Her works included jewelry and glass. The 65 works in the exhibition encompass almost every medium she explored, from the early 1930s through the 1990s, including objects made of bamboo, copper tubes, glass shards and more.

A catalog documents designs for gates, fountains and stained-glass windows.

Connecticut

Gothic to Goth: Romantic Era
Fashion and Its Legacy

Wadsworth Atheneum

Hartford, CT

www.thewadsworth.org

Through July 10, 2016

Gothic to Goth uses historic garments with literary works, paintings, prints and decorative arts to illustrate how European fashion from the Medieval, Renaissance and Baroque eras influenced new styles created in the Romantic era (1810–1860), and how Romantic-era principles affected costume, and the decorative and other arts.

Costumes, furniture and decorative arts embody veneration of nature and spirituality, along with the Romantic interest in historical revival. Garments including wedding gowns, a nursing dress, children’s clothing and accessories commemorating friendship that reflect the sentimentalization of love, marriage and motherhood in Romantic-era art and literature.

A cotton muslin dress, ca. 1820, one of the earliest works on view, is an early example of historical revival clothing, with sleeves inspired by a Renaissance “slashed” style. A cotton dress from the 1830s incorporates the large, puffed sleeves and wide collar of the 16th and 17th centuries, while the decorative tab edging of the collar recalls clothing in the 13th and 14th centuries and the crenellations of Gothic revival buildings.

A dress ca. 1840 reveals a silhouette similar to a Gothic arch and a bodice inspired by 16th-century gowns.

A look at recent Goth and Steampunk fashions concludes the exhibition, featuring designs by **Alexander McQueen, Jean Paul Gaultier, Nightwing Whitehead** and **House of Coniglio**.

A 128-page, full-color illustrated catalog accompanies the exhibition.

Miniature World in White Gold:

Meissen Porcelain by Johann

Joachim Kaendler

Wadsworth Atheneum Museum of Art
Hartford, CT

www.thewadsworth.org

Through January 2017

This exhibition explores the career of this porcelain modeler through a range of porcelain figures created by **Johann Joachim Kaendler** over his 44 years as a modeler at the **Meissen Porcelain Factory** in Germany.

Kaendler created more than 2,000 models and consistently tested the limits of porcelain as an artistic medium. He was one of the first artists to use porcelain as a sculpting material rather

than as a surface for painted decoration. His designs and figures, more detailed and realistic than any earlier creations, were essential for the development of porcelain as an independent art form in Europe. *Miniature World in White Gold* features dozens of Kaendler’s works, including his animals, crinoline figures, exotic representations and court and peasant figures.

The formula for hard-paste porcelain, which originated in China centuries earlier, was not discovered in Europe until the early 18th century—only decades before Kaendler became a modeler at Meissen. The material was as valuable as gold during his lifetime, when dinner services and figurines were commissioned by aristocrats to ornament extravagant banquet and dining tables. While they initially served as table decoration and conversation pieces, porcelain figures soon became collectibles themselves and were displayed in cabinets as independent artworks.

Le Goût du Prince: Art and Prestige
in 16th-Century France

Yale University Art Gallery

New Haven, CT

<http://artgallery.yale.edu>

Through August 28, 2016



Salt cellar, lead-glazed earthenware, mid-16th century, Saint-Porchaire Workshop.

The French Renaissance blossomed during the reign of **King Francis I** (r. 1515–1547), known as the “prince of arts and letters,” who attracted Italian artists to his court to decorate his château at Fontainebleau. Other nobility followed the king’s lead, seeking out the

best artists to portray their likenesses and decorate their own castles. This exhibition explores the relationship between art and power in 16th-century France.

The artworks reflect the preferences of the cultured, aristocratic figures of the day—the *goût du prince* or “taste of the prince”—and highlight the impact of those preferences on French art and culture in subsequent centuries.

**Art and Industry in Early America:
Rhode Island Furniture, 1650–1830**

**Yale University Art Gallery
New Haven, CT
artgallery.yale.edu**

August 19, 2016–January 8, 2017

This exhibition presents a comprehensive survey of Rhode Island furniture from the colonial and early Federal periods, including carved chairs, high chests, bureau tables and clocks, drawing together more than 130 objects from museums, historical societies and private collections to highlight esthetic innovations developed in the region.

In addition to pieces from centers of production such as Providence and Newport, the exhibition showcases simple examples made in smaller towns and for export. The exhibition also addresses the reach of Rhode Island’s furniture production, from the boom of the export trade at the turn of the 17th century and its growth throughout the 18th century to the decline of the hand-craft tradition in the 19th century.

The exhibition is made possible by support from **Helen D. Buchanan, Sarah Jeffords Radcliffe, Lulu C. and Anthony W. Wang, Jeanie Kilroy Wilson, Jane P. Watkins, and the Henry Luce Foundation**, with additional support from the **Ballou family; National Endowment for the Arts; Wunsch Americana Foundation; Raymond and Helen Runnels DuBois Publication Fund; Friends of American Arts at Yale Publication Fund; and David and Rosalee McCullough Family Fund.**

District of Columbia

**Small Stories: At Home in a Dollhouse
National Building Museum
Washington, DC
www.nbm.org
Through January 22, 2017**

Small Stories reveals the tales behind some of the dollhouses of the **Victoria & Albert Museum of Childhood** (London, England), with information about the history of the homes and the everyday lives and changing family relationships of people in real life. The exhibition is traveling worldwide with an exclusive U.S. engagement at the **National Building Museum**.

The homes show developments in architecture and design, encompassing country mansions, the Georgian town house, suburban villas, newly built council estates and high-rise apartments. Many of the houses, their furniture and dolls have been conserved especially for the exhibition—about 1,900 objects have been restored over two years at the museum.

During the 17th century, dollhouses were rare, expensive and handmade, often to replicate real residences.

Similar to cabinets of curiosities, they were often commissioned by men to dollhouses wealth and status of their households. Some were also used as learning aids for young girls and for servants to become acquainted with their household roles. As with real houses, dollhouses have often been redecorated to reflect either contemporary tastes or those of a different age or time period.

Dollhouses developed into toys



Betty Pinney 1910 drawing room, restored by a textile and graphic designer as an escape into an idealized world of the 1870s. Mrs. Smith and her fellow servants are dealing not only with a staff shortage, but also suspicions of a screaming skull that haunts the halls. © Victoria and Albert Museum, London.

made for children to collect, decorate and play with. As the Industrial Revolution opened up the possibility of mass manufacture, houses became a more common and affordable toy.

The Dream House installation, the finale of the exhibition, features 24 rooms by American artists, designers and architects, commissioned by the museum to showcase a diverse array of perspectives and demonstrate the creativity of building in miniature. Some were made using traditional furnishings; others from materials such as clay, insects, 3D-printing and even Peeps marshmallow candies.

Small Stories: At Home in a Dollhouse is organized with support from **STUDIOS Architecture, the Milton and Dorothy Sarnoff Raymond Foundation, British Council USA, Frist Foundation, Farrow & Ball, XL Catlin, and Henry and Jessica Townsend.**

Georgia

Turned and Sculpted: Wood Art from the Collection of Arthur and Jane Mason

**Georgia Museum of Art
Athens, GA**

**www.georgiamuseum.org
Through August 7, 2016**

This exhibition features modern design as expressed in wood by studio

artists. Most of the objects are created at least in part on a lathe, an ancient tool used to turn wood while the artist uses a chisel to cut shapes into the medium.

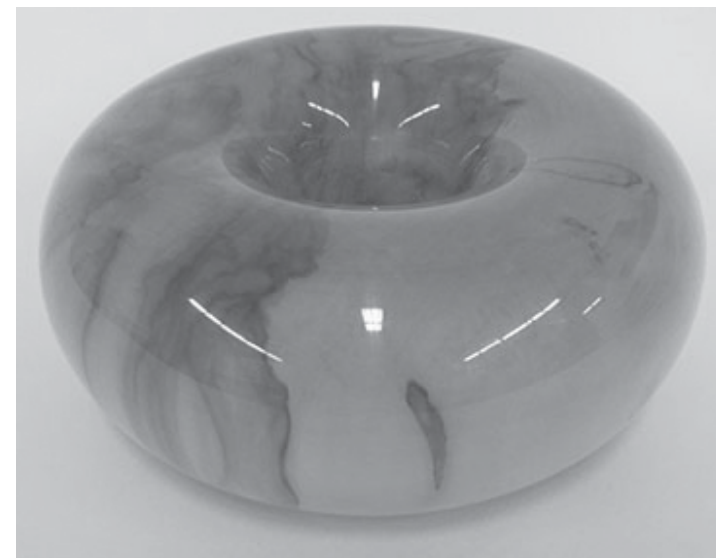
The word “turned” reflects the fact that many of the artists use a lathe to sculpt the wood, rotating the material on its axis to create a symmetrical, rounded form.

The museum’s **Henry D. Green Center for the Study of the Decorative Arts** pursues collecting and researching modern studio craft. These objects are a gift to the museum and constitute a comprehensive collection of examples by leading wood artists working in the United States. This collection was assembled over several decades by **Jane and Arthur Mason.**

The exhibition is sponsored by the **W. Newton Morris Charitable Foundation** and the **Friends of the Georgia Museum of Art.**

The exhibition features 30 objects, all made entirely of sculpted wood. It functions almost as an encyclopedia of American woodturners and sculptors, including Georgia’s **Moulthrop** family—father **Ed**, son **Philip** and grandson **Matt**—and **Garry Knox Bennett, David Ellsworth, Mark and Mel Lindquist, Todd Hoyer, Bob Stocksdale, Michael Peterson, Merryll Saylan, and Marilyn Campbell.**

Objects include the relatively traditional turned bowls of the Moulthrops to **Robyn Horn’s** geometric sculpture, **Rod Cronkite’s** topographic forms and



Donut, ash leaf maple, 3 1/4 (high) x 7 (diameter) inches, 1988, Ed Moulthrop (American, 1916–2003). Georgia Museum of Art, University of Georgia. Gift of Jane and Arthur Mason.

Todd Hoyer’s works that use burning and distressing for symbolic reasons.

A fully illustrated book, published by the museum, accompanies the exhibition and includes a statement about the history and meaning of the Masons’ years of collecting.

Gifts and Prayers: The Romanovs and Their Subjects

**Georgia Museum of Art
Athens, GA**

**http://georgiamuseum.org
September 3–December 31, 2016**

These objects from a private collection (on extended loan and a promised gift to the **Georgia Museum of Art**) show how the **Romanov** family of Russian rulers commissioned, used and distributed gifts to solidify its hold on power. It includes military medals and orders, statuettes, icons, snuff boxes, and a silver boat made by **Fabergé**, and is accompanied by a catalog published by the museum.

Maryland

**Imagining Home
Baltimore Museum of Art
Baltimore, MD
www.bma.org
Through Summer 2018**

Imagining Home is in conjunction with the opening of the Center for People & Art, a new education center at the **Baltimore Museum of Art.** Artworks represent ideas and aspects of the places in which people live—wheth-

er decorative or functional, real or ideal, celebratory or critical—and include decorative arts and textiles, along with works from the Americas, Europe, Africa and Asia, and four of the museum’s miniature rooms.

Massachusetts

**Women of Concord
Concord Museum
Concord, MA**

**www.concordmuseum.org
Through September 25, 2016**

The **Women of Concord** exhibition uses objects from its collection to tell the stories of some of the town’s famous and not-so-famous female citizens. Everyday objects that famous women owned include a tea kettle that **Little Women**-author **Louisa May Alcott** (1832–1888) kept from her days as an Army nurse during the Civil War and later donated to **Concord Museum** founder **Cummings Davis.**

Historical objects that form the core of the collection include:

- an oak and pine chest from 1705 that descended through the **Jones/Hoar/Brooks/Clark/Emerson** families, originally made for **Sarah Jones Hoar** (1686–1774).



Chest, oak and pine, Concord area, 1705. Jones/Hoar/Brooks/Clark/Emerson Family. Gift of Mrs. Raymond Emerson (1978).

- the silver tea service (ca. 1850) owned by **Rebecca Poor Farnham Damon** throughout her life and used for entertaining.

Other objects on display are:

- a hand-wrought communion plates by silversmith **Lucy Cora Myrick Brown** (1859–1937), a student of **Karl Leinonen** of the **Society of Arts and Crafts, Boston.**

• a toy ship by **Martha Lincoln** (1897–1985) and **Katharine Torrey** (1896–1990), who were founders of the **Bantam Workshop**, a pre- and after-school program in the 1950s that taught woodworking skills to children.

Some objects in the exhibition led to research that brought almost-forgotten stories of women's contributions to the fore. For instance, a bird-head pestle is a Native American artifact that would have belonged to a female tribal leader before Europeans arrived in the 17th century. It represents the "Squaw Sachem," which means "Woman Chief" in the Algonquian language, who met with the founders of Concord in 1634 to arrange sharing the land with the native people.

CounterCraft: Voices of the Indie Craft Community
Fuller Craft Museum
Brockton, MA
www.fuller.org
Through July 10, 2016

This exhibition showcases makers and designers in the DIY culture and the principles upon which it has developed. The "indie craft" movement encourages makers to express their viewpoints on the world through one-of-a-kind objects created with technical skill, new or traditional craft techniques, and a modern design esthetic.



The Baker's Dozen, fleece, felt, polyfil, cotton fabric, cardboard, beads, thread; 40" x 30" x 20". Heidi Kenney, 2016.

The exhibition is curated by **Faythe Levine**, a multimedia artist and curator who directed the documentary "Hand-made Nation: The Rise of DIY, Art, Craft, and Design" (2009) and wrote the book of the same name.

The exhibition is made possible by support from the **Gretchen Keyworth Exhibitions Fund**.

Traditions and Innovations: Fuller Craft Museum Collects
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Ongoing

Organized thematically and rotated annually, this permanent collection space—the Lamos Gallery—shares objects in the collection and gives a theoretical context to the museum experience and its other changing exhibitions.

Paper and Blade: Modern Paper Cutting
Fuller Craft Museum
Brockton, MA
www.fullercraft.org
Through July 31, 2016

Paper and Blade: Modern Paper Cutting includes works by Elizabeth Alexander, Charles Clary, Béatrice Coron, Mayuko Fujino, Katherine Glover, Bovey Lee, Nikki McClure, Randal Thurston, Michael Velliquette, Maude White and Charles Young.

While paper cutting has been an art form since the 6th century AD, the genre is enjoying a renaissance.

Paper and Blade was made possible by the **Gretchen Keyworth Exhibitions Fund**.

Natural Selections: Flora and the Arts
Historic Deerfield
Deerfield, MA
<http://www.historic-deerfield.org>
Through February 12, 2017

Waistcoat, brocaded silk, 1730s–1740s; probably Lyon, France. Designers of brocaded silks often trained as artists before turning their talents to woven textile patterns.



The 28 objects in this exhibition explore how nature inspired, impressed and enlightened society long before the

publication of Charles Darwin's *On the Origin of Species* in 1859. The exhibition delves into how flora inspired the decorative arts.

"Art in Nature" uses the museum's collection of decorative arts to see how plants and flowers have influenced designers and craftspeople in fields as diverse as textiles, ceramics, furniture and architecture. "Domesticating the Outdoors" shows ceramic and glass vessels that brought flowers and plants indoors for personal enjoyment and study.

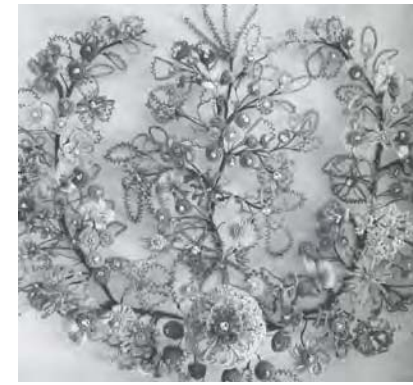


Covered cup, silver, embossed with combination of repoussé and chased work; acanthus leaf decoration around base and rosette on domed cover. Gerrit Onckelbag (1670–1732). Used to serve syllabub (a dish made with milk whipped into sweetened or flavored wine, cider, beer or ale). The acanthus is the most common plant form to inspire foliage ornament on decorative arts. Its characteristic jagged leaves appear on architectural details, carved furniture, textiles, ceramics and silver.

Relics and Curiosities in Memorial Hall
Memorial Hall Museum
Deerfield, MA
www.deerfield.history.museum
Through October 30, 2016

Out-of-the-ordinary curios and keepsakes are among the 98 artifacts featured in **Relics and Curiosities in Memorial Hall**. Objects include mementoes such as hair wreaths, silhouettes and memorials, and items made from tortoiseshell or whalebone. The exhibition reveals how perceptions have changed since these artifacts were created.

Hair work was a popular Victorian memento. Keepsake hair jewelry or decorative hair wreaths served as remembrances of loved ones or memorials to the deceased. While hair work might seem melodramatic today, it was considered appropriately sentimental in the 19th century.



Hair wreath with hair from 75 members of Rice and Hobart families of Rowe and Leverett, MA, 1859, Maria Rice Hobart of Rowe, MA,



Bangwell Putt, cloth doll with carved body, owned by Clarissa Field, born blind in 1765, Northfield, MA; core body carved with jackknife by her grandfather, Moses Field.

Missouri
From Caravans to Courts: Textiles from the Silk Road
St. Louis Art Museum
St. Louis, MO
<http://www.slam.org>
Through August 21, 2016

Carpets and other textiles from various parts of Asia have long been traded on the Silk Road. It fostered travel and commerce between China, India, Central Asia and Europe, and was central to cultural interaction. By the 15th century, Oriental carpets made in carpet-weaving centers in Turkey were exported to Europe and, later, to the Americas.

In the 20th century, western collectors turned their attention to the traditional carpets and textiles made by nomadic, village and workshop weavers throughout regions along the Silk Road. These textiles were produced under several settings and conditions: tribal weaving; cottage-industry weaving; and town and city workshops using complex and intricate patterns.

The textiles in this exhibition were functional items in daily life, but also embody technical skill. Traditional and sacred patterns were often incorporated into these works, although the exact origins of certain design motifs are often difficult to determine, since contact and migration between tribes and cultures occurred over a long period of time.



Cushion cover, silk and cotton embroidery, 23 5/8 x 22 5/8 inches, Caucasian, 18th–19th century. Gift of Mrs. Frank H. Cook.

New Hampshire
The Odd and the Elegant: Mining the Collection of the Portsmouth Historical Society
John Paul Jones House Museum
Portsmouth, NH
www.portsmouthhistory.org
Through October 10, 2016

Since 1920, the **Portsmouth Historical Society** has collected objects, almost exclusively through gifts, that people believed were important to save. Some are works of art and craftsmanship; others are odd and evoke curiosity about why they were donated and preserved.

This small exhibition, organized by **Gerald W.R. Ward**, **DAS** newsletter editor, and **Lainey McCartney**, includes some of the little-known treasures that have been unearthed in a recent survey of the institution's holdings, and raises questions about the meaning and value of objects as documents of local history.

New York
Artek and the Aaltos: Creating a Modern World
Bard Graduate Center
New York, NY

www.bgc.bard.edu
Through September 25, 2016

This is the first exhibition in the United States to examine **Artek**, a Finnish design company founded in 1935, and the first to have a specific focus on the two architect co-founders **Alvar Aalto** (1898–1976) and **Aino Marsio-Aalto** (1894–1949).

Organized in collaboration with the **Alvar Aalto Museum** (Helsinki, Finland), the exhibition features approximately 200 works—many never before on public view—including drawings and sketches for interiors and furniture, glassware, lighting, textiles and furniture, with a rare group of bentwood furniture by Alvar Aalto from a private collection in Finland with original finishes and colors.

The exhibition clarifies the role of **Maire Gullichsen** (born Ahlström), who used her affluence and belief in progressive ideas to help modernize Finland. She and her husband, **Harry** (1902–1954), who was appointed director of the Ahlström company in 1930, were art and architecture patrons of the 20th century. She was also a practicing artist who trained with **Fernand Léger** in Paris, France, and a glass designer. One project, the **Hämäläis-Osakunta Students Club** (1924), shows Alvar Aalto's early investigations in furniture design.

A recently restored drawing for a table leg shows both Aalto's knowledge of furniture history and an early interest in the leg form that he later explored in designing bentwood furniture. He expanded the notion of standardization to the creation of bentwood furniture models.

This theme also examines the trajectory of Alvar Aalto's emergence as a furniture designer who created a modern design vocabulary using bentwood instead of tubular metal, which had defined modern furniture in the 1920s. Aalto made the majority of the most famous bentwood designs through a partnership between the architect Korhonen and the manufacturer. Aalto eventually received patents for these innovations, many for legs that were bent through a special lamination process.

Loans of furniture from a private collection in Finland show the original construction and colors of the standard



Artek chair, bentwood arms.

Savoy Vase, mold-blown glass. Alvar Aalto. Manufactured by Karhula-littala Glassworks, 1936–37. Museum of Modern Art, gift of Artek-Pascoe, Inc. Digital Image © Museum of Modern Art/Licensed by SCALA/Art Resource, NY.



models. The exhibition also includes a rare example of the wooden mold used in the production of Aalto's armchair model no. 41, along with drawings and furniture for the Southwestern Finland Agricultural Cooperative Building (1927–1928).

"Models of Modernity in Interiors and Retailing" shows the Aaltos' ideas about interiors and furnishings through two domestic projects: their own home in Helsinki and the apartment in Helsinki they designed together for Maire and Harry Gullichsen.

"Artek Store and Gallery" focuses on the Aaltos' own remarkable vision for both retailing modernism and disseminating modern art, which began early in 1936 with the opening of the first Artek store in Helsinki. Artek retailed a range of products: furniture; glass that both the architects had been designing since early in the 1930s and was first manufactured at the **Karhula** factory (Finland), then by **Iittala**; textiles, many by Aino Marsio-Aalto; and imported items, mostly vernacular crafts such as rugs, baskets and pottery from Africa and Latin America.

In 1937, the space was expanded to make an art gallery with a show devoted to Moroccan rugs. Shows featured **Paolo Venini** (glass), **Dora Jung** (textiles) and **Marita Lubeck** (ceramics) and pre-figured today's convention of showing artists and weavers, glassblowers and ceramists together.

Another section examines the Artek brand, company graphic identity and product line. The exhibition features

examples of the standard range, emphasizing the different types of wood, finishes and textiles that were used, as well as examples of glass designed by Alvar Aalto and first shown at the **Paris World's Fair** in 1937.

"Furnishing the World" focuses on Artek's emergence on the world stage as a distributor of furniture designed by Alvar Aalto and the retailing network Artek created as part of the company mission to disseminate modernism.

"Designing Modern Interiors" reveals the role of Aino Marsio-Aalto as head of Artek's interior design division.

Distributed by Yale University Press under the editorship of **Nina Stritzler-Levine**, the catalog is the first book in English on the topic and expands on the exhibition, with essays by **Harry Charrington**, **Juhani Pallasmaa** and **Susanna Pettersson**, and studies of Artek's interior projects.

Disguise: Masks and Global African Art
Brooklyn Museum of Art
Brooklyn, NY
www.brooklyn.org
Through September 18, 2016

This installation that connects works by 25 contemporary artists with examples of traditional disguise by contemporary artists from Africa and of African descent working across the globe, including 13 in Brooklyn and the New York area and presented with historical masks.

Originally produced by the **Seattle Art Museum** (WA), this presentation has been reorganized to include more

than 25 additional works from the **Brooklyn Museum's** collection.

Uniformity
Museum of the Fashion Institute of Technology
New York, NY
www.fitnyc.edu/museum
Through November 19, 2016

Uniforms are everywhere—on soldiers, schoolchildren, flight attendants and fast-food clerks, so commonplace that they are often overlooked. **Uniformity** explores their role.

Fashion has drawn inspiration from uniforms of all kinds, such as transforming functional features into decorative elements.

Pierre Gouthière: Virtuoso Gilder at the French Court
Frick Collection
New York, NY
www.frick.org
November 16, 2016–February 19, 2017

This is the first exhibition to focus on **Pierre Gouthière** (1732–1813), the French bronze chaser and gilder who worked for Louis XV and Louis XVI. The exhibition sheds light on the artist's production, life and workshop through approximately 30 objects from public and private collections that are attributed with certainty to Gouthière, including clocks, vases, firedogs, wall lights, and mounts for Chinese porcelain and hardstone vases.

Gouthière became a master *ciseleur-doreur* (chaser-gilder) in 1758, during

the reign of Louis XV. Although little is known of his early years, by 1765, he was gilding pieces in bronze and silver for **François-Thomas Germain**, the *sculpteur-orfèvre du roi* (sculptor-goldsmith to the king).

In 1767, Gouthière began to work for the **Menus-Plaisirs du Roi**, an institution responsible for providing the king's personal effects and organizing his entertainment.

Louis XVI and Marie Antoinette also commissioned objects directly and acquired works at an auction organized in December 1782 after the death of the Duke of Aumont, an admirer of Gouthière's production.

A blue-marble and gilt-bronze table commissioned for the Duke of Aumont and Duchess of Mazarin inspired the exhibition and fresh study of Gouthière's oeuvre.

In conjunction with the exhibition, the **Frick Collection** will publish the first English-language monograph on Gouthière and first comprehensive presentation of his work since 1986, in association with **D Giles, Ltd.**, featuring contributions by **Anne Foray-Carlier (Musée des Arts Décoratifs)**, **Joseph Godla (Frick Collection)**, **Helen Jacobsen (Wallace Collection)**, **Luisa Penalva (Museu Nacional de Arte Antiga, Lisbon)**, **Emmanuel Sarméo (Château de Versailles)** and **Anna Saratowicz (Royal Castle, Warsaw)**. A French-language edition of the publication is planned.



Side table detail, marble and gilt bronze, 1781. Bronzes by Pierre Gouthière after designs by Jean-François-Thérèse Chalgrin and François-Joseph Bélanger. Photo: Michael Bodycomb.

Court and Cosmos: The Great Age of the Seljuqs
Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through July 24, 2016

One of the most productive periods in the history of the region from Iran to Anatolia (in modern Turkey) corresponds to the rule of the Seljuqs and their immediate successors, from 1038 to 1307. The Seljuqs were a Turkic dynasty of Central Asian nomadic origin that established a vast, but decentralized and relatively short-lived, empire in West Asia (present-day Turkmenistan, Iran, Iraq, Syria and Turkey). **Court and Cosmos: The Great Age of the Seljuqs** features works of art created in the 11th through 13th century from Turkmenistan to the Mediterranean.

Approximately 270 objects—including ceramics, glass, stucco, works on paper, woodwork, textiles and metalwork—from American, European and Middle Eastern public and private collections are on display. Many of the institutions have never lent works from their collections before. The exhibition marks the first time that Turkmenistan, as an independent country, has permitted an extended loan of a group of historical objects to a museum in the United States.

Under the Great Seljuqs of Iran, the middle class prospered, spurring arts patronage, technological advancements and a market for luxury goods.

In contrast, in Anatolia, Syria and the Jazira (northwestern Iraq, northeastern Syria, and southeastern Turkey), which were controlled by the Seljuq successor dynasties (Rum Seljuqs, Artuqids and Zangids), art was produced under royal patronage, and Islamic iconography was introduced to a predominantly Christian area.

A number of artists immigrated to the region from Iran in response to the Mongol conquest in 1220. Because patrons, consumers and artists came from diverse cultural, religious and artistic backgrounds, they produced distinctive arts in the western parts of the Seljuq realm.

The exhibition opens with a display of artifacts that name the Seljuq sultans and members of the ruling elite. In Central Asia and Iran, inscriptions appeared on coins and architecture. In Anatolia, Syria and the Jazira, names of Seljuq successor rulers and images appeared on a range of objects. This section features the 12th-century cloisonné dish bearing the name of Rukn al-Dawla Dawud, a leader of the Artuqids.

In the second section, the courtly environment and activities associated with the sultans and their courtiers appear in stucco reliefs, ceramics, metalwork and other media, including the Blacas ewer, with its myriad details of life connected to the court.

The three centuries under Seljuq rule were also a period of inventions. Pages from the early 13th-century illustrated manuscript *The Book of Knowledge of Ingenious Mechanical Devices* feature some of the inventions of the Muslim polymath Ibn al-Razzaz al-Jazari, from clocks and water wheels to automata (robots). A pharmacy box has with separate compartments for musk, camphor and other ingredients typical of the medieval pharmacopoeia.

Animal combat was a favorite theme in Iranian art. The double-headed eagle was adopted as the standard of the Seljuq successor states in Anatolia and the Jazira. Harpies and sphinxes appear frequently.

The Vaso Vescovali, a lidded bowl engraved and inlaid with silver and decorated with complex astrological imagery, features eight personifications of planets on the lid along with the 12 signs of the zodiac and their associated

planets on the base within other ornamentation.

The Seljuqs actively promoted Sunni Islam throughout their territory, building madrasas and mosques, and sponsoring the production of Qur'ans and other religious texts. A number of rare, ornamented examples of the book arts from the time of the Seljuqs are on view. A ritual vessel from Georgia, with a Hebrew inscription, attests to the presence of Jewish populations. The same artists often served various religious communities, so the styles and artistic traditions of one group merged with those of another.

The final section of the exhibition focuses on the funerary arts through a variety of tomb markers, cenotaphs, funerary furniture and patterned textiles discovered in Seljuq tombs. Expensive textiles in a funerary context indicate that popular customs and official practice differed significantly.

An illustrated catalog accompanies the exhibition, published by the **Metropolitan Museum of Art**, distributed by Yale University Press, and made possible by the **Andrew W. Mellon Foundation**, **Doris Duke Fund for Publications**, and **Marshall and Marilyn R. Wolf Foundation**.

Global by Design: Chinese Ceramics from the R. Albuquerque Collection

Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through August 7, 2016

Global by Design: Chinese Ceramics from the R. Albuquerque Collection is an international loan of 60 and Chinese ceramics from a Brazilian private collection never before exhibited



Five vessels depicting scenes from West Lake in southern China, Chinese porcelain.

publicly that focuses on the late 16th to 18th century, when Chinese porcelain became a global luxury.

The introduction of porcelain to Europe can be traced to the period between the late 15th and early 16th centuries known as the Age of Exploration. It includes both the travels of Christopher Columbus (1451–1506) that led to the discovery of the Americas and the discovery by Vasco da Gama (1460–1524) in 1498 of a maritime route around the Cape of Good Hope in Africa to South and East Asia. Supported by the Portuguese and Spanish courts, they sought a sea route that would provide faster access to Asian luxuries.

When the Portuguese first reached China in the 16th century, the extensive kiln complex at Jingdezhen in Province in the southeast dominated porcelain production. (China and Korea, to a lesser extent, were the only places in the world making porcelain at that time.)

Portuguese rulers were the first Europeans to commission works from China; these early commissioned objects are among the rarest works on view. They include pieces with royal designs, such as a flattened bottle with a coat of arms, and Catholic imagery.

By this time, shapes and designs from the Middle East had been incorporated into the porcelain industry and were also transmitted to Europe. A kraak dish (ca. 1628–1642) depicting two Persian figures and made for either the Islamic world or Europe provides one example of these complicated interchanges (kraak derives from the Portuguese word for “ship” and is often used in Western sources to define Chinese porcelains made specifically for export in the late 16th and early 17th centuries). A bowl with pierced decoration

and the Islamic profession of faith has European gilt mounts, indicating its journey from China to the Islamic world and Europe.

In the early 17th century, after the Dutch auctioned porcelain from two captured Portuguese ships and overtook the Portuguese and Spanish maritime routes, porcelain became widespread throughout northern Europe.

A monumental set of five vessels, produced for display in a European home, depicts scenes from West Lake in southern China. Tureens include a piece in the form of a crab with movable eyes; another is in the shape of the historical Chinese Buddhist monk Budai; and a third, based on European silver, with patterns incorporating Western and Eastern imagery, and exemplify the character of the Chinese porcelain industry in the 18th century.

The exhibition includes three gifts to the museum from the **R. Albuquerque Collection** and is accompanied by a fully illustrated catalog.

Manus x Machina: Fashion in an Age of Technology

Metropolitan Museum of Art
New York, NY
www.metmuseum.org
Through August 14, 2016

This exhibition explores how designers are reconciling the handmade and the machine-made in the creation of haute couture and avant-garde ready-to-wear through more than 170 examples from the early 1900s to the present. The exhibition addresses the founding of haute couture in the 19th century, when the sewing machine was invented, and the emergence of a distinction between the hand (*manus*) and the machine (*machina*) at the onset of industrialization and mass production.

A 2014 haute couture wedding dress by **Karl Lagerfeld** for **Chanel** occupies a central cocoon, with details of its embroidery projected onto the domed ceiling. The scuba-knit ensemble is an example of the confluence between the handmade and the machine-made.

The exhibition is structured around the traditional métiers of the haute couture. The first floor unfolds as a series of alcoves, examining the petites mains workshops of embroidery, featherwork and artificial flowers. The ground floor

space is arranged as an enfilade, examining pleating, lacework and leatherwork. A room is dedicated to toiles and the ateliers of tailoring (*tailleur*) and dressmaking (*fou*)—the traditional division of a *maison de couture*.



Wedding dress with 20-foot train, scuba knit, hand-embroidered with pearls and gemstones, hand-painted with gold metallic pigment, machine-printed with rhinestones. 2014, Lagerfeld for Chanel.

Traditional hand techniques are discussed alongside technologies such as 3-D printing, computer modeling, bonding and laminating, laser cutting, and ultrasonic welding.

The exhibition is made possible by **Apple** with support from **Condé Nast**.

Bent, Cast & Forged: The Jewelry of Harry Bertoia

Museum of Arts and Design
New York, NY
www.madmuseum.org
Through September 25, 2016

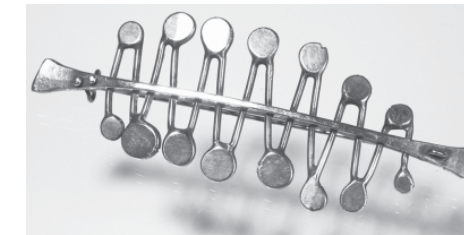
Coming to **MAD** from the **Cranbrook Art Museum**, **Bent, Cast & Forged** explores the lesser-known jewelry works of **Harry Bertoia** (1915–1978) that are the predecessors of his sculpture and furniture designs and follows his investigations of form and material in his early days as an artist and designer.

A graduate of the **Cranbrook Academy of Art** (Bloomfield Hills, MI) and a former metalsmithing instructor, Bertoia is known for his woven wire metal furniture. His exploration of the medium originated in jewelry design while he was still a high school student in Detroit in the 1930s. Of the hundreds of jewelry pieces attributed to him, he produced the majority at Cranbrook in

the early 1940s. Although he showed an early talent for silver-plated tableware at Cranbrook, wartime rationing forced Bertoia to work on a smaller scale, and he began to create jewelry from melted-down metal scraps, including wedding rings for Cranbrook friends **Charles and Ray Eames**.

Objects highlight Bertoia's investigations of form, dimension and material on a concentrated and bankable scale that established him as a pioneer of the American Studio Jewelry movement who elevated fashionable adornment to objets d'art.

Bent, Cast & Forged is organized by the Cranbrook Art Museum and curated by **Shelley Selim** and **Jeanne and Ralph Graham**.



Brooch, forged and fabricated sterling silver, 3 1/8 x 1 1/8 x 5/8 in. (7.9 x 2.9 x 1.6 cm), circa 1945. Collection of Kim and Al Eiber. Photo: Wright Auction House.

Support is from **Nanette L. Laitman**; **Kay Bucksbaum**; **KLM Royal Dutch Airlines, the Official Airline of MAD**; **Joy and Allan Nachman**; **Kim and Al Eiber**; **Siegelson, New York**;

the Rotasa Foundation; **Wright**; and **Barbara Fleischman**.

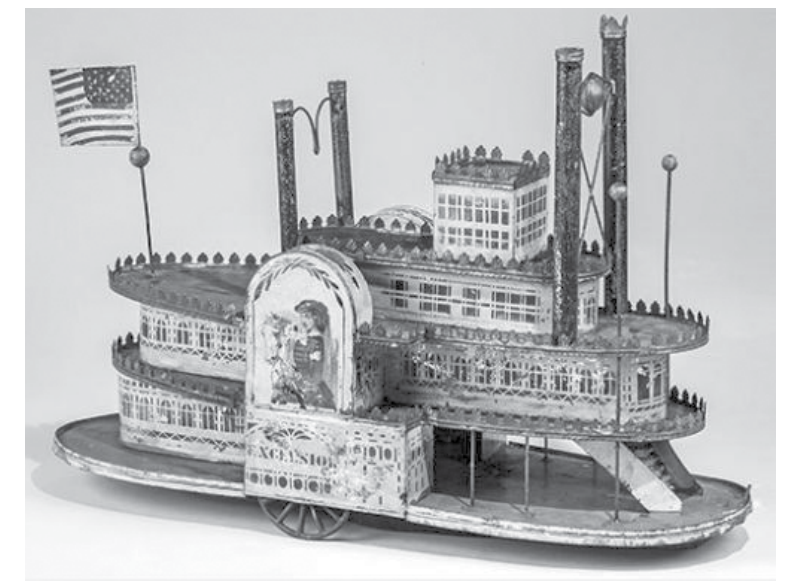


Necklace, forged and fabricated gold; chain, 9 in. (22.9 cm); pendants, 1 3/4 x 1 1/8 x 1/16 in. (4.4 x 2.9 x 0.2 cm) each; circa 1943. Collection of Kim and Al Eiber. Photo: Tim Thayer and R. H. Hensleigh.

The Folk Art Collection of Elie and Viola Nadelman

New-York Historical Society
New York, NY
www.nyhistory.org
Through August 21, 2016

Avant-garde sculptor **Elie Nadelman** (1882–1946) is known for his portrayals of dancers, circus performers and other popular entertainers. Less familiar is the folk art collection that Nadelman and his wife, **Viola Spiess Flannery**, amassed after their marriage in 1919. They shared a passion for American and European folk art,



Riverboat Excelsior pull toy, tinned sheet iron, iron, paint, paper, 14 x 21 x 7 in., ca. 1870. George W. Brown & Co. (American, 1830–1889), Forestville or Cromwell, CT. Purchased from Elie Nadelman.

and helped define the emerging field by opening their own museum.

The exhibition features more than 200 objects in a wide range of media, including furniture, sculpture, paintings, ceramics, glass, iron, textiles and household tools. Many of the objects on view are drawn from the **New-York Historical Society's** Nadelman collection, acquired from the artist in 1937, that illuminate the intersection between folk art and modernism.

Ohio

Hot Spot: Contemporary Glass from Private Collections
Toledo Museum of Art
Toledo, OH
www.toledomuseum.org
Through September 18, 2016

This exhibition, which coincides with a year-long celebration of the 10th anniversary of the museum's Glass Pavilion,[®] features about 70 sculptural works in glass, including both historic and contemporary objects by contemporary North American, European, Australian and Asian studio artists, assembled from private collections. Many of the objects on display have never been exhibited in public before.

Works are in thematic groups: the human figure, animals and plants, landscapes, vessel forms, the spirit world, abstract forms, and outer space. Featured artists include **Joyce Scott, Nicholas Africano, Tom Moore, Kimiaki Higuchi, Preston Singletary, Debora Moore, Tobias Møhl, William Morris, Ann Wolff** and **Leon Applebaum**.

The exhibition is made possible by 2016 Exhibition Program Sponsor **ProMedica**, museum members and a sustainability grant from the **Ohio Arts Council**.

In 1962, glass pioneer **Harvey Littleton**, then a pottery instructor, received the support of TMA director **Otto Wittmann** to conduct a glass workshop to explore molten glass in a studio setting rather than a factory. Although initial attempts to fuse molten glass using an experimental furnace failed, the artists were able to realize the fundamental requirements for the new studio technique with assistance from artist and master glass craftsman **Dominick Labino** on furnace construction.

In 1969, TMA became the first

museum to build a facility and studio dedicated to and designed specifically for teaching glass technique.

The museum's Glass Pavilion was designed by **Kazuyo Sejima** and **Ryue Nishizawa**, lead architects of **SANAA**, and joined the TMA 36-acre campus in 2006. The exterior and many of the interior walls of the 74,000-square-foot building are made entirely of glass. The structure serves as both a museum housing TMA's glass holdings and a studio.

Pennsylvania

Flowery Thoughts: Ceramic Vases & Floral Ornament at Winterthur Brandywine River Museum of Art
Chadds Ford, PA
www.brandwine.org
Through September 5, 2016

These ceramic vases and floral-decorated wares from the **Winterthur Museum** collection date primarily from the 1700s and 1800s and were produced in America, Europe and Asia. Objects include high-fashion wares and pieces for the less-wealthy. Some designs imitate imagery from botanical publications while others feature originality not found in nature.

Flowers & Monsters: Hand-carved Furniture by Karl von Rydingsvärd
American Swedish Historical Museum
Philadelphia, PA
www.americanswedish.org
Ongoing

This exhibition features wood furniture from the early 20th century, providing examples of the era's Arts and Crafts movement through works by the Swedish-born craftsman Karl von Rydingsvärd. Items have been borrowed by the artist's family and other works from the early 1900s. He decorated the chairs, chests, tables and panels that he made with vines, fruits, medieval knights, Gothic pointed arches, Celtic knots and Norse monsters. His family coat of arms appears on some objects as well.

Von Rydingsvärd was born in 1863 in Sweden and ended up working in furniture factories in Boston and New York. He created schools for female carvers in New York, NY, and Brunswick, ME, and taught at Columbia University, the **Rhode Island School of Design** and

the **Museum of Fine Arts, Boston**. His works remain in Tudor and Elizabethan buildings such as the **Hermitage Museum & Gardens** (Norfolk, VA).

A Common Thread: Tradition and Trend in Swedish Textiles
American Swedish Historical Museum
Philadelphia, PA
www.americanswedish.org
Ongoing

A Common Thread uses the museum's collection to explore the themes of technique, style and material employed to create Swedish clothes, weavings, embroidery and other handiwork. The exhibition looks at the ways in which Swedish textiles communicate class, gender, cultural identity and social trends. Highlights from the collection include examples of **Saami** outerwear, Swedish provincial costumes, household linens, decorative wall hangings, tools and modern examples of Swedish style.

Texas

The Lavish Prince Regent
Museum of Fine Arts, Houston / Rienzi Collection
Houston, TX
www.mfah.org/visit/rienzi
Through July 31, 2016



King George IV, 1821, enamel on gold, 9K rose gold, embossed metallic foil and glass; Henry Bone. Bequest of Caroline A. Ross.

The **Lavish Prince Regent** surveys the "Regency Style" developed by King George IV. Before his accession to the British throne in 1821, he served as Prince Regent of the nation during the mental illness and incapacitation of

his father, George III. The prince led an extravagant lifestyle before and during his regency that held great sway over the fashions of the day. He advocated new forms of leisure, style and taste. His "Regency Style" was a mixture of the Antique and the exotic, the gilded and the decorated.

The exhibition includes a miniature of Napoleon Bonaparte and a silver-gilt wine cooler by **Paul Storr**. During this period, Storr built the **Royal Pavilion** in Brighton, an Orientalist fantasy in architecture.

Texas Silver from the William J. Hill Collection
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
October 2, 2016–January 22, 2017

The two dozen objects in **Texas Silver from the William J. Hill Collection** tell the story of Texas metalwork from the mid-19th century, when artisans established a local sensibility in tableware and other household silver, to later in the century, when consumer preference shifted to mass-produced work by northeastern manufacturers.

Ancient Luxury and the Roman Silver Treasure from Berthouville
Museum of Fine Arts, Houston
Houston, TX
www.mfah.org
November 6, 2016–February 5, 2017

This exhibition celebrates the conservation of a cache of ancient Roman treasure, known as the **Berthouville Treasure**, first discovered by a French farmer in 1830. Conserved by the **J. Paul Getty Museum** and presented there in 2014, the gilt-silver statuettes and vessels are presented alongside objects from the royal collections of the **Cabinet des Médailles** of the **Bibliothèque nationale de France** (Paris).

Organized by the Getty in collaboration with the Département des Monnaies, médailles et antiques of the Bibliothèque nationale, the exhibition comes to the **Museum of Fine Arts, Houston**, as part of a U.S. tour.

Emperors' Treasures: Chinese Art from the National Palace
Museum of Fine Arts, Houston
Houston, TX

www.mfah.org
October 23, 2016–January 22, 2017

A major exhibition on Chinese art from the collections of the **National Palace Museum, Taipei**, **Emperors' Treasures** highlights the roles that eight rulers of the Song, Yuan, Ming and Qing dynasties—from the early 12th to the early 20th century—played in the establishment and development of new artistic directions at their courts and throughout the empire.

Some 100 works rarely seen outside Taipei will be featured, including portraits, calligraphy, bronzes and decorative arts such as porcelain, lacquer, textiles, enamels, and jade. The exhibition is co-organized by the **Asian Art Museum of San Francisco** and the **National Palace Museum, Taipei**.

Virginia

Changing Keys: Keyboard Instruments for America, 1700–1830
DeWitt Wallace Decorative Arts Museums
Art Museums of Colonial Williamsburg
Williamsburg, VA
September 3–TO COME

Changing Keys: Keyboard Instruments for America, 1700–1830 features 28 examples of organs, harpsichords and pianos from its collection, along with three recently conserved keyboard instruments. Two are "organized pianos," as they were called in the period to describe pianos in which ranks of organ pipes are also playable from the same keyboard, and the third is the harpsichord that George Washington ordered for his step-granddaughter and played at his plantation home, on loan from **George Washington's Mount Vernon**.

One of the organized pianos is the only surviving organized upright grand piano and, at 9 feet tall and 7 feet wide, was thought to be the largest and most complex domestic musical instrument in American when it arrived in Williamsburg from London in 1977.

Portals to the Past: British Ceramics 1675–1825
Mint Museum Randolph
Norfolk, VA
www.mintmuseum.org
Ongoing

The **Mint Museum's** collection of 18th-century British pottery and porcelain includes examples of both salt-glazed and dry-bodied stoneware from Staffordshire; tin-glazed earthenware from Bristol, Liverpool and London; and cream-colored earthenware from Derbyshire, Staffordshire and Yorkshire (all in England). Notable 18th-century porcelain factories represented include **Chelsea, Bow and Vauxhall** (London, England); **Longton Hall** (Staffordshire, Worcester, Bristol), among others.



Sweetmeat stand, earthenware, lead glaze, 1765–1770, West Pans, East Lothian, Scotland. William Little (British, 1724–1784). Gift of Mint Museum Auxiliary.

British Ceramics 1675–1825 presents more than 200 highlights of this collection in a new installation, including many objects that have never before been on view, as well as contemporaneous works of art in from holdings in other media, including furniture, fashion and silver. The objects are interpreted through function, style, manufacturing technique and maker.

The exhibition's opening follows the release of a 270-page, illustrated catalog, **British Ceramics 1675–1825: The Mint Museum**, produced by the museum in collaboration with **D. Giles Ltd.** (London, England). Both the catalog and the exhibition honor the 50th anniversary of the museum's purchase of the **Delhom Collection** of British and European ceramics.

Portals to the Past is presented by the **Delhom Service League**, the ceramics affiliate of the Mint Museum. Additional exhibition support is from **Moore & Van Allen**.

Washington

David Willis: Daisies
Museum of Glass
Tacoma, WA
www.museumofglass.org
Through August 2016

Portland-based artist David Willis made this installation during his Visiting Artist residency at the museum in May 2012. It is a portion of a larger installation of glass daisies, *Picking Up What I'm Putting Down*, that includes flowers that play with scale and the viewer.

As a flameworker, Willis often works alone and on a small scale. His 2012 residency gave him access to the museum's Hot Shop and Hot Shop Team, which let him increase the scale of his project.



Daisies, flameworked glass.

Willis is inspired by the natural world, relationships that people have with nature and beauty of forms in everyday life. He uses glass in a cross-disciplinary manner. His body of work includes, and often combines, flameworking, hot blowing and sculpting, botanical models, mixed media, cold assembly, and installation art.

Willis earned a BA in social change from the University of California Berkeley in 1992, with a minor in conservation and resources studies. He has been working in glass since 1994, when he began an apprenticeship with flameworker **Bob Snodgrass**. He went on to study with and work as a teaching assistant for **Roger Parramore**. He attended the **Pilchuck Glass School** from 1997–2005 as a student, teach-

ing assistant and flameworking studio coordinator.

Willis's work is in public, private and museum collections nationally and internationally. He has been an instructor of flameworking at the **Pilchuck Glass School**, **Corning Museum of Glass** (NY), **Penland School of Crafts** and **Niiijima Glass Art Festival** (Japan).

Art Deco from the David Huchthausen Collection

Museum of Glass
Tacoma, WA
www.museumofglass.org
October 8, 2016–September 2017

Collector and artist **David Huchthausen** debuts a selection of his Art Deco glass collection, highlighting the historic European roots of the Studio Glass movement with works of art characterized by smooth lines, geometric shapes, streamlined forms and bright colors dating back to the 19th and 20th centuries.

Objects include 100 works of art by Art Nouveau and Art Deco artists, including **Koloman Moser**, **René Jules Lalique** and **Johann Loetz**.

David Huchthausen: A Retrospective Selection

Museum of Glass
Tacoma, WA
www.museumofglass.org
July 23, 2016–January 8, 2017



Mirage, cut, laminated, and optically polished glass 10 1/2 x 8 x 7 in. (26.7 x 20.3 x 17.8 cm), 1996. David Huchthausen (American, born 1951). Collection of the artist. Photo: Lloyd Shugart.

Over four decades of work, **David Huchthausen** has made an impact on the history of contemporary glass, with much of his art using the slower, cold-working glass processes such as cutting

and polishing rather than the hot glass techniques more widely known in the Pacific Northwest.

Huchthausen has played a role in the evolution of glass from craft to fine art form as a recipient of Fulbright U.S. student grants, professor, museum consultant and artist. His work has been exhibited in more than 400 national and international exhibitions and is included in more than 65 museum permanent collections.

While an architecture student at University of Wisconsin-Marathon County in 1970, Huchthausen discovered an abandoned glass furnace. After six months of struggle, he learned about **Harvey Littleton's** work at University of Wisconsin-Madison. He was Littleton's graduate assistant in the early 1970s and then rose to scholarly posts, including as director of the glass program at Illinois State University in 1976 and lecturing across Europe as a Fulbright Fellow in 1977 and 1978.

Into the Deep
Museum of Glass
Tacoma, WA
www.museumofglass.org
September 24, 2016–September 2017

This exhibition introduces visitors to the similar properties of glass and water. Objects reflect the movements, textures, shapes and colors associated with being underwater through the medium of glass and demonstrates the many ways the medium of glass can be used to make art.

Into the Deep includes more than 55 pieces, 15 of which were made in the Museum of Glass Hot Shop. **Alfredo Barbini**, **Dale Chihuly**, **Shayna Leib**, **Kelly O'Dell**, **Kait Rhoads**, **Raven Skyriver** and **Hiroshi Yamano** are among the 16 artists featured in the exhibition.

Wisconsin

Mrs. M. ----'s Cabinet
Milwaukee Art Museum
Milwaukee, WI
<http://mam.org>
Ongoing

Mrs. M. ----'s Cabinet, a new installation by the **Chipstone Foundation** (Milwaukee, WI), is a 19th-century interior filled with diverse objects found in the British Atlantic colonies in the 17th century.

"Mrs. M. ----" is a mysterious character who exists somewhere between fact and fiction. Her tale and collection allow the Chipstone Foundation to tell unexpected true stories about early America. Handcrafted by artisans, *Mrs. M. ----'s Cabinet* is inspired by the **McKim, Mead and White** interiors in the **Isaac Bell House** (Newport, RI).



Mrs. M. ----'s Cabinet, showcasing works in ceramics, porcelain, tile and more.

The Chipstone Foundation has partnered with the **Milwaukee Art Museum** for more than 15 years to share its collection of early American furniture, ceramics and prints and English ceramics with the community.

NEO
Milwaukee Art Museum
Milwaukee, WI
<http://mam.org>
Ongoing

In this exhibition, contemporary artists investigate material, emotional, esthetic and intellectual links between past and present at the heart of **NEO** (from the Greek *neos*; "young" or "new").

The exhibition features works by **Jennifer Anderson**, **Elizabeth Duffy**, **Sarah Lindley**, **Beth Lipman**, **Thomas Loeser**, **Gord Peteran** and **Jim Rose**, including pieces commissioned for **NEO**. Lipman's Secretary with Chipmunk (2015) uses sculptural glass elements to replace parts of an 18th-century Boston bombé desk and bookcase that had been added by a 20th-century forger.

The Dave Project
Milwaukee Art Museum
Milwaukee, WI
<http://mam.org>
Ongoing

David Drake (ca. 1800–1870s), known as "Dave the Potter" or just "Dave," created monumental ceramic vessels. His story and craftsmanship inspire *The Dave Project* gallery, which celebrates the stories and skills of African American artisans through works by **Thomas Commeraw**, **Thomas Day**, **David Drake**, **Miligan Frazier**, **John Hemmings**, **John Sable**, **Rich Williams** and others.



Works in ceramic, various artists.

The Art of Carving
Milwaukee Art Museum
Milwaukee, WI
<http://mam.org>
Ongoing

Carving is more than just a type of decoration. It can augment forms and structural details, emphasize the flow of a design, communicate ideas and stimulate the imagination.

This gallery explores the "Art and Mystérie" of carving through examples of 18th-century American decorative arts.



Detail, carved wooden chair.

The gallery brings together 50 examples of early American carving from both local and national collections. Two videos created for the gallery help engage comparisons among a variety

of objects, from print sources and stove plates to chairs and bed posts.

The Chipstone Cosmos
Milwaukee Art Museum
Milwaukee, WI
<http://mam.org>
Ongoing

These eight historical objects—from the earliest porcelain made in America to a 200-year-old reindeer hide excavated from the bottom of the English Channel—evoke the night sky. Each highlighted star is associated with a particular image or idea linked to that object.

International

Napoleon in Saint Helena – His Fight for His Story
Musée de l'Armée
Paris, France
<http://www.musee-armee.fr/en/english-version.html>

Through July 24, 2016



Celestial globe, featuring a map of the sky composed of stars and clouds as identified by astronomers of the time. © MAEDI/david-bordes.com.

This exhibition, organized in conjunction with efforts to restore the furniture from **Longwood House**, features objects from Napoleon's residence on the island of Sainte Helena, such as his pool table, bath, camp bed and clothes.



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Dinner Service Platter, “Wild Turkey,” porcelain with chromolithograph, enamel and gilt decoration; designed by Theodore Russell Davis (1840–1894), made by Haviland & Co., Limoges, France, 1842–present, ca. 1882; from state service for Rutherford B. Hayes (president 1877–1881). Philadelphia Museum of Art, gift of the McNeil Americana Collection (see News).

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DATED MATERIAL



Crown of the Andes, repoussé and chased gold crown with 443 emeralds—diadem encircled by vine-work, set with emerald clusters in the shape of flowers, topped by imperial arches and a cross-bearing orb, 17th- to 18th-century (see Acquisitions).

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